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THE INFLUENCE OF WILLIAM ADAM'S PEDAGOGY IN TEACHING METHODS OF HIS SECOND-GENERATION STUDENTS

A DOCUMENT APPROVED FOR THE

SCHOOL OF MUSIC

BY THE COMMITTEE CONSISTING OF

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I also need to thank the subjects of this study: Chris Hammiel, Eric Siereveld, Robert Waugh, and Richard Carey. Their eager participation and generosity with their time amongst busy teaching and performance schedules was vital in completing this document. My committee pointed out there is a wealth of trumpet pedagogy and information contained in these pages. This is due to the subjects' willingness to share their philosophies, and I'm grateful for their help.

Next, I must show my appreciation for my primary trumpet teachers, Karl Sievers and Greg Wing. Their guidance and belief in me as a trumpet player and a human being has been unwavering, even at times when I did not have much faith in myself. The life lessons taught in our school of trumpet pedagogy are a big deal. I cannot thank them enough. Dr. Sievers and Mr. Wing are to me what Mr. Adam is to them.

I have been lucky to have good people at every point in my musical journey. It would take too long to thank everyone, but those that have made a positive difference in my life include: my high school band director, Forrest Munden; my

undergraduate jazz ensemble director Carroll Dashiell; and John Piazza, Jr and Nick Thorpe for introducing me to Mr. Adam's concepts.

My earliest memories are of singing in the car with my mother and of wearing out Canadian Brass cassette tapes in the car with my father. My dad was also my middle school band director, giving me a strong foundation in my earliest trumpet playing. They always did what was best for me and supported my aspirations. I am so fortunate to have had loving and supporting parents. I still value their guidance and opinions (even though my dad thinks I never listen to anything he says…). I am so thankful for them.

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Table of Contents

Acknowledgments iv

Abstract viii

Chapter 1: Introduction **1**
- Statement Of Purpose And Need For The Study 1
- Scope And Limitations 2
- Procedures And Methodology 4
- Survey Of Related Literature 5
- Outline Of Proposed Study 12

Chapter 2: William Adam 13
- Background And History 13
- Characteristic #1: Enhancement Of The Student's Self-Image 17
- Characteristic #2: Allowing Musical Thoughts To Develop Physical Aspects 20
- Characteristic #3: Modeling A Beautiful Sound 24

Chapter 3: Chris Hammiel 28
- Background And History 28
- Chris Hammiel's Study With First-Generation Adam Student, Karl Sievers... 30
- Karl Sievers's Influence On The Pedagogy Of Chris Hammiel 34

Chapter 4: Eric Siereveld 39
- Background And History 39
- Eric Siereveld's Study With First-Generation Adam Student, Greg Wing 42
- Greg Wing's Influence On The Pedagogy Of Eric Siereveld 46

Chapter 5: Robert Waugh 52
- Background And History 52
- Robert Waugh's Study With First-Generation Adam Student, James Stokes . 53
- James Stokes's Influence On The Pedagogy Of Robert Waugh 61

Chapter 6: Richard Carey 65
- Background And History 65
- Richard Carey's Study With First-Generation Adam Student, Robert Slack... 66
- Robert Slack's Influence On The Pedagogy Of Richard Carey 72

Chapter 7: Conclusions 77
- Characteristic #1:Enhancement Of The Student's Self-Image 77
- Characteristic #2: Allowing Musical Thoughts To Develop Physical Aspects 80
- Characteristic #3: Modeling A Beautiful Sound 83
- Final Conclusion 85

Bibliography 89

Appendix A: Interview Topics 92

Appendix B: Ancillary Readings 93

Appendix C: Chris Hammiel Interviews 95

Appendix D: Eric Siereveld Interviews 123

Appendix E: Robert Waugh Interview 154

Appendix F: Richard Carey Interview 183

Appendix G: Institutional Review Board Approval Letter 221

Abstract

Professor William Adam taught trumpet at the Indiana University Jacobs School of Music for 42 years from 1946-1988. His reputation lies among the most influential trumpet teachers of the last century.[1] His students openly speak of the overwhelming influence Adam had not only on their trumpet playing, but also on other aspects of their lives. Important characteristics of Adam's pedagogy include enhancement of the student's positive self-image, allowing musical thoughts to develop the student's physical aspects, and the teacher consistently modeling a beautiful musical product in lessons.

"First-generation" Adam students studied directly with Adam, and many of them have extensive performing and teaching careers. These three characteristics are important in their teaching studios. First-generation Adam students consistently instill these ideals in a second generation of Adam students. The efficacy of Adam's pedagogy is strong enough that his influence is evident not only in his direct students' teaching, but also in the teaching studios of second-generation Adam students. This evidence demonstrates that Adam's pedagogy is a viable way to teach.

[1] "IU Jacobs School of Music Mourns Death of Trumpet Pedagogue William Adam," Indiana University Bloomington, Jacobs School of Music, December 2, 2013, accessed October 15, 2018, http://info.music.indiana.edu/releases/iub/jacobs/2013/12/IU-Jacobs-School-of-Music-mourns-death-of-trumpet-pedagogue-William-Adam.shtml.

Chapter 1: Introduction

Statement Of Purpose And Need For The Study

The purpose of this study is to trace characteristics of William Adam's pedagogy from first-generation Adam students to second-generation Adam students, and to demonstrate the benefit of employing these techniques.

Adam's students consistently point to their time spent studying with him as a pivotal point in their lives and careers. Dr. Mark Wilcox documented this in his dissertation, *The Influence of The Teaching Concepts of William Adam on Four First Generation Students.*[1] Included in this study are Karl Sievers, Gregory Wing, James Stokes, and Robert Slack. Sievers teaches at the University of Oklahoma in Norman, Oklahoma. Wing teaches at Morehead State University in Morehead, Kentucky. Stokes teaches at Appalachian State University in Boone, North Carolina, and Slack has retired from Citrus College in Glendora, California. All are still active in local and national levels of performance and teaching, and continue teaching with ideals consistent with Adam's pedagogy.

John Rommel, Indiana University Jacobs School of Music Professor, claims Adam is one of the most influential trumpet teachers of the last century.[2] The International Trumpet Guild (ITG) Journal cites Adam as "one of the most esteemed

[1] Mark Wilcox, "The Influence Of The Teaching Concepts of William Adam On Four First Generation Students." (DMA diss., University of Oklahoma, 2009).

[2] "IU Jacobs School of Music Mourns Death of Trumpet Pedagogue William Adam," Indiana University Bloomington, Jacobs School of Music, December 2, 2013, accessed October 15, 2018, http://info.music.indiana.edu/releases/iub/jacobs/2013/12/IU-Jacobs-School-of-Music-mourns-death-of-trumpet-pedagogue-William-Adam.shtml.

trumpet pedagogues in the last half century."[3] In recognition of Adam's importance, The ITG honored him with the 2004 ITG Award of Merit.[4]

This will be the first study of second-generation Adam students. Because of the significance many professors place on Adam's pedagogy, in addition to recognition by the ITG, it is important to show that his influence continues into a second generation of Adam students and that these pedagogical characteristics are still a viable method with which to teach. Showing this viability provides options for those wishing to study Adam's methods, and highlighting his influence contributes to the historical body of knowledge.

Scope And Limitations

In order to trace the characteristics of Adam's pedagogy, Wilcox's dissertation will serve as a model. A student from each of the four professors surveyed by Wilcox will be interviewed to examine whether these characteristics are still evident. Each second-generation Adam student will have an active performance calendar and maintain a teaching studio in which to trace the following characteristics:

1. Enhancement of the student's self-image
2. Allowing musical thoughts to develop physical aspects
3. Modeling a beautiful sound

Taking lessons with Adam, whether through the university or privately, included more than trumpet playing. Adam believed each student's positive thinking

[3] Gary Mortenson, comp., "The 2004 ITG Conference; Denver, Colorado," *International Trumpet Guild Journal* 29, no. 1 (October 2004).

[4] Ibid.

and self-image was necessary in order to achieve the goal of mastery of the trumpet. Supplementary readings and personal encouragement were tools Adam used not only to help students improve their trumpet playing but also in their personal and professional lives.

Adam developed mechanics by encouraging students to think musically. One of the most important musical thoughts to Adam was the conception or hearing of "the sound." Defining this sound can be a difficult task. Adam describes the sound:

> What you do is you get out all the recordings that you can possibly get out of great singers, great cello players, fiddle players, trombone players… Listen to them, and as you listen to them then you become more aware of what that sound is. Practically every great musician has developed this business of sound in his mind, and it's through that that the trumpet or any other instrument becomes an extension of your thoughts.[5]

However, the sound is not the same for everybody. Adam continued by saying, "If everybody sounded like Doc Severinsen… then you could go hear one person play, and it would be all over."[6] Adam believed everyone would have an individual, unique sound or voice, and is one of the ways each student should feel valuable beyond measure.

Modeling the sound before the student played in the context of whatever particular exercise or etude they were working on encouraged the student to think in this manner. Adam stated, "It's an amazing thing how an embouchure can be righted and the breathing can be righted by actually hearing the sound, because you

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[5] William Adam, *A New and Different Way of Getting More Music Out of the Trumpet,* vol. I, prod. by John Harbaugh, VHS, (Fairbanks, AK: U of Alaska, 1997).

[6] Ibid.

cannot get that quality of sound that you want unless you really hear it."[7] Thus, in modeling the sound Adam enabled the student to develop physical aspects of trumpet playing by thinking musically instead of mechanically.

These three characteristics collectively are attributable to Adam and evident in the pedagogy of the four professors from Wilcox's study. Finding these characteristics in the current teaching styles of their students will demonstrate the viability of employing these techniques by second-generation Adam students.

Procedures And Methodology

In order to trace lineage directly from Adam to the second generation, Wilcox's study will be used as a model. Subjects will meet the following criteria:

1. They are second-generation William Adam students.
2. They maintain active performance calendars and teaching studios.
3. They incorporate these characteristics in their teaching:
    a. Enhancement of the student's self-image
    b. Allowing musical thoughts to develop physical aspects
    c. Modeling a beautiful sound

Subjects of the current research will be students of the four professors from Wilcox's study, thus being second-generation Adam students. Showing active performance calendars and teaching studios from the second-generation students provides evidence of the efficacy of Adam's pedagogy. Including these three characteristics provides a link from the second generation to Adam.

[7] William Adam, *A New and Different Way of Getting More Music Out of the Trumpet,* vol. I, prod. by John Harbaugh, VHS, (Fairbanks, AK: U of Alaska, 1997).

Approval will be obtained from The University of Oklahoma Institutional Review Board for this research.[8] Subjects will be provided a list of interview topics well in advance of interviews.[9] This list consists of a series of open-ended questions designed to research the connection between first-generation Adam students and their students. Tape-recorded live interviews will then be conducted where subjects will be encouraged to talk freely about their experiences as students of first-generation Adam students. These interviews will be transcribed and included as appendices to the final document. Comparing these results to those from Wilcox will show the connection between the generations and reveal the lineage from Adam to a second-generation.

Survey Of Related Literature

There is little literature published regarding Mr. Adam or his pedagogy. A course of study with an Adam student is fluid and not a prescribed list of exercises in an ordered series. Adam developed a unique approach for each student based solely on that particular student's needs at that time. Because of the uniqueness in approach for each student, it is difficult to verbalize a prescribed method in written literature.

A three volume video series details Adam's ideas and methodology.[10] John Harbaugh, a first-generation Adam student and current professor of trumpet at

[8] See Appendix G for approval letter.

[9] Interview Topics listed in Appendix A.

[10] William Adam, *A New and Different Way of Getting More Music Out of the Trumpet,* 3 vols, prod. by John Harbaugh, VHS, (Fairbanks, AK: U of Alaska, 1997).

Central Washington University conducts an interview with Adam in volume one. The second volume shows Adam teaching students and demonstrating solutions to their issues, and the third volume is a recording of one of his masterclasses. Many aspects of Adam's philosophy and methodology are discussed, and this series is relevant to both teachers and students.

The International Trumpet Guild published an article by Karl Sievers in the March 2014 edition entitled, "William Adam: Memories of a Beloved Mentor."[11] Sievers documents the impact Adam had on his own life and some of the philosophies behind Adam's pedagogy.

Charley Davis, a successful Los Angeles area commercial and studio trumpet player and first-generation Adam student, compiled and edited a book about Adam.[12] This book contains exercises and variations of those exercises commonly used by Adam and his students. Davis also included historical information and some of the quotes and ancillary readings Adam incorporated into his teaching. This book is relevant for Adam students, and those desiring to learn more about Adam's methods.

In addition to Wilcox's dissertation, Dr. Kevin Kjos studied Adam's pedagogy in his dissertation, *Reflections on the Teaching of William Adam*.[13] Kjos concludes others can incorporate Adam's methods into their own teaching. Because of the

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[11] Karl Sievers, "William Adam: Memories Of A Beloved Mentor," *International Trumpet Guild Journal*, March 2014, pp. 17-22.

[12] Charley Davis, comp., *A Tribute to William Adam: His Teachings and His Routine* (Los Angeles, CA: Charles Davis Music, 2016).

[13] Kevin Kjos, "Reflections on the Teaching of William Adam" (DMA diss., Indiana University, 1997).

difficulty involved in having a varied approach based on a student's needs, it is best to go through this process as a student with an Adam teacher.

These are the only two dissertations related to the pedagogy of Adam. However, several dissertations explore the teaching of other important trumpet pedagogues. Laura Bloss compared six master teachers in her dissertation, *A Comparative Examination of Six American Master Trumpet Teachers and the Regional Schools of Playing They Represent.*[14] Bloss examined the various teaching strategies of Vincent Cichowicz,[15] Louis Davidson,[16] Armando Ghitalla,[17] John Haynie,[18] James Stamp,[19] and William Vacchiano,[20] providing varying methodologies.

In *A Review of Twelve Outstanding University Trumpet Studios: A Comparison of Methodology, Pedagogy, and Structure*," Matthew Inkster studied twelve trumpet

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[14] Laura Bloss, "A Comparative Examination of Six American Master Trumpet Teachers and the Regional Schools of Playing That They Represent" (DMA diss., U of N. Texas, 2014).

[15] Cichowicz was a trumpet player for the Chicago Symphony Orchestra from 1952 to 1974, and trumpet professor at Northwestern University from 1959 to the late 1990s.

[16] Davidson was principal trumpet of the Cleveland Orchestra from 1935 until 1958 and professor of trumpet at Case Western Reserve University, the Cleveland Institute of Music, and Oberlin College while in Cleveland, and at the University of Indiana at Bloomington from 1963 to 1982.

[17] Ghitalla was a trumpet player for the Boston Symphony Orchestra from 1951 until 1979 (principal trumpet from 1964), and professor of trumpet at Boston University, New England Conservatory, Berklee School of Music, Hartt School of Music, and the Tanglewood Institute while in Boston, the University of Michigan from 1979 until 1995, and Rice University from 1995 until 2001.

[18] Haynie was professor of trumpet at North Texas State University (now University of North Texas) from 1950 until 1990.

[19] Stamp was principal trumpet of the Minneapolis Symphony (now the Minnesota Orchestra) from 1927 until 1944, and afterwards performed for Hollywood studios and radio broadcasts in Los Angeles. While in Los Angeles, he taught privately and published two method books: *Warm-Ups + Studies,* and *Supplemental Studies*.

[20] Vacchiano played trumpet for the New York Philharmonic from 1935 until 1973 (principal from 1942), and was professor of trumpet at the Juilliard School from 1935 to 2002, the Manhattan School of Music from 1937 to 1999, Mannes College of Music from 1937 to 1983 among other appointments. He also taught privately from his home from 1935 to 2005.

teachers to compare their pedagogical and philosophical foundations.[21] In addition to Cichowicz and Ghitalla, teachers included in this study are Richard Burkart,[22] Leonard Candelaria,[23] Vincent DiMartino,[24] Bryan Goff,[25] David Hickman,[26] Stephen Jones,[27] William Pfund,[28] John Rommel,[29] Michael Sachs,[30] and Britton Theurer.[31] Inkster concluded that while many pedagogical options are available, various options could sometimes yield similar results.

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[21] Matthew Inkster, "A Review of Twelve Outstanding University Trumpet Studios: A Comparison of Methodology, Pedagogy, and Structure" (DMA diss., Florida State University, 1997).

[22] Burkart was a member of the Columbus Symphony Orchestra in Ohio, and professor of trumpet at Ohio State University from 1971 to 1995.

[23] Candelaria was professor of trumpet at the University of North Texas from 1974 to 2002, and featured as a soloist with the Dallas Symphony and the Fort Worth Symphony.

[24] DiMartino was professor of trumpet at the University of Kentucky from 1972 to 1993, and Distinguished Artist in residence and professor of trumpet at Centre College in Danville, Kentucky from 1993 until the early 2010s. He is currently an international jazz artist and featured soloist with leading orchestras.

[25] Goff was professor of trumpet at Florida State University from 1974 to 2009, and principal trumpet for the Tallahassee Symphony Orchestra for 26 years.

[26] Hickman was professor of trumpet at the University of Illinois from 1974 to 1982, and from 1982 until the present at Arizona State University. He has appeared as a recitalist or guest soloist with more than 500 different orchestras internationally.

[27] Jones was professor of trumpet at Western Michigan University from 1972 until 2014.

[28] Pfund was professor of trumpet at the University of Northern Colorado from 1971 until 2003.

[29] Rommel has been professor of trumpet at Indiana University since 1993. He was principal trumpet with the Louisville Orchestra from 1988 until 1996, and has recently performed with the Cleveland Orchestra, the Cincinnati Symphony, the Indianapolis Symphony, and the Nashville Symphony.

[30] Sachs has been the principal trumpet for The Cleveland Orchestra since 1988. He is also the chairman of the brass division and head of the trumpet department at the Cleveland Institute of Music.

[31] Theurer was professor of trumpet at the University of Wyoming and East Carolina University, from where he recently retired.

Bradley Sargent studied three trumpet pedagogues in *Vincent Cichowicz, Vincent DiMartino, and Armando Ghitalla: Three American Trumpet Master Teachers*.[32] Sargent's intent was not to compare the three teachers, but to describe their varying methodologies separately. The dissertations by Bloss, Inkster, and Sargent compare and contrast individual pedagogy, but not the ability of passing the pedagogy down through successive generations.

Douglas Wilson explored the ability of first-generation students of Ernest Williams to employ pedagogical characteristics of their teacher in his dissertation, *The Pedagogic Influence of Ernest S. William on the Teaching Concepts of Four American Trumpet Professors*.[33] Both Wilcox and Wilson's dissertations studied the effectiveness of students employing methodologies learned from their respective teachers. However, no literature exists regarding the ability of second-generation students to adopt Adam's methodology in their own pedagogy.

Like almost all music teachers, Adam pulled material from a variety of method and etude books. Popular in Adam teacher studios are the *Arban's Complete Conservatory Method for Trumpet,*[34] Herbert L. Clarke's *Technical Studies for the Cornet,*[35] Max Schlossberg's *Daily Drills and Technical Studies for Trumpet,*[36] and

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[32] Bradley Sargent, "Vincent Cichowicz, Vincent DiMartino, and Armando Ghitalla: Three American Trumpet Master Teachers" (DMA diss., U of North Carolina at Greensboro, 2000).

[33] Douglas Wilson, "The Pedagogic Influence of Ernest S. William on the Teaching Concepts of Four American Trumpet Professors" (DMA diss., U of Oklahoma, 1999).

[34] J. Arban, Edwin Franko Goldman, and Walter M. Smith, *Arban's Complete Conservatory Method for Trumpet (cornet); or Eb alto, Bb tenor, baritone euphonium and Bb bass, in the treble clef* (New York: Carl Fischer, 1936).

[35] Herbert L. Clarke, *Technical studies for the cornet* (New York: Carl Fischer, 1984).

[36] Max Schlossberg, *Daily drills & technical studies for trumpet* (New York: M. Baron, 1941).

Robert Getchell's *First Book of Practical Studies for Cornet and Trumpet.*[37] Etude selections include Theo Charlier's *36 Etudes Transcendantes,*[38] Giuseppe Concone's *Lyrical Studies for Trumpet or Horn*,[39] E.F. Goldman's *Practical Studies for the Trumpet,*[40] and L. J. Vannetelbosch's *Vingt Ètudes: Mèlodiques Et Techniques Pour Trompette*.[41] No matter what they were working on, Adam always modeled a beautiful sound in that particular context and encouraged the student to accomplish the same product.

Adam frequently referenced books dealing with self-image in lessons and masterclasses. The following texts are among books Adam utilized frequently.

Maxwell Maltz's *Psycho-Cybernetics*[42] was written for anyone seeking to improve his self-image. Maltz, a plastic surgeon, details having a positive image of one's self before setting goals. A 'creative mechanism' within us acts on these thoughts and propels the body towards that goal. Maltz's book influenced many 'self-help' teachers, and is a forerunner of self-help books.

Like Maltz's book, Timothy Gallwey's *The Inner Game of Tennis*[43] was written as a self-help book. Gallwey intended it originally for anyone wishing to overcome

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[37] Robert W. Getchell, *First Book of Practical Studies for Cornet and Trumpet* (Van Nuys, CA: Alfred Publishing Co., Inc, 1948).

[38] Theo Charlier, *36 Etudes Transcendantes* (Paris: Alphonse Leduc, 1946).

[39] Giuseppe Concone, *Lyrical Studies for Trumpet or Horn* (Nashville, TN: Brass Press, 1972).

[40] Edwin Franko Goldman, *Practical Studies for the Trumpet* (New York: C. Fischer, 1921).

[41] Louis Julien Vannetelbosch, *Vingt Ètudes: Mèlodiques Et Techniques Pour Trompette* (Paris: Alphonse Leduc, 1965).

[42] Maxwell Maltz, *Psycho-Cybernetics* (Englewood Cliffs, NJ: Prentice-Hall, INC., 1960).

[43] Timothy Gallwey, *The Inner Game of Tennis* (New York: Random House, 1974).

self-doubt, nervousness, and lapses of concentration in their tennis game by focusing on a single goal. The information is easily relevant to media other than the game of tennis.

Similarly, Eugen Herrigel's *Zen in the Art of Archery*[44] is relevant to media other than Archery. Herrigel gives an account of finding out new truths and understandings about life while taking up archery as a step towards an understanding of Zen Buddhism.

Adam gave an address to the 1975 ITG conference in Bloomington, Indiana.[45] In this address, Adam discusses the relevance of a positive self-image, importance of the sound in regards to developing physical aspects, and proper breathing. He acknowledges that some of his approaches to problem solving may be different to those in the audience, but explains the rationale in his methods.

Recently, The Annual William Adam International Trumpet Festival[46] has been held in Norman, Oklahoma; Los Angeles, California; and Boone, North Carolina. This festival is dedicated to honoring Adam's legacy and presenting his concepts to subsequent generations of trumpet students. The festival is currently in the planning stage for the sixth annual event. It will be held in Ellensburg, Washington on the campus of Central Washington University. One of the stated goals of this

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[44] Eugen Herrigel, *Zen in the Art of Archery* (New York: Random House Inc., 1953).

[45] "1975 ITG CLINIC ADDRESS by Prof. William A. Adam," EverythingTrumpet.Com, accessed October 15, 2018, https://everythingtrumpet.com/billadam/adam-articles-and-lectures/1975-itg-clinic-address-by-prof-william-a-adam.

[46] "4th Annual William Adam International Trumpet Festival," William Adam Trumpet, accessed October 15, 2018, http://www.williamadamtrumpet.com/.

festival is to "ensure that [Adam's] philosophy of teaching, caring, and personal attention will be continued for generations to come."

This study will be the first to examine the relationship between the second generation of Adam students to the master teacher, William Adam.

Outline Of Proposed Study

The first chapter introduces the study, establishing the purpose, need, scope, and limitation of the study. It outlines the method and procedure to establish a connection between second-generation students and Adam.

Chapter two will discuss historical information on Adam. The three characteristics will be discussed and illustrated in consideration with their importance in Adam's pedagogy.

Chapters three through six will discuss the teaching of a student of Karl Sievers, Greg Wing, James Stokes, and Robert Slack.

Chapter seven will compare the connections between the subjects and their respective teachers with Wilcox's conclusions and Adam's pedagogy to establish lineage from Adam to the second-generation subjects and the efficacy of employing characteristics of Adam's pedagogy.

Appendix A will include the interview topics. Appendix B will include ancillary readings, and the subject interviews will comprise Appendices C, D, E, and F. Appendix G will contain the approval letter from The University of Oklahoma Institutional Review Board.

Chapter 2: William Adam

Background And History

Professor William Adam taught trumpet at the Indiana University Jacobs School of Music for forty-two years from 1946-1988. His reputation lies among the most influential trumpet teachers of the last century.[1] His students openly speak of the overwhelming influence Adam had not only on their trumpet playing, but also on other aspects of their lives. Important characteristics of Adam's pedagogy include enhancement of the student's positive self-image, allowing musical thoughts to develop the student's physical aspects, and the teacher consistently modeling a beautiful musical product in lessons.

This study is not an attempt to condense Adam's methods into a couple of characteristics or a venture to replicate his teaching. It would be impossible to try. Any attempt at that would dishonor his legacy as a master pedagogue and the enormous amount of information he learned in his lifetime. However, tracing these specific traits collectively into the second generation of his students can show the continuation of his influence and demonstrate the viability of employing these techniques.

Elements of Adam's pedagogy can be attributed to events in his early musical life. Adam was born October 25, 1917 in Fort Collins, Colorado.[2] He began taking

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[1] "IU Jacobs School of Music Mourns Death of Trumpet Pedagogue William Adam," Indiana University Bloomington, Jacobs School of Music, December 2, 2013, accessed October 15, 2018, http://info.music.indiana.edu/releases/iub/jacobs/2013/12/IU-Jacobs-School-of-Music-mourns-death-of-trumpet-pedagogue-William-Adam.shtml.

[2] Kevin Kjos, "Reflections on the Teaching of William Adam" (DMA diss., Indiana University, 1997).

trumpet lessons at the age of seven with Ben Foltz, who was a third cornet player with the John Philip Sousa Band.[3] Instead of learning from a method book, Foltz modeled melodic lines for Adam and instructed him to try and play them back. Adam remembered, "So the first thing we did, he didn't tell me to hold my face in any way, he put the instrument up and he said, 'Now I want you to copy that sound.' Well, I had learned *Happy Birthday* and *Twinkle, Twinkle Little Star* and all these crazy tunes on the trumpet before I even knew what they looked like."[4]

After a few years, Foltz told Adam's parents that he should continue trumpet lessons with John and Mabel Leick in Denver, Colorado.[5] John Leick was the first trumpet player in the Denver Symphony Orchestra. Adam hitchhiked to Denver from Fort Collins (about 65 miles) twice a week for lessons at the age of eleven. [6] Adam recalled a similar format: "When I made a mistake, he never got into any direction of physical activity or anything like that… He would pick up his instrument and he'd play [saying], 'Now this is the way it's supposed to sound.' So when I graduated from high school I had an Ab above high C that was a ringer."[7]

After graduating high school at the age of sixteen, Adam moved to Los Angeles, California. He played professionally with various groups including the Hal

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[3] Charley Davis, comp., *A Tribute to William Adam: His Teachings and His Routine* (Los Angeles, CA: Charles Davis Music, 2016), iv.

[4] Kevin Kjos, "Reflections on the Teaching of William Adam" (DMA diss., Indiana University, 1997), 18.

[5] Ibid.

[6] Charley Davis, comp., *A Tribute to William Adam: His Teachings and His Routine* (Los Angeles, CA: Charles Davis Music, 2016), iv.

[7] Kevin Kjos, "Reflections on the Teaching of William Adam" (DMA diss., Indiana University, 1997), 18.

Kemp Orchestra with Skinny Innis, the Los Angeles Civic Orchestra, and several radio shows. While in Los Angeles, Adam studied at Pasadena Junior College and the University of California at Los Angeles.[8] It was during this time that Adam experienced some problems on the trumpet.

In Los Angeles, Adam studied with a trumpet teacher that taught by telling a student mechanically how to breathe, form the embouchure, and articulate. This was a different approach than he was used to and recalls the difference:

> All these things [previously in Colorado] were geared to that end result. There was never any gearing to do one physical activity to get something else going. Because we work as a unified being through one of the sensory activities, that dictates to us what our physical center is going to be. I didn't start thinking about all the [physical] stuff until I studied with this guy in California. He was having me do all this stuff with my breathing. My register went from an Ab above high C down to an Ab above the staff.[9]

Adam also took lessons while in Los Angeles from Hyrum Lammers, a well-known studio trombonist at the time. As in his earlier lessons, Lammers convinced Adam to trust the concept of keeping his mind in the sound and disregarding mechanical thoughts. These events exerted a strong influence on Adam's playing and teaching.[10]

After a few years, Adam moved back to Colorado. He attended the University of Colorado at Denver and earned a bachelor's degree in trumpet performance. Beginning in 1940, he taught high school band and orchestra for five years in

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[8] Charley Davis, comp., *A Tribute to William Adam: His Teachings and His Routine* (Los Angeles, CA: Charles Davis Music, 2016), iv.

[9] Kevin Kjos, "Reflections on the Teaching of William Adam" (DMA diss., Indiana University, 1997), 19.

[10] Charley Davis, comp., *A Tribute to William Adam: His Teachings and His Routine* (Los Angeles, CA: Charles Davis Music, 2016), iv.

Colorado, played first trumpet for the KOA [radio] Orchestra, and performed with the Denver Symphony Orchestra.

After teaching in Colorado, Adam moved to Rochester, NY to enroll at the Eastman School of Music.[11] He earned Master's degrees in Music Theory and Music Composition from the Eastman School of Music, and was only a few credit hours away from earning a Master's degree in Psychology.[12] Shortly before completing his master's degrees Adam accepted a teaching position from Indiana University, where he remained until his retirement 42 years later in 1988.[13]

After retiring from Indiana University, Adam continued teaching from his home in Bloomington, Indiana. He took new students as well as continuing students. Many university students continued taking lessons with Adam after graduating,[14] and Adam kept teaching until October 14, 2013.[15] Adam passed away on November 25, 2013 at the age of 96.[16]

As mentioned at the beginning of this chapter, important characteristics of Adam's pedagogy include enhancement of the student's positive self-image, allowing

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[11] Kevin Kjos, "Reflections on the Teaching of William Adam" (DMA diss., Indiana University, 1997), 19.

[12] Charley Davis, comp., *A Tribute to William Adam: His Teachings and His Routine* (Los Angeles, CA: Charles Davis Music, 2016), vi.

[13] Kevin Kjos, "Reflections on the Teaching of William Adam" (DMA diss., Indiana University, 1997), 19.

[14] Mark Wilcox, "The Influence Of The Teaching Concepts of William Adam On Four First Generation Students." (DMA diss., University of Oklahoma, 2009), 17.

[15] Charley Davis, comp., *A Tribute to William Adam: His Teachings and His Routine* (Los Angeles, CA: Charles Davis Music, 2016), vi.

[16] "IU Jacobs School of Music Mourns Death of Trumpet Pedagogue William Adam," Indiana University Bloomington, Jacobs School of Music, December 2, 2013, accessed October 15, 2018, http://info.music.indiana.edu/releases/iub/jacobs/2013/12/IU-Jacobs-School-of-Music-mourns-death-of-trumpet-pedagogue-William-Adam.shtml.

musical thoughts to develop the student's physical aspects, and the teacher consistently modeling a beautiful sound in lessons. It is essential to understand these characteristics in order to trace them through the four professors in Mark Wilcox's study into the second generation.

Characteristic #1: Enhancement Of The Student's Self-Image

Taking lessons with Adam, whether through the university or privately, included more than trumpet playing. Adam believed each student's positive thinking and self-image was necessary in order to achieve the goal of mastery of the trumpet. Supplementary readings and personal encouragement were tools Adam used not only to help students improve their trumpet playing but also in their personal and professional lives. Wilcox states this enhancement of the student's self-image is of "primary importance" in Adam's pedagogy.[17]

Opening his address to the 1975 ITG conference in Bloomington, Indiana, Adam stated the relevance of maintaining a positive self-image: "In everyone's life, many obstacles present themselves. These have to be overcome by positive thinking and by positive approach to the problem at hand."[18] Adam then recommended Maxwell Maltz's book *Psycho-Cybernetics*[19] in order to develop an honest assessment

[17] Mark Wilcox, "The Influence Of The Teaching Concepts of William Adam On Four First Generation Students." (DMA diss., University of Oklahoma, 2009), 7.

[18] "1975 ITG CLINIC ADDRESS by Prof. William A. Adam," EverythingTrumpet.Com, accessed October 15, 2018, https://everythingtrumpet.com/billadam/adam-articles-and-lectures/1975-itg-clinic-address-by-prof-william-a-adam.

[19] Maxwell Maltz, *Psycho-Cybernetics* (Englewood Cliffs, NJ: Prentice-Hall, INC., 1960).

of each individual's self-image, and to work towards a fundamental goal.[20] In his book, Maltz details having a positive image of one's self before setting goals. A "creative mechanism" within us acts on these thoughts and propels the body towards that goal.[21] Continuing, Adam stated, "I believe that playing the trumpet is one means of growing mentally and of continuing to grow, of seeking the truth, and of meeting all challenges that we have to meet."[22]

In addition to *Psycho-Cybernetics*, Adam recommended books such as *Zen In The Art Of Archery*[23] and *The Inner Game of Tennis*.[24] Adam constantly referred students to poems such as "Promise Yourself" by Christian D. Larson and "If" by Rudyard Kipling.[25] All four professors in Wilcox's study discuss the primary importance of developing and maintaining a positive self-image in Adam's teaching.

In his interview with Wilcox, Sievers commented on Adam's methodology: "His [Adam's] big deal is working on your self-image; how you think, in general, how you think about yourself and your goals; if you believe in yourself or not… It's more about being strong in who you are."[26] When a student went into a lesson with any

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[20] "1975 ITG CLINIC ADDRESS by Prof. William A. Adam," EverythingTrumpet.Com, accessed October 15, 2018, https://everythingtrumpet.com/billadam/adam-articles-and-lectures/1975-itg-clinic-address-by-prof-william-a-adam.

[21] Maxwell Maltz, *Psycho-Cybernetics* (Englewood Cliffs, NJ: Prentice-Hall, INC., 1960).

[22] "1975 ITG CLINIC ADDRESS by Prof. William A. Adam," EverythingTrumpet.Com, accessed October 15, 2018, https://everythingtrumpet.com/billadam/adam-articles-and-lectures/1975-itg-clinic-address-by-prof-william-a-adam.

[23] Eugen Herrigel, *Zen in the Art of Archery* (New York: Random House Inc., 1953).

[24] Timothy Gallwey, *The Inner Game of Tennis* (New York: Random House, 1974).

[25] See Appendix B.

[26] Mark Wilcox, "The Influence Of The Teaching Concepts of William Adam On Four First Generation Students." (DMA diss., University of Oklahoma, 2009), 115.

type of negativity, Adam would distract them by telling a joke or reading a poem. This distraction would be anything to take the focus off of the trumpet and place it in something positive. Once that tension was eased, then he would start working on trumpet playing augmented by a more positive attitude from the student. Sievers continued by saying when coming out of a lesson, "You're playing better and feeling good and you're happy and you're feeling good about yourself."[27] Sievers incorporates this in his teaching by showing a commitment to each student which helps them realize they are important to him, thus heightening their self-image.[28]

Wing credits Adam with having the ability to make students feel so good about themselves and to feel like "you're the most important person on the planet"[29] when you're in a lesson with him. Adam believed in the student so much that it boosted the student's confidence. Wing says, "I think that's his secret. He has that ability to motivate and inspire with a gentle hand, treating everybody with kindness and enthusiasm about the trumpet."[30] Students see this influence when Wing periodically plays a clip from Adam's video series, noticing some similarities in their own lessons.

Stokes stated Adam always focused on positive aspects, saying things like "Listen to all the things you did right. We know the things we need to work on." He utilizes this in his studio at Appalachian State University by encouraging his

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[27] Mark Wilcox, "The Influence Of The Teaching Concepts of William Adam On Four First Generation Students." (DMA diss., University of Oklahoma, 2009), 116.

[28] Ibid, 122.

[29] Ibid, 133.

[30] Ibid, 134.

students to work hard and also to be well-rounded individuals. However, he reminds them to "keep your eye on the goal and never forget those dreams that are the very essence of the artistic profession that you've chosen."[31]

Slack believes a positive self-image is the most important aspect. When talking about what aspects characterize Adam's teaching technique, Slack said, "Probably superseding all of that… is self-esteem. Mr. Adam used to have a great saying: 'I can get a monkey to play the trumpet if I can get him to believe in himself.' I love that; I still say that one."[32] Slack adheres to this technique, constantly encouraging his students to stay positive.

Characteristic #2: Allowing Musical Thoughts To Develop Physical Aspects

Adam developed mechanics by encouraging students to think musically. One of the most important musical thoughts to Adam was the conception or hearing of "the sound." Defining this sound can be a difficult task. Adam describes the sound:

> What you do is you get out all the recordings that you can possibly get out of great singers, great cello players, fiddle players, trombone players… Listen to them, and as you listen to them then you become more aware of what that sound is. Practically every great musician has developed this business of sound in his mind, and it's through that that the trumpet or any other instrument becomes an extension of your thoughts.[33]

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[31] Mark Wilcox, "The Influence Of The Teaching Concepts of William Adam On Four First Generation Students." (DMA diss., University of Oklahoma, 2009), 159.

[32] Ibid, 168.

[33] William Adam, *A New and Different Way of Getting More Music Out of the Trumpet,* vol. I, prod. by John Harbaugh, VHS, (Fairbanks, AK: U of Alaska, 1997).

In his ITG Clinic address, Adam proclaimed, "Basic production of a beautiful tone should be the goal toward which we always work." [34] John Harbaugh asked Adam during his video series, "What activates that sound?" Adam replied:

> First we have to have a mental concept of sound. We develop this sound to the point where all the rest of the things that happen to us are responses to the sound… The thing that causes all the physical production is the sound. If we analyze all of the physical aspects of the instrument to try to make it produce the sound, then we have our causes and results in the wrong place. The sound is absolutely the basic thing. If you hear the sound, and then as you practice and work on the sound, then all the other by-products of the sound become the results of what it takes to play the sound.[35]

Later on in the interview, Adam states "the whole gamut of trumpet playing comes from that sound, and the physical responses will do what they have to do to get the sound if you can get the mind into that place."[36] He gives an example that developing the various muscles involved in expelling air are developed not by thinking about that process, but by keeping focus on the imagination of the sound.[37] Trying to consciously control a muscle or muscle group can cause them to become tighter and less responsive.[38]

Harbaugh then asks Adam how much of the physical aspects he would discuss with students. Adam replied, "I probably wouldn't say a thing. You don't

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[34] "1975 ITG CLINIC ADDRESS by Prof. William A. Adam," EverythingTrumpet.Com, accessed October 15, 2018, https://everythingtrumpet.com/billadam/adam-articles-and-lectures/1975-itg-clinic-address-by-prof-william-a-adam.

[35] William Adam, *A New and Different Way of Getting More Music Out of the Trumpet,* vol. I, prod. by John Harbaugh, VHS, (Fairbanks, AK: U of Alaska, 1997).

[36] Ibid.

[37] Ibid.

[38] Kevin Kjos, "Reflections on the Teaching of William Adam" (DMA diss., Indiana University, 1997), 22.

ever say anything to a student that will destroy his concentration point – the sound."[39]

Adam explained his reasoning behind the avoidance of discussing physical aspects by saying, "I believe that ninety percent of all playing is mental and the last ten percent of the physical will be divided into nine percent breath and one percent embouchure." [40] Ninety percent of the conscious thought should be directed towards the imagination of the desired sound, and nine percent focuses on taking a big breath. This leaves a marginal area of one percent capacity to focus on any other physical aspects. Thus, playing the trumpet can stem overwhelmingly from thinking a musical thought: a beautiful sound.

In his lessons with Adam as a student, Sievers recalls, "He was changing things around in my playing, and I had absolutely no idea. I just knew it sounded better and felt easier."[41] In regard to allowing musical thoughts to develop a physical aspect, Sievers wrote:

> [Adam] often spoke of achieving a state of quietness of mind. "Now keep your head quiet, young fella" was something we all repeatedly heard. Whereas many artists try to "concentrate," Mr. Adam taught us that concentration is, in truth, a state of being that results from having a quiet mind. When this quietness of mind is achieved, the creative mind is free to take over. This allows the creative to dictate all motor activity, what Mr. Adam referred to as "kinesthetic responses." He taught us that many have their "causes and results" backwards. This idea refers to any attempt to play the trumpet well

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[39] William Adam, *A New and Different Way of Getting More Music Out of the Trumpet,* vol. I, prod. by John Harbaugh, VHS, (Fairbanks, AK: U of Alaska, 1997).

[40] "1975 ITG CLINIC ADDRESS by Prof. William A. Adam," EverythingTrumpet.Com, accessed October 15, 2018, https://everythingtrumpet.com/billadam/adam-articles-and-lectures/1975-itg-clinic-address-by-prof-william-a-adam.

[41] Mark Wilcox, "The Influence Of The Teaching Concepts of William Adam On Four First Generation Students." (DMA diss., University of Oklahoma, 2009), 116.

> by manipulating anything physical or mechanical – such as the embouchure, the breath, tongue, or jaw position, etc. – as being an exercise in frustration. In fact, the result, meaning that ideal trumpet sound within the musical context, was what was to be pursued; and when achieved, that result set into motion whatever mechanics were needed, in perfect balance, and without conscious awareness. Simply put, the result causes the causes. [42]

Sievers believes it takes time to learn how to teach without talking about the physical aspects. However, it is better for the student to keep their focus on the musical goal rather than on what their body is doing.[43]

Wing believes Adam could pinpoint tension in a student's sound.[44] Instead of pointing out those specific physical things, Adam would approach this by working with the student to hear the desired sound first. Wing continues this principle in his studio. He encourages his students to practice consistently and regularly with a great sound in mind, not focused on physical aspects.

Stokes stated, "He guided me through a lot of my issues and my problems without pointing to the problem and he always helped me keep my eye on the ball and the goal of the sound."[45] He encourages his students to avoid thinking about physical aspects, and instead think musically. Stokes wants his students to think of the routine as musical excerpts instead of mundane trumpet exercises, ultimately seeing themselves as a musician first.[46]

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[42] Karl Sievers, "William Adam: Memories Of A Beloved Mentor," *International Trumpet Guild Journal*, March 2014, 20.

[43] Mark Wilcox, "The Influence Of The Teaching Concepts of William Adam On Four First Generation Students." (DMA diss., University of Oklahoma, 2009), 117.

[44] Ibid, 135.

[45] Ibid, 147.

[46] Ibid, 151.

While Assistant Instructor at Indiana University, Slack recalls bringing students to Adam for help. Adam advised Slack to approach the issue by emphasizing a certain way to play an exercise, but not to tell the student what physical aspect they were working on. Slack continues this practice in his teaching. He believes when a student begins to concentrate on physical aspects, their mind is not in the goal of a beautiful sound.[47]

Characteristic #3: Modeling A Beautiful Sound

A teacher modeling the desired sound before the student plays encourages the student to think in a manner where a beautiful sound is the ultimate goal. This must happen in the context of whatever particular exercise or etude they are working on at that moment. Thus, the teacher should model everything he assigns a student. Adam stated in his interview:

> It is very important that the teacher perform before the student performs, so the student can copy that sound, so his imagination is into the sound and it will help produce the physical results… The image of sound that the teacher puts in the sound when he's playing can be copied by the student. It's through imitation the way the student will learn.[48]

In lessons, Adam described the desired sound as "opulent." Sievers defined this as "the most beautiful sound we could possibly imagine."[49] Adam modeled this

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[47] Mark Wilcox, "The Influence Of The Teaching Concepts of William Adam On Four First Generation Students." (DMA diss., University of Oklahoma, 2009), 168.

[48] William Adam, *A New and Different Way of Getting More Music Out of the Trumpet,* vol. I, prod. by John Harbaugh, VHS, (Fairbanks, AK: U of Alaska, 1997).

[49] Karl Sievers, "William Adam: Memories Of A Beloved Mentor," *International Trumpet Guild Journal*, March 2014, 20.

sound by playing all material for each student first, and then instructed him to sustain that sound to the end of the last note.[50]

Adam stated, "It's an amazing thing how an embouchure can be righted and the breathing can be righted by actually hearing the sound, because you cannot get that quality of sound that you want unless you really hear it."[51] Thus, by modeling the desired sound Adam enabled the student to develop physical aspects of trumpet playing by thinking musically instead of mechanically.

This was the primary method Adam used in his teaching. Like almost all music teachers, Adam pulled from a variety of standard method and etude books. Popular in Adam teacher studios are the *Arban's Complete Conservatory Method for Trumpet,*[52] Herbert L. Clarke's *Technical Studies for the Cornet,*[53] Max Schlossberg's *Daily Drills and Technical Studies for Trumpet,*[54] Robert Getchell's *First Book of Practical Studies for Cornet and Trumpet.*[55] Etude books include Theo Charlier's *36 Etudes Transcendantes,*[56] Giuseppe Concone's *Lyrical Studies for Trumpet or Horn*,[57]

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[50] Karl Sievers, "William Adam: Memories Of A Beloved Mentor," *International Trumpet Guild Journal*, March 2014, 20.

[51] William Adam, *A New and Different Way of Getting More Music Out of the Trumpet,* vol. I, prod. by John Harbaugh, VHS, (Fairbanks, AK: U of Alaska, 1997).

[52] J. Arban, Edwin Franko Goldman, and Walter M. Smith, *Arban's Complete Conservatory Method for Trumpet (cornet); or Eb alto, Bb tenor, baritone euphonium and Bb bass, in the treble clef* (New York: Carl Fischer, 1936).

[53] Herbert L. Clarke, *Technical studies for the cornet* (New York: Carl Fischer, 1984).

[54] Max Schlossberg, *Daily drills & technical studies for trumpet* (New York: M. Baron, 1941).

[55] Robert W. Getchell, *First Book of Practical Studies for Cornet and Trumpet* (Van Nuys, CA: Alfred Publishing Co., Inc, 1948).

[56] Theo Charlier, *36 Etudes Transcendantes* (Paris: Alphonse Leduc, 1946).

[57] Giuseppe Concone, *Lyrical Studies for Trumpet or Horn* (Nashville, TN: Brass Press, 1972).

E.F. Goldman's *Practical Studies for the Trumpet,*[58] and L. J. Vannetelbosch's *Vingt Ètudes: Mèlodiques Et Techniques Pour Trompette*.[59] In Adam's teaching, the importance is not necessarily in which particular material he used, it was in the way in which he used it. No matter what they were working on, Adam modeled a beautiful sound in that particular context and encouraged the student to accomplish the same.

Wilcox explains a student playing these exercises or etudes without a proper model would not accomplish the anticipated result.[60] Thus, Adam believed the teacher absolutely had to know what they were doing in order to model the proper sound concept for the student to imitate.[61]

Sievers begins lessons by modeling fundamentals he believes are important for each particular student. For him, it is imperative that students always play musically whether they are playing fundamentals, etudes, or solo/ensemble literature. Playing musically with a beautiful sound is the most important goal. He continually asks students to pay attention to contextual ideas such as tone, articulation, and phrasing.[62]

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[58] Edwin Franko Goldman, *Practical Studies for the Trumpet* (New York: C. Fischer, 1921).

[59] Louis Julien Vannetelbosch, *Vingt Ètudes: Mèlodiques Et Techniques Pour Trompette* (Paris: Alphonse Leduc, 1965).

[60] Mark Wilcox, "The Influence Of The Teaching Concepts of William Adam On Four First Generation Students." (DMA diss., University of Oklahoma, 2009), 21.

[61] William Adam, *A New and Different Way of Getting More Music Out of the Trumpet,* vol. I, prod. by John Harbaugh, VHS, (Fairbanks, AK: U of Alaska, 1997).

[62] Mark Wilcox, "The Influence Of The Teaching Concepts of William Adam On Four First Generation Students." (DMA diss., University of Oklahoma, 2009), 40.

Modeling a great sound is also a key component in Wing's teaching. Regarding this teaching characteristic, Wing asks:

> How are you going to teach a student to double tongue if you can't double tongue? How do you teach a student to play a high C, D, E, F, and G if they want to and you can't do it? How are you going to teach someone to phrase and how to express themselves on a phrase if you can't express yourself and play musically?[63]

Wing believes the teacher should be able to model what they are asking of the student, and has an obligation to their students to do so.[64]

Stokes recalls Adam reminding him to always model a beautiful sound for his students instead of pointing to a particular problem or issue in a student's playing. He remembers Adam telling him, "Jimmy, play for them, play for them. You know what to do, just keep playing for them."[65] Stokes endeavors to model sound and musicianship in everything his students play.[66]

Adam encouraged Slack to model by saying, "I want you to emphasize by the way you are playing the exercise"[67] instead of pointing out what he felt a student was doing wrong. Slack models his goal of a beautiful sound, stressing the importance of maintaining that sound in all registers and dynamic levels, for each student in lessons.[68]

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[63] Mark Wilcox, "The Influence Of The Teaching Concepts of William Adam On Four First Generation Students." (DMA diss., University of Oklahoma, 2009), 139.

[64] Ibid, 52.

[65] Ibid, 147.

[66] Ibid, 68.

[67] Ibid, 168.

[68] Ibid, 82.

Chapter 3: Chris Hammiel

Background And History

Chris Hammiel was born in 1973 in Dayton, Ohio. He graduated from Lebanon High School in Lebanon, Ohio in 1991. Other than a few lessons during one summer, Hammiel did not take trumpet lessons while in high school.

In 1991, Hammiel enrolled at Wright State University in Dayton, Ohio as a music major and began studying trumpet with Steve Dimmick. Dimmick performed with the Dayton Philharmonic Orchestra, and Hammiel described him as "a very good guy, a very good trumpet teacher and trumpet player."[1] Although he graduated from Indiana University before Adam retired, Dimmick studied with one of the other trumpet professors. He did not study with Adam.

When Dimmick left the next year in 1992, Wright State hired Karl Sievers, a first-generation Adam Student, to teach their trumpet studio. Through his study with Dimmick, Hammiel was already familiar with many of the standard exercises used in Adam pedagogy. However, Hammiel was not familiar with Adam or his philosophies until Sievers arrived and began sharing his experiences.

In April of 1996, Hammiel had the opportunity to tour with the Glenn Miller Orchestra. He remained on the road with them until May of 1998, and returned to Wright State to continue his Bachelor's degree in the Fall of 1998. Sievers began teaching at the University of Oklahoma in the Fall of 1999, and Hammiel transferred there to continue studying with him. Hammiel graduated in the Fall of 2000 with a Bachelor of Music degree in trumpet performance. As is consistent with many Adam

[1] Chris Hammiel, interview by author, Skype recording, June 12, 2019.

students, Hammiel feels that he still continues to study with Sievers, and says he has been studying with him for twenty-seven years.

Prior to moving to Oklahoma, Hammiel took a few lessons with Adam both privately and in a group setting with some other students. Adam had retired from Indiana University by this time, but continued teaching from his home in Bloomington, Indiana. Hammiel still considers himself a second-generation Adam student because Sievers is his primary teacher.

After graduating from the University of Oklahoma in 2000, Hammiel auditioned for the United States Air Force Bands. He began his Air Force career in July of 2001 with the United States Air Force Heartland of America Band in Omaha, Nebraska. In 2011, he auditioned and won a job with the United States Air Force Academy Band near Colorado Springs, Colorado. Within the Academy Band, he performs with the concert band and plays lead trumpet for the Falconaires Jazz Ensemble. His Air Force career has taken him overseas to Japan, Afghanistan, Oman, United Arab Emirates, and Qatar.

Hammiel's position with the Air Force Bands keeps him busy, but he enjoys playing in the community with civilian groups as well. While stationed in Omaha and Colorado Springs, he has performed with the Omaha Symphony, the Colorado Springs Philharmonic, Michael Bublé, the Four Tops, the O'Jays, and many local big bands.

While in Omaha, he earned a Master of Music in trumpet performance from the University of Nebraska at Omaha in 2005. Additionally, he taught trumpet lessons as an adjunct instructor a short distance away at Iowa Western Community

College in Council Bluffs, Iowa. He currently teaches private lessons to middle and high school students. With his Air Force career coming to a close, he would like to continue teaching more at the collegiate level.

Even though he does not currently teach as much as he would like, it is important to him and he looks forward to devoting more time to that profession. Thinking about a student he is currently working with, he commented, "…when you get them to do something well, and they get that smile on their face… It's awesome to help younger students get better."[2]

Chris Hammiel's Study With First-Generation Adam Student, Karl Sievers

Hammiel's introduction to Adam's philosophy began with Sievers' arrival at Wright State University. While the exercises and materials were similar, Sievers shared information about Adam and why they did things the way they did. Sievers continues to share his Adam experiences with Hammiel to this day. They frequently email or text ideas and notes about things that come to mind or come up in the course of their daily musical activities. Because of this, Hammiel considers his study with Sievers to be ongoing. Sievers commented about his sincere care and concern for his students in Wilcox's dissertation, a trait he learned from Adam's example.[3] This is evident in the manner that Sievers continues to share advice with his students after they graduate.

[2] Chris Hammiel, interview by author, Skype recording, June 12, 2019.

[3] Mark Wilcox, "The Influence Of The Teaching Concepts of William Adam On Four First Generation Students." (DMA diss., University of Oklahoma, 2009), 38-9.

Lessons with Sievers always began with working on basic concepts. Hammiel states, "He was, or is, adamant about being a good fundamental trumpet player – getting a grasp of that and turning it over into a Charlier [etude] or a solo or a brass quintet chart or whatever."[4] They would spend the first half of the lesson working on exercises from Hammiel's daily routine, and then reinforce those fundamentals in etudes and trumpet literature.

Sievers taught Hammiel through goal orientation, which he described as "to keep your head in the sound at all times… keep your head in the music at all times."[5] It was important for Hammiel to imagine the sound he wanted in the context of the type of genre in which he was playing. Hammiel stated, "If you're in a big band setting, you think of your sound sitting on top as that big band lead trumpet player. But if it's in a brass quintet or a solo at church, then you're diverting your thinking to that environment or genre."[6]

The daily routine as prescribed by Sievers might vary from student to student and changed as an individual progressed. Everyone started with a similar plan, but Sievers varied the approach and material depending on what he heard in the student's playing. Hammiel remembers getting hand-written exercises from Sievers at various times, sometimes telling him to insert those in between specific parts of his routine.

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[4] Chris Hammiel, interview by author, Skype recording, June 12, 2019.

[5] Ibid.

[6] Ibid.

Hammiel recalls Sievers' approach to enhancing the positive self-image of his students as similar to James Allen's *As A Man Thinketh*.[7] Hammiel described:

> If you think of yourself as lower than you are, you're probably going to end up that way. But if you think of yourself in a positive manner and a positive outlook and moving forward in life in a positive direction, you're probably going to go that way. I remember him distinctly telling me several times that it is a decision you make when you wake up in the morning; you can go positivity or negativity, it's your choice.[8]

Thus, Sievers encouraged his students to think of themselves in a positive manner believing that this self-confidence helps instill a stronger work ethic. Other books referenced by Sievers in lessons and masterclasses include *Psycho-Cybernetics*[9] and *The Inner Game Of Tennis*.[10]

Hammiel recalls lessons with Sievers were not limited to trumpet, saying, "I'm not sure if "life-coach" is the right word, but I can't think of a better description. It's not like when you came into lessons it was 100% trumpet and that's it and you move on, there was definitely some life lessons and life goals discussed."[11] Sometimes the conversation concerned important matters, while other times the conversation might concern something trivially related to sports or a hobby: "How is your dad doing?" or "Did you see that game?", etc. When a respected professor takes time to show interest in a student's life, it can positively affect his or her sense

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[7] James Allen, *As a Man Thinketh* (New York: H.M. Caldwell, 1910).

[8] Chris Hammiel, interview by author, Skype recording, September 28, 2019.

[9] Maxwell Maltz, *Psycho-Cybernetics* (Englewood Cliffs, NJ: Prentice-Hall, INC., 1960).

[10] Timothy Gallwey, *The Inner Game of Tennis* (New York: Random House, 1974).

[11] Chris Hammiel, interview by author, Skype recording, September 28, 2019.

of self-worth and confidence. They realize their professor genuinely cares about them and their progress.

Sievers did not discuss the specific physical aspects of trumpet playing much in lessons with Hammiel. Hammiel compares it to the ratio Adam discussed in his ITG address, likening it to the one percent thinking of anything physical. Instead, Sievers encouraged him to listen to a wide variety of music, from trumpet players to vocalists to violinists, etc. Hammiel believes this helps internalize what an individual wants to sound like, calling it "your own inner voice."[12]

Hammiel played everything in his assigned routine, etudes, and literature focusing on the goal of playing it with that sound in his mind. During their weekly lessons, Sievers adjusted how he played things, and added other supplemental exercises as needed. When a problem area came up, Sievers often distracted Hammiel by asking a question about something unrelated to the issue. This distraction is a tactic Sievers often uses to quickly transition a student from a moment of frustration to something they enjoy. After talking briefly about this diversion, Sievers would redirect Hammiel's attention back to the exercise by reminding him to focus on the desired sound. Therefore, Hammiel developed the required physical aspects by thinking musically and without the need to verbalize them.

Looking back, Hammiel says he was not aware of this aspect of Sievers' pedagogy at the time. Some people need more work in various areas than others, and Sievers asked students to address these issues in different ways. Now as a

[12] Chris Hammiel, interview by author, Skype recording, June 12, 2019.

professional trumpet player and teacher, Hammiel understands why some of his classmates played the same exercises differently or worked on other fundamentals in varying proportions. Regardless of the reason, Sievers implored the student to always play with one goal in mind: a beautiful sound in the context of what he was playing.

When making these adjustments, Sievers always modeled the exercise for Hammiel to imitate. Hammiel estimates Sievers played about as much as he did in lessons, saying:

> He always played in lessons, everything we've done whether that's an etude you're working on, or routine, or a solo, or a concept you're working on. He would definitely demonstrate it, and it goes back the mental thing - he's planting that positive, aural, musical image in your head that you can go back and reference and use as a tool later on.[13]

Sievers often asked Hammiel to listen for something specific in his playing for Hammiel to imitate. To this day, Hammiel thinks of Sievers instructing him to listen to the freedom in his sound when modeling exercises from the Arban's book. Sievers varied the specific attributes or verbiage he used with different students, as a particular idea might resonate better for one person versus another.

Karl Sievers's Influence On The Pedagogy Of Chris Hammiel

Hammiel gives credit to Sievers for his success as a trumpet player and his confidence in teaching. Even though his primary focus as a musician in the United State Air Force has been on performance, he has held teaching positions both privately and in higher education. In these positions, Hammiel endeavors to "help

[13] Chris Hammiel, interview by author, Skype recording, September 28, 2019.

people be better people, and to be better trumpet players."[14] Out of respect, Hammiel says he is not trying to copy Sievers. However, what he learned from studying with Sievers works well with his students.

When working with a younger student, Hammiel gives him or her an easier, shorter routine than would be expected from a college trumpet player. While he wants his students to benefit from studying the trumpet, he wants them to enjoy it as well. Hammiel asserted, "I don't want to sit there and harp trumpet for forty-five minutes and all of a sudden they're mad and don't ever want to play again!"[15] Hammiel witnessed this same philosophy while observing Sievers working with middle and high school musicians.

Taking into account their current ability level, Hammiel gives his students exercises to practice that will foster improvement in each of the following areas: flexibility, pronunciation,[16] range, and endurance. This becomes that student's routine, which is subject to change as the student struggles or progresses.

Hammiel comments that his teaching is consistent with Sievers' format. The first half of a lesson focuses on fundamentals: routine, pronunciation, flexibility, and range. After that, he will move on to etudes or repertoire depending on the student. He is flexible with this system; one student may need more help with fundamentals, or another might have an upcoming audition or competition with a solo.

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[14] Chris Hammiel, interview by author, Skype recording, June 12, 2019.

[15] Ibid.

[16] Adam students frequently reference "pronunciation" in place of "articulation." This takes into account the vowel usage instead of only the consonant as frequently implied with articulation.

Because he mainly teaches middle and high school students, Hammiel does not often use books like Maltz's *Psycho-Cybernetics*. He feels that they might not fully understand them. When working with a young student however, he often thinks, "How can I get this student to think better of themselves?" As in his lessons with Sievers, Hammiel spends time getting to know his students' outside interests. Talking about a current student, he says:

> She's a runner and a junior high cross-country athlete. If I get her talking about herself with her positive cross-country running, then I've got her thinking about herself in a positive manner and we've gotten away from the trumpet in that little window of time.[17]

Hammiel spoke about these diversions being "purposeful" a few times, and designed to distract a student especially when they may be frustrated with an issue. He also finds this makes it easier for his students to discuss more difficult subjects with him.

In the same manner Sievers taught him, Hammiel strives to prevent his students from getting into the one percent area of "everything else" other than sound and air Adam referenced. He states:

> That's something I've worked on with the younger kids. When I say "worked on", I mean trying to get them out of that one percent area. [Student says,] "My lips feel weird when I play that." Well, I don't want to say to a sixth grader, "Don't think about your lips," because when you say that, what are they doing? Well, they're thinking about their lips![18]

Using some sort of positive distraction, Hammiel will divert their attention from a physical sensation and instead invite them to focus on a musical thought.

Occasionally, students will express apprehension about being unable to play certain notes or exercises at that moment. Hammiel encourages them to keep a

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[17] Chris Hammiel, interview by author, Skype recording, September 28, 2019.

[18] Chris Hammiel, interview by author, Skype recording, June 12, 2019.

positive attitude while working towards that goal. He strives to increase their confidence in their abilities, and preaches that improvement will happen if they keep practicing diligently. He keeps the majority of exercises within their current ability to avoid frustration, while continually giving them something challenging that will increase their skills.

Gallwey's *The Inner Game of Tennis*[19] compares life to a game of tennis. It describes both an "inner" and an "outer" game. The outer game is played against other opponents, and the inner game is a battle with our own feelings of anxiety and self-doubt. In 2017, Sievers invited Hammiel to give a lecture on these principles at the 3rd Annual International William Adam Trumpet Festival held at the University of Oklahoma.

Sometimes, Hammiel finds it challenging to get the younger students to listen to representative recordings. He is careful to suggest things that might catch their interest:

> If you give [them] a Mahler symphony that's an hour and a half long, what's that going to do? [laughter] But, if you've heard that recording of Doc [Severinsen] doing 'MacArthur Park'… It's got this crazy cadenza and it's immediately flashy, it doesn't take him long. So I would give [them] something like that to listen to, so that it is immediately 'Wow' as opposed to like 'Okay, [looking at his watch] when do the trumpets come in?'[20]

He will also give them or their parents YouTube links to check out on the Internet so that they stay engaged with that pursuit outside of their lessons.

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[19] Timothy Gallwey, *The Inner Game of Tennis* (New York: Random House, 1974).

[20] Chris Hammiel, interview by author, Skype recording, June 12, 2019.

When working with his students, Hammiel strives to model the sound for the student instead of talking about how to achieve it. When he does describe something, he explains:

> I'm really cautious about what I say to the student. Those things have to be intentional, and the word purposeful keeps coming to mind. The last thing you want to do is say something, and then all of a sudden that item is planted in their head. It could be a negative instead of a positive that you've planted in their head, and you can't get it out of there, you have to replace it with something else.[21]

However, modeling allows him to consistently reinforce an example of what he wants from the student without the need to talk about it. He estimates he plays about half of the time, demonstrating everything he asks a student to play.

Hammiel is quick to give Sievers credit for his success, saying, "He's given me the tools and the knowledge, whether directly or indirectly, to help people be better people honestly, and to be better trumpet players."[22] However, Sievers would not accept credit in instances where Hammiel would thank him. Sievers believes that the student is the one doing the work to achieve the results.

He also gives credit to Adam for having an influence in his success. He remembers how lessons with Adam and Sievers were similarly structured: both constantly modeled the goal and they both incorporated purposeful distractions. Hammiel believes these philosophies and techniques can be passed down through generations of students, and that new students can benefit from this school of trumpet teaching.

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[21] Chris Hammiel, interview by author, Skype recording, September 28, 2019.

[22] Chris Hammiel, interview by author, Skype recording, June 12, 2019.

Chapter 4: Eric Siereveld

Background And History

Eric Siereveld was born in 1985 in Cincinnati, Ohio. He spent the first eighteen years of his life there, and graduated from Colerain High School in 2003.

While in high school, Siereveld took trumpet lessons from Dave Thomas, a trumpet teacher in the Cincinnati, Ohio area. Thomas studied with Patrick Harbison,[1] while Harbison was teaching at the University of Cincinnati College-Conservatory of Music. Much like Harbison had taught him, Thomas instructed Siereveld to play many of the exercises common to the Adam pedagogy, including: the lead-pipe[2], long tones, Clarke studies, and Schlossberg studies. During his senior year of high school, Siereveld also took lessons every other week with Mark Wilcox while he taught at Wright State University in Dayton, Ohio.

In the Fall of 2003 Siereveld enrolled at Morehead State University where he studied with first-generation Adam student Greg Wing. Siereveld graduated in 2008 with a Bachelor's degree in Music Education.

After graduating from Morehead State University, Siereveld earned a Master's degree in Jazz Studies from Indiana University in 2011. Siereveld's primary trumpet teacher for his Master's degree was Joey Tartell. During the three years at Indiana University, Siereveld took lessons about every other week during the Fall

[1] Harbison is an international jazz trumpet artist and a first-generation Adam student. He is currently a Professor of Music at Indiana University

[2] The trumpet is static, meaning it will not adjust to the player. Adam instructed students to remove the tuning slide and blow through the mouthpiece and lead-pipe, allowing the lips to vibrate sympathetically to this action. Adam believed this put the player in phase with acoustical properties of the instrument at a fundamental level.

and Spring semesters from Adam at his home in Bloomington. He also would see Adam occasionally during the summers. Adam had retired from Indiana University by this time.

Even though he took lessons directly from Adam, Siereveld considers himself a second-generation Adam student. The majority of his direct exposure to Adam's philosophy came through first-generation student Wing prior to studying directly with Adam. Siereveld states that while he did take a few years' worth of lessons, he did not have the experiences of sitting in Adam's weekly masterclasses or of playing in his brass choir while Adam taught at Indiana University. He remembers much of what he learned from Wing being familiar during his lessons with Adam, saying, "The things I learned from Adam were actually reinforced from Mr. Wing first, if that makes sense."[3] Furthermore, Siereveld remembers feeling a strong sense of reverence for Adam during their lessons because of the attribution of many of the concepts to Adam by Wing.

Siereveld moved to New York City in 2011 after completing his master's degree. While based in New York, he played trumpet for several Broadway touring companies, including *Young Frankenstein*, *Elf The Musical*, *The Addams Family*, and *Nice Work If You Can Get It*. He also played two engagements of *Elf The Musical* at Madison Square Garden in New York City. When not touring, Siereveld led his own trio, quartet, and sextet *The Usual Suspects* in the greater New York City area. Other freelance credits include the Temptations, Frank Sinatra, Jr., and the Buselli-Wallarab Jazz Orchestra in Indianapolis, Indiana.

[3] Eric Siereveld, interview by author, Skype recording, May 28, 2019.

In addition to commercial and jazz music, Siereveld played classical performances while in New York. He served as principal trumpet of the Bronx Opera and assistant principal for the Bronx Orchestra from 2012-2014.

In the Fall of 2014 Siereveld moved to Wisconsin as an Adjunct Instructor of Jazz Trumpet at the University of Wisconsin – Madison. Simultaneously he enrolled as a doctoral trumpet performance major with a Bolz Fellowship, studying trumpet with John Aley. He taught for three years at the university while pursuing the doctoral degree. In Wisconsin, he performed regularly with The Big Paypack, Darren Sterud Jazz Orchestra, Brass Knuckles Brass Quintet, Mad City Brass, and Isthmus Brass in addition to his own groups. Siereveld graduated with a Doctorate in Trumpet Performance with a cognate in Jazz Studies in 2017.

Returning to New York City in 2017, Siereveld taught as a private trumpet instructor at the United Nations International School's Manhattan Campus. The United Nations International School is a Pre-K to 12th Grade college-preparatory school established for the families of The United Nations members. He also taught at the Rhoda Grunman Music School in the Bronx in Riverdale.

While in New York City, the University of Louisiana at Monroe offered Siereveld a job as Assistant Professor of Trumpet to begin with the 2018-2019 academic year. At the time of this writing, he has started his second year teaching at the university in Monroe, Louisiana. In addition to teaching, he remains active by performing regularly with faculty groups and freelancing in the area.

Eric Siereveld's Study With First-Generation Adam Student, Greg Wing

Siereveld does not remember how much Dave Thomas associated his teaching with Adam's philosophy. Thomas instructed him to play many of the exercises common to Adam students (lead-pipe, long tones, Clarke studies, Schlossberg exercises, etc.), but does not recall if there was much discussion about connecting the way they played these to Adam's philosophies. However, he does remember this association becoming more apparent once Wing began giving him many of the same exercises at Morehead State University.

Thomas and Wilcox both talked about Adam in weekly lessons (every other week with Wilcox) with Siereveld. However, in an undergraduate degree program, students normally have more contact hours per week with their trumpet teacher. Wing shared many of his experiences with Adam during Siereveld's weekly lessons, and during weekly masterclasses and trumpet ensemble rehearsals. Topics during Wing's masterclasses included various matters related to the trumpet and to life skills.

As in Siereveld's lessons during high school, Wing gave him an abundance of material from long tones, Clarke studies, Schlossberg Studies, and Arban's exercises, supplemented with various etudes. Wing instructed him to trade off[4] with other students by name on specific sets of exercises and etudes. Siereveld recalled that Wing always remembered who was playing which material so he could recommend they get together and practice. Regarding this tradition, Siereveld recalls, "…you

[4] "Trade Off" is a term many Adam students use to define practicing together. Trading off denotes taking turns, playing one after another, through an exercise, an etude, or the routine.

didn't just play the routine together; we played the trumpet together all the time. It was very rare that I was ever in a practice room alone."[5]

Positive thinking and self-image play a large role in Wing's trumpet studio. Siereveld credits Wing with helping him resolve some personal and anger issues. He recalls Wing instructing him to place the "Promise Yourself" poem on his dormitory room door, and to read it every morning before leaving to play routine. Gradually, this changed the way Siereveld began each day – with a more positive mindset and approach.

Other readings recommended by Wing include: Maxwell Maltz's *Psycho-Cybernetics*, Eugen Herrigel's *Zen in the Art of Archery*, *As A Man Thinketh* by James Allen, *The Inner Game of Tennis* by Timothy Gallwey, and *If* by Rudyard Kipling. Wing referenced these often in lessons and talked about them frequently in weekly masterclasses. Siereveld recalls reading through chapters of *Psycho-Cybernetics* and *The Inner Game of Tennis* as a class in addition to the poems and other quotes. He credits all of these ancillary readings both together as a class and on his own as being vitally important in his development.

In lessons and masterclasses, Wing shared a lot of his experiences and insights from his time with Adam. Siereveld spoke about feeling like he was Wing's highest priority in lessons. He also remembers several instances of going to talk with him in his office about matters not pertaining to trumpet. Siereveld always felt better about himself and life in general after talks with Wing, which consequently helped him approach the trumpet with a more positive attitude. Siereveld stated:

[5] Eric Siereveld, interview by author, Skype recording, May 28, 2019.

> You came in and sure, you learned the trumpet, but I think you learned a lot more about being the best person you could be first. And then magically that made the trumpet playing easier, or you certainly approached the trumpet with a much more positive attitude about it… [Wing] invested in you as a person as much as he invested in you as a trumpet player. That's one thing that has always stuck with me.[6]

Siereveld says this inspirational aspect of Wing's teaching stands out to him as one of the more important aspects of his teaching style.

Siereveld does not recall discussing mechanics or anything physical with Wing for the first three years, saying:

> Nothing physical or mechanical was ever discussed directly. For example: "Your aperture is too open, and so to close your aperture, you must do x, y, or z." Because then what are you thinking about? You're thinking about your aperture, and that's not really gonna help you a lot.[7]

Exercises, etudes, and trumpet literature were played with the goal of a certain sound in mind. Siereveld continued, "the fundamentals were taught from a sound perspective first and a goal-oriented thought first, and then the physical response was derived from thinking a certain way."[8]

Once Siereveld achieved the desired result, sometimes he would ask Wing about his reasoning behind it. Occasionally Wing would explain some of the physical aspects involved, but only after Siereveld had spent time working on it through goal orientation. Siereveld said, "My thinking in that wasn't for me to understand what I

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[6] Eric Siereveld, interview by author, Skype recording, May 28, 2019.

[7] Ibid.

[8] Ibid.

was physically doing, I didn't care. I was more [thinking] 'How can I use that in the future to teach students the same thing.'"[9]

Practicing with other trumpet players as prescribed by Wing helped Siereveld in a few ways. It helped him either to try his best to sound good as an example for his practice partner, or the partner provided a better example for him to follow than he was currently capable of playing. In one such instance, Siereveld worked on improving his upper register by trading off with a stronger classmate. He would listen to his partner play, and then try to play the exercise the same way. Thus, he was able to improve without thinking about how to make it happen. It also helped him build camaraderie with his classmates, reminding them that they were all going through much of the same growing experiences together simultaneously.

Siereveld recalls several differences in material Wing used for various students, because "we each had different things we were trying to work out."[10] For example, some students may focus more time on single tongue exercises while others move on to multiple tonguing sets quicker. Additionally, Wing might instruct two students to play the same exercise differently depending on what they each needed to accomplish at that particular moment. Wing tailored each exercise and etude to the needs of the student, helping them to develop their own personal daily routine.

Wing modeled everything for Siereveld in lessons, from individualized exercises to some of the common material played in ways different from his

[9] Eric Siereveld, interview by author, Skype recording, May 28, 2019.

[10] Ibid.

classmates. He played every exercise, etude, or piece of literature for Siereveld to give him an aural image of the goal. Wing also discussed other trumpet players and encouraged the studio to listen to them often. However, hearing Wing's example every week gave Siereveld a clear picture of the goal. Siereveld walked out of lessons thinking, "I just want to be able to sound like *that* on that particular etude or on that piece of music."[11]

Siereveld remembers Wing played between forty to fifty percent of an average lesson. He stated, "Some lessons would be straight fifty-fifty and we wouldn't barely say a word! Just playing for an hour and then, 'Ok, see ya'!' Other times we would talk more life lesson stuff, but I would still say it was split about in half."[12] Thus, Wing constantly modeled the sound he wanted Siereveld to emulate.

Greg Wing's Influence On The Pedagogy Of Eric Siereveld

Siereveld adamantly feels his experience with Wing helps guide his teaching with his own students. Like many first and second-generation Adam students, Siereveld compiles exercises, quotes, and ancillary reading references in a routine book he provides for his studio at the University of Louisiana at Monroe. He also puts them up on his office door so that his students have recurring reminders of their importance.

Siereveld begins to help his students realize what their self-image is, why it is important, and how it plays a role in their development by introducing the poems

[11] Eric Siereveld, interview by author, Skype recording, May 28, 2019.

[12] Ibid.

"Promise Yourself" and "If" before the books. He finds the smaller amount of material easier for his students to understand before moving on to the larger, more abstract books. Sometimes he will ask a student to read one of the books over the summer between semesters in order to allow more time for digestion of the material and personal reflection.

Consistency is an important concept in Siereveld's teaching, and it aids in developing physical attributes. He preaches that playing well consistently comes from the daily repetition and reinforcement of practicing their routines with the goal of a great sound foremost in their minds. Occasionally, students may have the attitude of "I'll get to it today if I can." However, Siereveld instructs them to get up early and start playing at six or seven in the morning to ensure they "get to it" every day. Additionally, he encourages his students to practice together as he finds they help to keep each other accountable. This consistent daily repetition builds the necessary physical aspects by focusing on a great sound.

Because of the result daily repetition provides, Siereveld avoids discussing mechanics with his students. He states:

> I do try to vary things up with them based on what I'm hearing in their sound… I talk a lot about the physics of the instrument, but I don't talk a lot about the physical aspects of what we're after because like we've all talked about, the physical side of the horn will develop from having your mind focused on the goal.[13]

He teaches his students to approach fundamentals with goal-orientation, not by thinking about mechanics. For Siereveld, the ultimate goal is "the sound in your

[13] Eric Siereveld, interview by author, Skype recording, May 28, 2019.

mind."[14] He tells his students, "You have to find a trumpet sound you can fall in love with, and then you have to become obsessed with that sound."[15]

As he witnessed at Morehead State University, Siereveld varies how he works with each student based on what he perceives they need in that moment of their development. He may ask a student to play particular exercises with a metronome or a tuner while another student may not use them. He might also make changes to an etude or exercise to suit the needs of a particular student. However, he teaches fundamentals by focusing the student's mind on the desired sound, and not by discussing what the student has to do physically to make that happen.

In developing each individual's ideal sound, it is important in Siereveld's studio to listen to different trumpet players in various styles. He may reference certain orchestral players to some students while pointing out someone like Freddie Hubbard to those more jazz oriented. However, Siereveld wants everyone to be familiar with different styles in order to increase their versatility as musicians and teachers. Listening to many successful trumpet players in various styles helps his students decide what they want to sound like, and that sound becomes their goal. Again, he helps his students develop the necessary physical aspects by concentrating on the goal of their desired sound instead of discussing the specific mechanics.

Siereveld finds it challenging at times for any trumpet teacher to adequately maintain the amount of material a full college studio may be working on at any

[14] Eric Siereveld, interview by author, Skype recording, May 28, 2019.

[15] Ibid.

given moment. The challenge is to maintain the etudes and literature that his or her fifteen to twenty students are currently working on while also balancing what the teacher is preparing for university and community performance engagements. However, it is important for him to provide the model sound in lessons for his students to follow in all of their assignments.

The initial focus with his younger students is developing a good quality trumpet sound. Siereveld begins by playing an exercise and instructing the student to play it back with the same quality of sound saying, "make it sound like mine." After students gain consistency in this area, he introduces more etudes and other literature to their weekly assignments. He always plays them first to illustrate the sound he wants the student to hear in their minds.

Siereveld states, "We have to imitate the sounds of great players playing."[16] He tells his students that we learn to play the trumpet in the same way a child learns to speak: by listening and imitating what they hear. He references other professional trumpet players and their variegated sounds, and tries to find out what styles and which trumpet players motivate each student. If he thinks a student is not listening to enough trumpet players or as often as they should, he tells them that diverse listening and study should be a daily activity. Thus, Siereveld designs and personalizes lessons for each student while still providing a model sound in lessons for them to emulate.

Without the time spent with Wing, Siereveld is adamant that he would not be where he is today. He does credit other teachers along the way with helping him in

[16] Eric Siereveld, interview by author, Skype recording, May 28, 2019.

his career, but believes none of that would have happened without Wing's influence on him through both the humanistic mentorship and trumpet teaching. Continuing his education at Indiana University and having the confidence to move to New York to play professionally stem from what he learned in the course of study with Wing.

On the other hand, Siereveld hesitates to take credit for any successes of his students. He states, "We teach for their success, and their success is a direct relationship to how hard they've been willing to work."[17] Feeling an obligation to his students, he will sometimes contemplate if he could have done things a little different for those that did not succeed. He also realizes "some get it faster than others,"[18] and current success is not an indicator of a student's long term potential if they keep working diligently.

In addition to Wing's influence, Siereveld believes Adam's teaching philosophy also has a role in his success. When Siereveld began taking lessons directly from Adam, he remembers feeling a great reverence because of the extensive success many others had attained from sitting in the same position. Because Adam had a long list of successful students, Siereveld felt honored to be there and he could not take his situation for granted. He felt obligated to work hard and continually earn the privilege as he saw it to be there.

Now that Adam has passed away, Siereveld ponders on the significance of extending Adam's legacy and pedagogy:

> I realize how special what we all get to be a part of is, and why it's so important that we do things like what you're doing [this research study]; talk

[17] Eric Siereveld, interview by author, Skype recording, May 28, 2019.

[18] Ibid.

> about his legacy, protect his legacy, and continue his legacy. That's why I think the first-generation guys are so important, because they extend the legacy of Mr. Adam. And not, those of us, guys like myself – the second-generation teachers, I feel as much a responsibility to protect and ensure the health of Mr. Adam's philosophies and his teaching legacy, to pay that forward to the next generation…[19]

Siereveld does not recall hearing other schools of trumpet teaching talked about in the terms of first or second generations. Because these terms are becoming more relevant and discussed at the annual William Adam Trumpet Festival, he feels this sets the Adam school apart and demonstrates the importance of passing these philosophies on to new students. Believing in the strength of Adam's pedagogy, he states, "It's so important that we continue to talk about Mr. Adam, that we continue to pay his legacy forward, and that we continue to refine and find better ways to communicate his philosophies to a bigger generation of people."[20]

[19] Eric Siereveld, interview by author, Skype recording, May 28, 2019.

[20] Ibid.

Chapter 5: Robert Waugh

Background And History

Robert Waugh was born in 1981 in Columbus, Ohio. While he was a high school freshman, he tried to study with James Stokes, a first-generation Adam student. At the time, Stokes taught at the Conservatory of Music at Capital University, and did not have room in his schedule. Stokes referred him to another first-generation Adam student, Jim Reed, who still teaches privately in the Columbus area.

Waugh began taking regular lessons with Reed in January of 1996 and continued regularly throughout high school. Reed encouraged him to study with Stokes after he finished high school. Waugh graduated from Dublin Scioto High School in 2000, and enrolled at Capital University as a music major.

As an undergraduate student, Waugh began performing as a substitute with several regional orchestras, including the Central Ohio Symphony and the Springfield Symphony Orchestra, both in Ohio. He also performed extensively in many churches throughout Columbus. For three years, Waugh taught private lessons a couple nights weekly at a local middle school. In 2004, Waugh graduated with Bachelors' degrees in both Music Education and Trumpet Performance.

After completing the Bachelors' degrees, Waugh moved to Norman, Oklahoma to begin a Master's degree at the University of Oklahoma with Dr. Karl Sievers. While in Oklahoma, Waugh played with the Oklahoma City Philharmonic a few times, and performed frequently with various chamber groups in the area. Waugh graduated in 2006 with a Master of Music degree in Trumpet Performance.

Immediately after his Master's degree, Waugh began teaching at Indiana State University as a full-time Instructor of Trumpet, remaining there for eight years. During this time he performed as the principal trumpet of the Terra Haute Symphony Orchestra in Indiana and the Danville Symphony Orchestra in Illinois. Additionally, he played regularly as a substitute with other symphony orchestras throughout the Indiana region. Also frequently playing with chamber groups, he toured Thailand as a member of the Ambassador Brass Quintet.

In the Fall of 2014, Waugh accepted a position as Assistant Professor of Trumpet at Austin Peay State University in Clarksville, Tennessee. At the time of this writing he is beginning his sixth year, earning tenure in 2018. He is currently principal trumpet of the Gateway Chamber Orchestra, also in Clarksville, Tennessee and continues substituting with orchestras throughout the area. He also plays with several chamber groups, and toured Europe in the summer of 2018 with a brass quintet.

Currently, Waugh has completed all of the required coursework and qualifying exams for a Doctoral degree in trumpet performance from Indiana University. His status for the doctorate is ABD (All But Dissertation).

Robert Waugh's Study With First-Generation Adam Student, James Stokes

Comparing himself to an average first-year college trumpet student, Waugh knew he had learned more than the typical high school student. Waugh stated:

> I had a lot of knowledge. I didn't know that I had a lot of that knowledge… Mr. Reed didn't invoke Mr. Adam's name that much, probably because it wouldn't have meant much to me as a high school kid. But Reed instilled in me a lot of the basic elements of the routine: pipe, long tones, Clarke studies,

> Schlossberg, Arban's, and then studies of typical etude repertoire used by students of Mr. Adam: Charlier, Brandt studies, and the basic solo literature: Hindemith, Hummel, Haydn, Kennan, Bozza *Rustiques*… So I came out of high school as atypical of most high school kids.[1]

Waugh gives much credit to Reed for his success through high school.

During high school, Waugh had other friends also taking private lessons in the area from other trumpet teachers. But he recognized the way Reed was teaching him was different. Waugh explained:

> I had friends coming in with different mouthpieces, and I'd ask, "What kind of mouthpiece should I have?" And I was told [by Reed], "Well, that [Bach] 5C is just fine." [Waugh replied], "But Billy is playing high C's..." And I was told, "Well, just go practice..."[2]

While Waugh understood his teaching had been different, he did not realize the larger philosophy behind it as it pertained to Adam until he was able to devote more time to the trumpet when he began college.

Waugh started to understand more when he began studying with Stokes at Capital University. Typically, a student sees his or her private music teacher once a week when taking lessons in high school. However in college, this contact multiplies as the student and teacher interact more frequently with added masterclasses and studio ensembles. Stokes shared many of his experiences with Adam in lessons and in masterclasses. He also took Waugh to Bloomington, Indiana for a lesson with Adam. Waugh took two more lessons with Adam while an undergraduate student at Capital University.

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[1] Robert Waugh, interview by author, Skype recording, August 16, 2019.

[2] Ibid.

In addition to the increased interaction, Stokes introduced Waugh to the larger Adam community by encouraging him to travel to conferences and competitions. There, he could meet other college students and professional trumpet players who had studied with Adam or his students. In 2003, Waugh and Stokes travelled to a trumpet conference hosted by Robert Baca[3] at the University of Wisconsin-Eau Claire featuring Adam, Charley Davis,[4] and Bob Platt.[5]

Waugh performed at the National Trumpet Competition his sophomore year, where Stokes encouraged him to seek out other Adam students. Stokes told him to find Karl Sievers and introduce himself as a student of Stokes and Reed. Sievers put Waugh in touch with his own students from the University of Oklahoma at the competition. This provided Waugh a group with similar trumpet instruction to spend time with while at the event since he was the only student from Capital University to attend.

Lessons with Stokes always began by focusing on playing fundamentals with a beautiful sound. Waugh recalls asking to skip this at one lesson:

> I remember one time going in [laughter] and my saying, I think as a junior, so a couple years in, saying, "Can we just play some etudes?" And so Stokes said in his very general way, "Oh, so you don't need to work on your sound today?" And I was like, [nervous laughter] "Well, yeah!" There was definitely a structure and a method to the way Stokes was teaching. When I tried to

[3] Baca is a first-generation Adam student and Professor of Trumpet and Director of Jazz Studies at the University of Wisconsin-Eau Claire.

[4] Davis is a first-generation Adam student, and a current studio musician in Los Angeles, California. His credits include hundreds of movies, television shows and commercials, big bands, Broadway shows, etc. He has served on the faculty of California State University – Long Beach, Citrus College, and the Henry Mancini Institute.

[5] Platt, a first-generation Adam student, retired in 2002 after playing trumpet for twenty years with the Berlin Philharmonic. Previously, he served as principal trumpet for other German orchestras. While in Germany, he taught trumpet at the Dortmund Conservatorium, the Music School in Cologne, and at the University of Music Berlin.

> deviate that one time thinking, "I don't need to be doing these long tones or Clarkes or Schlossberg," he was re-directing me saying that we need to work on these every day.[6]

Thus, they would trade off on various exercises Stokes assigned him in his routine, or play various exercises from a method book to work on specific aspects. After fundamentals, Stokes would progress into etudes, orchestral excerpts, and performance/recital repertoire.

Although Waugh states that he had some difficulty connecting with the longer books, Christian Larson's poem "Promise Yourself"[7] made an impact. He remembers Stokes referencing many of the books Adam recommended. Waugh remembers reading Maltz's *Psycho-Cybernetics*, but says he did not fully understand it at the time. Feeling that he was busy with a lot of schoolwork, the shorter material seemed easier for him to digest.

More than the ancillary readings, Stokes's cheerful and positive approach is what Waugh remembers most. He discussed this trait several times. Waugh described Stokes as "a great teacher, wonderful model for sound and music making, very positive…always positive, *always* positive."[8] This helped to enhance Waugh's self-image by demonstrating his importance to Stokes. Waugh claimed, "Stokes would have done anything for me… He was there for me whenever I needed him. And I'm sure he would have done that for other classmates."[9]

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[6] Robert Waugh, interview by author, Skype recording, August 16, 2019.

[7] See Appendix B.

[8] Robert Waugh, interview by author, Skype recording, August 16, 2019.

[9] Ibid.

Waugh recalled an example of Stokes's positive approach by telling a story of Stokes encouraging him through a failure. Stokes contracted musicians and played for a prominent cathedral in Columbus, Ohio. He hired Waugh to play third trumpet for an Easter midnight service. The music director had high expectations and wanted the musicians to be perfect all the time. On a particular piece, Waugh noticed he was playing a solo that everyone in the congregation knew, and would know if he made a mistake. Feeling the pressure he became nervous, miscounted the rests, and got lost. After he didn't come in, Stokes reached over and grabbed his music to save the situation.

For the Easter morning service the next day, they played this same piece. Waugh remembers arriving to see the music back on his stand and said to Stokes, "You don't want me to play this, I dropped it bad last night!" Instead, Stokes encouraged him by saying, "No, you're gonna be fine." The faith Stokes had in him in a situation where others may not have had it made a lasting impression for Waugh: "He was teaching me even when we were working, and he knew I needed to learn a lesson: to bounce back in a professional situation." [10]

Stokes constantly looked for the best in every situation. He considered potential in people instead of judging them. Waugh recalled a story about a classmate who did not appear to be in school for the right reasons, and thinking he would not succeed. However, Stokes saw his potential and Waugh remembers Stokes saying, "He's going to figure it out. He's very smart, and once he figures a

[10] Robert Waugh, interview by author, Skype recording, August 16, 2019.

couple things out he's going to be just fine."[11] Several years later, Stokes sent Waugh an email with a link to this classmate playing TAPS at a national sporting event on live television as a member of a United States Army band. Waugh continued by saying his classmate later joined the Special Forces in the Army. This made a lasting impact on Waugh: "Yeah, that guy had some problems, but Stokes modeled and mentored him. And I'm not saying he's in Special Forces because of Jim Stokes, but I'm sure it had something to do with it."[12]

Mechanics was not a topic for conversation in Stokes's studio. Waugh recalls, "As an undergraduate with Stokes, we did not talk very much about mechanics. He needed to keep my eye on the big prize, which was hearing the music and playing it with a beautiful sound. Most of my energy was spent there." He explains:

> I was the kind of kid to ask a lot of questions, and when you have that kid you can get into talking about the trumpet a lot. And so Stokes would shut that down by re-directing me by saying "How does it sound?" Well, the answers get real quick: "It sounded good" or "It sounded bad" or "You missed some notes or rhythms"... It started getting result oriented very quickly as opposed to the other way.[13]

Further emphasizing this aspect, Waugh stated, "he didn't want to hear the 'F' word: 'feel'."[14] Instead, Stokes would ask, "How does it sound? Does it sound good, does it sound right?" Therefore, they did not discuss mechanics or how playing the trumpet felt; the result was more important.

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[11] Robert Waugh, interview by author, Skype recording, August 16, 2019.

[12] Ibid.

[13] Ibid.

[14] Ibid.

Instead of talking about mechanics, Stokes helped Waugh develop the fundamental aspects by instructing him to play simple exercises slowly, and modeling the sound he wanted Waugh to imitate. With these exercises, Waugh recalls:

> He would challenge me. I could play them. I had all the facility to play those things. I was playing Charlier etudes well then, so to play those [Arban's] single tonguing exercises I thought was very easy. But then, he would play it for me, and then say, "Play it Back." And then he'd say, "Did that sound as good as mine?" And then I'm like "No…" So he'd say I need to go slower. And he was basically trying to turn my ears on to the right sound.[15]

Waugh estimates Stokes modeled the sound for him about ninety-five percent of the time. Frequently, Stokes would try to imitate what he heard from Waugh, and then model the correct sound for him to attempt.

Remembering the effect Stokes's modeling had, Waugh explained:

> I think one of the strengths of Stokes's teaching is that he models a beautiful sound, and a very musical sound. It's a combination of the characteristic tone that we're going for in what is good trumpet playing, and there is also a musical quality that he communicates with his sound that lends itself to making music on the trumpet.[16]

However, Stokes encouraged the student to listen to other successful trumpet players, believing that everyone should not sound exactly the same.

Another strength Waugh commended Stokes for was his patience in letting him develop on his own timeline. Stokes had high standards and expectations for his students, but allowed them the time necessary to work things out on their own – as long as they were working diligently. Waugh mentioned something many Adam

[15] Robert Waugh, interview by author, Skype recording, August 16, 2019.

[16] Ibid.

students say: “It takes some longer than others,”[17] and realized Stokes would not rush a student towards a pre-conceived, universal timeline. Commenting about some recent improvements in his playing, Waugh said:

> It’s just one of those things where it just took time. That's something I attribute back to Stokes. He was very patient. He wasn't on a set time frame, he was playing long ball. He knew I was going on from Capital to other schools and other places. But he was setting things up for longer term.[18]

In Wilcox’s dissertation concerning the importance of modeling, Stokes commented on Adam giving him advice on teaching: “He says, ‘Jimmy, play for them. You know what to do. Just keep playing for them.’ He always reminds me to set a great example in sound and he makes me more aware of what I need to listen for as a teacher.”[19] Waugh recalled a similar story when Stokes took him to see Adam for the first time:

> I played for Mr. Adam and Stokes observed. After the lesson, Stokes and Mr. Adam went up into his living room, and they were up there talking for a while. And I remember asking Stokes what all they were talking about for that twenty minutes or so. I was just sitting in that room where he taught, just waiting thinking, "I must be bad because they're up there talking for awhile!" And you know what Stokes said? He said, "I need to keep playing for you… I need to keep playing for you.[20]

This advice from Adam to “keep playing for them” made an impression on both Stokes and Waugh.

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[17] Robert Waugh, interview by author, Skype recording, August 16, 2019.

[18] Ibid.

[19] Mark Wilcox, “The Influence Of The Teaching Concepts of William Adam On Four First Generation Students.” (DMA diss., University of Oklahoma, 2009), 147-8.

[20] Robert Waugh, interview by author, Skype recording, August 16, 2019.

James Stokes's Influence On The Pedagogy Of Robert Waugh

Waugh uses many of the teaching techniques he learned from Stokes. He continues the tradition of always looking for something positive in interactions with his students. Remembering the story about his classmate at Capital University who he thought would never be successful, Waugh claims, "when we're teaching trumpet, we're teaching life skills as much as we're teaching music and trumpet. We're figuring life out through these things."[21]

Larson's poem "Promise Yourself"[22] is paramount in Waugh's studio for developing his students' self-image. He states:

> If you can follow that poem, you'll be okay. In fact, my birthday was last week, and my wife got me a nice big copy of that poem to hang in my office. It's big, and it's always gonna be there. It's gonna be so humbling! [laughter] I'm not gonna be able to complain about anybody anymore![23]

Thus, he continues reading it to remind himself of the values that are important to him. It serves as an inspiration to both himself and his students during their time in his office.

Waugh stated that self-pity is the "greatest sin" according to Adam. When his students express feeling sorry for themselves, Waugh refers them to Larson's poem. Commenting that now he can point to the framed copy on his office wall, he directs their attention to the phrase: "To be too large for worry, too noble for anger, too strong for fear, and too happy to permit the presence of trouble."[24] He frequently

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[21] Robert Waugh, interview by author, Skype recording, August 16, 2019.

[22] See Appendix B.

[23] Robert Waugh, interview by author, Skype recording, August 16, 2019.

[24] See Appendix B.

reads this with his students, and encourages them to believe in the message, and to believe in their own abilities.

Avoiding the discussion of mechanics and allowing the body to develop by focusing on the goal of a beautiful sound takes patience. Waugh explained, "I would say you might be able to get the mechanics figured out another way, but there will be a price to pay. And that price to pay is musicianship and quality of sound." He continued, "Sometimes if the sound is not right, it creates other problems like tension somewhere in the system."[25] Thus, Waugh feels that discussing mechanics with his students is not beneficial.

Instead, he teaches his students to focus on playing fundamentals slowly and accurately. This allows the physical aspects to develop without discussing them, in the same manner in which he was taught by Stokes. Waugh wants his students to become accustomed to practicing and performing at a higher level; not only concerned with notes and rhythms but also considering musical tone in everything they play. He stressed this method takes patience from both the teacher and the student, but that the end result is a better product.

Waugh teaches his students to develop their sound by modeling for them in lessons. He also encourages them to listen to and study other great trumpet players. He cited a quote that he saw at a children's' daycare center, "Remember as a parent that your speech becomes the child's inner voice."[26] He compared that quote to teaching music: the model a teacher provides becomes the goal in a student's mind.

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[25] Robert Waugh, interview by author, Skype recording, August 16, 2019.

[26] Ibid.

He prods his students with questions such as “Was that your best?” or “Did that sound like the way I played it?” To him, it is necessary for the students to ask those questions of themselves.

He also encourages his studio to listen to successful trumpet players across various styles in order to develop an inner voice. While there are similarities within the Adam school of trumpet players, everyone sounds different. He explained, “Chris Botti[27] doesn't sound like Greg Wing, right? But they’re both uniquely successful in their own way.”[28] Thus, even though he consistently models what he wants his students to hear when they practice, Waugh does not want his students to all sound the same. He explained:

> The things that are special in their playing will come out because of what they hear. Our minds are different because we're all unique individuals. I chalk that up to a filter, you know when it passes through our own ears and our minds, it's not gonna come out the same. Our bodies, our different physiology - when it all gets run through there, it's never gonna be the same.[29]

Waugh adamantly attributes his success to his study with Stokes, saying, “I would go a step farther and say the success of my career and in getting along with my colleagues, Stokes taught me how to do that.”[30] Academic settings can be difficult. Faculty members come from various backgrounds and experiences with different motivations and schools of thought. When considering how he deals with a

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[27] Botti is a first generation Adam student, and a Grammy Award winning international trumpet artist. His career currently spans four decades, and he currently maintains an extensive touring schedule.

[28] Robert Waugh, interview by author, Skype recording, August 16, 2019.

[29] Ibid.

[30] Ibid.

colleague with an opposing opinion, Waugh said, "Often, I think, 'What would Stokes do?' And he always deals in love and respect."[31]

Crediting Adam's role in his success, Waugh explained, "I met Mr. Adam and he worked with me. And with Stokes, I could immediately recognize the similarities. So yes, absolutely I attribute my success to Mr. Adam. If you're trying to draw a direct line, it is a direct line."[32] In total, Waugh had three lessons with Adam, and noticed a resemblance in teaching styles by saying, "The only thing that I was getting more was the validation that what I was getting from Stokes or Sievers was right. It was like going back to a primary source and verifying that it was all okay."[33] Thus, Waugh recognizes Adam's influence on Stokes's teaching and in his own teaching.

[31] Robert Waugh, interview by author, Skype recording, August 16, 2019.

[32] Ibid.

[33] Ibid.

Chapter 6: Richard Carey

Background And History

Richard Carey was born in Inglewood, California in 1987. He grew up in Laie, Hawaii, attending Kahuku Intermediate and High Schools. During his high school years, he moved to Arcadia, California and graduated from Arcadia High School in 2005. Carey did not take private trumpet lessons while in high school. After graduating high school, he enrolled at Citrus College in Glendora, California as a Political Science major. After high school, he did not play the trumpet for almost two years.

In 2006, Carey decided he wanted to play trumpet again. Needing some elective course credits, he auditioned for the Citrus College Wind Ensemble. During the interview and audition process, he met first-generation Adam student Robert Slack, Dean of Visual and Performing Arts. Soon after the audition, Carey began taking trumpet lessons from Slack and Charley Davis.[1] Davis taught at Citrus College after Slack was promoted from trumpet professor to dean several years prior. Describing the situation of having two trumpet teachers, Carey explained:

> Officially through the school I was attending I was studying with Charley Davis. But, the nature of the studio here at that time was that Davis would teach everybody as part of the applied music program here, giving private lessons through the studio. And Bob Slack just gave everybody lessons out of the kindness of his heart because he's just a good guy.[2]

[1] Davis is a first-generation Adam student, and a currently active studio musician in Los Angeles, California. His credits include hundreds of movies, television shows and commercials, big bands, Broadway shows, etc. He has served on the faculty of California State University – Long Beach, Citrus College, and the Henry Mancini Institute.

[2] Richard Carey, interview by author, Skype recording, June 10, 2019.

In 2010, Carey transferred to Azusa Pacific University in Azusa, California, where Slack also taught as an adjunct trumpet professor. Carey earned Bachelor's and Master's degrees from Azusa Pacific University in trumpet performance. He studied with Slack as his primary trumpet teacher from 2010 until 2017.

While Carey was working on his Master's degree at Azusa Pacific University, he began teaching music courses at Citrus College. He taught courses in commercial music, music theory, History of Rock and Roll, History of Commercial Music, and History of Jazz, and directed a jazz ensemble at Azusa Pacific University. When Davis retired from teaching at Citrus College in 2017, Carey began teaching the trumpet studio of about twelve students.

Carey started performing professionally soon after beginning trumpet lessons with Slack, largely freelancing in and around the Los Angeles area. Beginning in 2006, he played with many Latin groups and regional theater productions. Regular big band engagements include the Mike Barone Big Band, the Dave Richards Big Band, and the Ron King Big Band. He has recorded for several recording artists, including Kenny Burrell, Seth McFarlane, Jimmy Borges, and Melissa Manchester. He also records frequently for Korean television programs, many of which are recorded in Los Angeles.

Richard Carey's Study With First-Generation Adam Student, Robert Slack

Before meeting Slack, Carey was not aware of Adam or any of his philosophies. He quit playing trumpet after graduating high school, and did not play for about a year and a half before auditioning for the Citrus College Wind Ensemble.

When he began taking lessons from Slack, they did not talk much about why Slack taught the way he did. However, he distinctly recalls the regimen, or routine, that Slack gave him to practice daily.

Carey's routine consisted of exercises given to him by Slack and Davis, tailored specifically for him. He recognized that other members in the studio had tailored routines that were similar, but there were variations in material or in the way they played the same exercises. They did not refer to their routines as 'The Adam Routine;' it was simply an evolving routine that changed as they developed. Carey explained:

> There was structure, but it was [structured for me]. It wasn't that Mr. Slack or Mr. Adam or anybody had one set structure that they were trying to work through for everybody - there's not a freshman list of stuff I think that they were trying to check all the boxes for. It was very much a "Your developmental pace is different, and you've gotta do your own thing for your personal growth."[3]

After several years of studying with Slack, Carey began to ask questions, frequently pertaining to the teaching of trumpet. Carey taught private lessons as an undergraduate student, so Slack began sharing more information he had learned during his Master's degree as an assistant instructor for Adam at Indiana University. Now when they trade off, they frequently talk about where and when certain exercises or etudes can help students in their development.

Slack illustrated the importance he places on having a positive self-image in Carey's initial lesson. Carey stated:

> The first thing that happened when I took a lesson with Bob Slack, the very first lesson, he asked some questions about how my personal life was and what was going on outside of the school, not related to trumpet at all. And, I

[3] Richard Carey, interview by author, Skype recording, June 10, 2019.

> remember thinking, "That's kind of interesting," and so I told him some things.[4]

In that lesson, Slack assigned Maltz's *Psycho-Cybernetics* for him to read. Carey did not understand much of it at first, but subsequent readings formed a better picture for him. After the second reading he thought, "Wow, this is really good information and it makes a lot of sense. I'm gonna start using some of these things." He continued by stating, "And then, some things started clicking in my trumpet playing."[5]

Other texts that Slack assigned and referenced in his studio include James Allen's *As A Man Thinketh,*[6] Timothy Gallwey's *The Inner Game of Tennis,*[7] and "If" by Rudyard Kipling.[8] Carey noticed several similarities in these texts: believing in yourself, setting realistic goals, and goal-orientation. Reading these texts changed they way Carey thought about playing the trumpet, including how the power of the imagination relates to the way the mind functions and how that can subconsciously help achieve goals.

One of the biggest positive impacts for Carey in his study with Slack was simply "having somebody believe in [me]." Carey recalled:

> There's just something about it, and it's true for all of these first gen[eration] guys, and I think it stems from Mr. Adam, is that they have this innate ability to make you feel better about yourself in the lesson… And they would call me out and say, "What's going on? You seem distracted. What's the deal?" And so

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[4] Richard Carey, interview by author, Skype recording, June 10, 2019.

[5] Ibid.

[6] James Allen, *As a Man Thinketh* (New York: H.M. Caldwell, 1910).

[7] Timothy Gallwey, *The Inner Game of Tennis* (New York: Random House, 1974).

[8] See Appendix B.

> then, the lesson instead of being trumpet, it would be "Let's talk about what's going on in your life." [9]

Carey credits Slack with helping him get his life back on a positive track.

The discussion of mechanics did not play a role in lessons, or as Carey stated: "Mechanics in lessons… nonexistent is I think the way to put it." [10] Carey admits being the type of person that sometimes asks a lot of questions, so Slack shifted his focus away from that area in those instances. Carey discussed a particular moment:

> He would very gently and kindly let me know I should just shut the hell up [laughter] and play the trumpet! That was actually Charley Davis that used that wording actually, he was a little bit more rough around the edges… [laughter]. Both of them, Charley Davis and Bob Slack, they both, very much so, were never bringing up the mechanics of it. [11]

Carey recalled several instances when Slack would illustrate the point:

> Slack always had a copy of *Gray's Anatomy*[12] on his desk, ready to go. And he had it marked... he would pull it up and say, "Here we go…," and drop this big textbook down and open it up to the page where it shows all the facial muscles. And then say, "You see all these muscles? How are you supposed to think about one of those muscles?" And then he would make the argument that there was too much going on for you to think about it, and say, "Don't worry about that!"[13]

Thus, in their own way, Slack and Davis demonstrated how little they thought the discussion of physical aspects should take place in lessons.

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[9] Richard Carey, interview by author, Skype recording, June 10, 2019.

[10] Ibid.

[11] Ibid.

[12] *Gray's Anatomy* is a textbook of human anatomy containing over 1,500 pages, originally written by Henry Gray in the mid 1800's. It has been continually revised, and the latest edition (the 41st) was published in 2015.

[13] Richard Carey, interview by author, Skype recording, June 10, 2019.

Instead of talking about the physiology, they assigned him exercises and etudes to play with a specific sound in mind. Through goal-orientation and years of diligent practice, Carey developed the physical aspects necessary to support the sound in his imagination. Carey stated it took a lot of trust in his teachers, but he knew they had his best interest in mind.

Slack employed two methods to aid in Carey's development of this specific sound. First, he encouraged Carey to listen to great musicians. Carey explained:

> He definitely made a point of having me identify what I wanted to sound like. It was never about what he thought my sound should be. He never talked about it like that. He always went about it saying, "Who are you listening to?" Initially when I took lessons with him, I would say maybe two or three people. And he would say "Well, that's not nearly enough. How are you supposed to know what you want to sound like if you've only listened to three people?"[14]

Additionally, Slack pointed out his constant, daily exposure to the developing sounds of his fellow classmates. In order to develop a sound that could compete for jobs with current professional trumpet players, he had to study them to sufficiently understand what that was. Thus, he had to develop his goal of playing with a specific sound in mind in order to facilitate the development of his physical aspects.

Even though he sometimes asked a lot of physiological questions, Carey appreciated the non-mechanical approach. When Slack played something for him to emulate, his competitive nature pushed him to try hard to play it back and keep up with him. He recalls coming out of many lessons feeling great about the mechanics working without having to discuss how to get them working.

[14] Richard Carey, interview by author, Skype recording, June 10, 2019.

The second method utilized by Slack was constantly providing a model sound for Carey to hear and imitate. Carey finds that a lot of what he plays now has qualities of Slack's sound, but Slack reminded him to keep listening to other great trumpet players as well. Carey admits:

> Most of the time when I play, I really strive to sound like Slack because I just don't know any other trumpet players that sound like he does. He's got a certain special sparkle to the way he plays, and it's amazing. It's definitely one of those aspects I try and imagine in my mind to get going. [15]

No matter what they played, whether routine exercises, etudes, or repertoire, Slack provided a model for him to emulate. Not only did he provide a model sound, Slack was also careful to provide a specific context in which to play. Carey explained, "He would say, 'Let's do this like we're playing a date at Capitol, and they want us to sound like cartoon music… Here we go.' And he would play something for me." [16]

Other times, Slack would change the context and suggest playing as if they were performing in a symphony orchestra. Carey remembers having difficulty initially adjusting in this manner. However, he found it a good way to become a more versatile musician: "Instead of thinking about a bunch of mechanics, all I had to do was make the shift in my mind and really focus mentally on that rather than change the equipment I'm playing or change the way I'm putting the mouthpiece up on my face…"[17] No matter what they were playing or the style in which they played, Slack modeled the goal first in that particular context for Carey to listen to and imitate.

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[15] Richard Carey, interview by author, Skype recording, June 10, 2019.

[16] Ibid.

[17] Ibid.

Robert Slack's Influence On The Pedagogy Of Richard Carey

Carey designs a structured, yet flexible routine for each of his students. This individualized routine changes as each student develops, based on what he perceives a particular student needs at that moment and not a pre-conceived plan with a rigid timeline. The structure and flexibility of the routine are essential, along with the dedication from the student to consistent, daily practice.

In addition to the routine, Carey assigns all of his students to read Maltz's *Psycho-Cybernetics.* To emphasize the importance he places in these principles, he devotes weekly masterclasses each year with his studio to read and study the chapters as a class. Remembering the self-confidence he felt after lessons with Slack, Davis, and also one with Greg Wing, Carey strives to instill this same feeling in his students.

Carey believes the skills one acquires when learning to play a musical instrument can benefit other areas of his life, even if he does not pursue music as a career after graduation. The diligence, persistence, and self-confidence developed through years of dedicated trumpet study translate into the future pursuit of any goals a student sets for himself or herself later in life.

Trust is a topic Carey mentioned frequently. He believes in order for teachers to be effective, their students need to trust them. At times, he tells his students they need to trust him as one who has more experience, but he also feels he needs to earn this by demonstrating his confidence in their abilities. As Carey stated several times, they need to know he is "in their corner."

Many of the issues Carey sees in his current students are not related to playing the trumpet. Carey explains that if his students believe that he has their best interest in mind, they are more willing to approach him for help or advice on these non trumpet-related problems. Then he can help them get active and work through these problems instead of feeling sorry for themselves, and consequently improve their self-assurance by formulating a plan to achieve their life goals. As a result, trumpet playing improves partly because they have more faith in themselves. It is important to make a distinction: arrogance is not the goal, rather it is the confidence that results from believing in one's own abilities.

Carey is careful about how much information he gives to his students, and how he says it. He believes a structured routine is important, and assigns material based on his perception of what a particular student needs. As students develop, their needs may change, so he adjusts what and how they play things in their routine. When they become comfortable with an exercise, he asks them to expand it gradually into neighboring registers.

However, he does not talk about how to physically achieve the results. The goal, as he instructs his students, is to consistently practice their routines by playing with a particular sound in mind. He explains, "There are things physically that happen that are beneficial as a by-product of these exercises."[18] Therefore, the body's ability to play that sound is developed by the mental image of that sound itself.

[18] Richard Carey, interview by author, Skype recording, June 10, 2019.

Carey cautions that this process takes time. It can be difficult to remain patient and let the process work without discussing mechanics – for the student and for the teacher. Carey claims his time with Slack as crucial in developing his ability to teach in this manner. While working on his Master's degree from Indiana University, Slack served as Adam's assistant instructor for the trumpet studio, teaching and co-teaching students with Adam by asking his advice. Carey explained:

> So [Slack's] experience in that regard makes him an invaluable resource as a teacher because he got the perspective from both sides [as a student and a co-teacher] from the same guy [Adam] as someone who put a lot of people on the right path of doing it correctly.[19]

As Slack did with Adam, Carey now seeks Slack's advice occasionally concerning what exercises or etudes to give students to achieve a desired outcome, and when to introduce it in their development. Discussing how much information to include when assigning material, he stated:

> That's the struggle for me, at this point I'm trying to decide how I'm going to go about not telling them x, y, and z, you know? There's so much to talk about, but Mr. Slack has always been so meticulous about tailoring things without giving guys too much information. [20]

Some of Carey's students do not always recognize the value inherent in a consistent structure, so he implores them to trust him and follow his instructions. They do not have the experience to realize physical aspects can take a long time to develop, and thus fail to take the time daily to work on the fundamentals they perceive as mundane. It is crucial to Carey that he earns their trust so that he can convince them that playing these fundamentals diligently, sometimes over the

[19] Richard Carey, interview by author, Skype recording, June 10, 2019.

[20] Ibid.

course of a few years, with a certain sound in their mind is imperative in developing their physiology.

The key element for Carey in the development of that certain sound is modeling everything he asks his students to practice. Even though he asks his students to study recordings, he claims, "You listen to a recording, and you get only so much information. There is a big difference between going from that experience to sitting next to a guy and feeling the intense concentration first, and also the follow-through[21] and presence that's there apparent in the live space." [22]

At times, recordings can mask fine musical nuances played by an individual player in an ensemble. Carey stated:

> Digitizing an analog signal changes it, and we get only the bare minimum of the nuance that's involved. Slack made a big deal out of this [by stating], "Even though you think you're doing enough right now, you're not doing enough: you need to dramatize it even more. Go this far: [and then model it]." And so it's that kind of stuff that you can only get from modeling in person.[23]

These subtleties have to be exaggerated in order to become apparent through an ensemble, and recordings do not always display them accurately.

Even though Carey instructs his studio to listen to as many trumpet players as they can, he believes the live interaction that results from a teacher modeling for the student is more informative than only listening to recordings. Furthermore, Carey pointed out that modeling a big breath is something that cannot be accomplished through a recording. Slack never talked about that, but Carey

[21] "Follow-through" is a term Adam, and many of his students, use to define a concept of hearing a certain sound continue unabated all the way to the end of a melodic line, for example, "the sound follows through all the way to the end of that phrase."

[22] Richard Carey, interview by author, Skype recording, June 10, 2019.

[23] Ibid.

remembers the effect of sitting beside Slack while he took an enormous breath before playing an excerpt. In order to imitate what a teacher does after they take a big breath requires a student to take the same inhalation. Thus, modeling is an integral part of Carey's teaching.

Initially, Carey was hesitant to attribute the success of his students to his study with Slack. He claims this is because of the reluctance of Adam to take credit for his students' successes, and that this reluctance passed on in his first-generation students' teaching. Adam congratulated his students on their achievements, but claimed that they earned them through hard work and perseverance, not simply because they studied with him. Likewise, Slack will not take credit for Carey's success even though Carey claims he could not have accomplished what he has without Slack's influence.

However, Carey quickly said, "my efforts probably wouldn't have been [fruitful] if I didn't have somebody in my corner,"[24] referring to the confidence Slack displayed towards him. Additionally, he attributed the opportunity of second-generation students being able to study in this manner to Adam and the first-generation Adam students by stating:

> I think that success comes from their own [the students'] efforts, and that information is there because Mr. Adam, Bob Slack, Greg Wing, Karl Sievers, and all of the first-generation [students] put it out into the world with a hope and a dream that someone's gonna do something with it. [25]

[24] Richard Carey, interview by author, Skype recording, June 10, 2019.

[25] Ibid.

Chapter 7: Conclusions

This study traced characteristics of William Adam's pedagogy from first-generation Adam students to second-generation Adam students and exhibits the benefit of utilizing these techniques. Because of the significance teachers place with Adam's pedagogy and their continued viability, it is important to document his influence in a second generation of Adam students. Demonstrating this viability provides options for those wishing to study Adam's methods, and highlighting his influence contributes to the historical body of knowledge.

The four preceding chapters examined a student from each professor that Wilcox interviewed in his dissertation to trace the following characteristics:

1. Enhancement of the student's self-image
2. Allowing musical thoughts to develop physical aspects
3. Modeling a beautiful sound

The four professors Wilcox interviewed were Karl Sievers, Gregory Wing, James Stokes, and Robert Slack.

Characteristic #1:Enhancement Of The Student's Self-Image

Wilcox found that all four first-generation students in his study discussed the primary importance of developing and maintaining a positive self-image in Adam's teaching, and demonstrated this in their teaching studios. The following list on the next page verifies this conclusion by listing which ancillary texts were cited by at least two students from the first-generation Adam students' studios:

Psycho-Cybernetics[1] - Hammiel, Siereveld, Waugh, Carey
The Inner Game of Tennis[2] - Hammiel, Siereveld, Carey
As A Man Thinketh[3]- Hammiel, Siereveld, Carey
"If"[4] – Siereveld, Carey
"Promise Yourself"[5] – Siereveld, Waugh

These texts discuss beneficial life skill topics, such as assessing and developing one's self-image, working towards a fundamental goal, positive thinking, and being good to one's self and others.

Hammiel (student of Sievers) does not currently maintain a college teaching studio, but he does work with middle and high school students. He employs the principle of enhancing the self-image by thinking, "How do I get this student to think better of himself?" He discussed a tactic of purposefully diverting frustrated students' attention to other interests that they enjoy or have had successful experiences in completing. After easing that frustration, he reintroduces the phrase or exercise. The more relaxed mindset that results from these diversions helps his students approach the previously troubling issue with a more positive approach, thus increasing their success and enhancing their enjoyment and self-image. Hammiel did not recognize this tactic at the time, but realizes now that he learned this from studying with Sievers.

Utilizing the principles found in *The Inner Game of Tennis,* Hammiel gave a lecture at the 3rd Annual International William Adam Trumpet Festival. He finds

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[1] Maxwell Maltz, *Psycho-Cybernetics* (Englewood Cliffs, NJ: Prentice-Hall, INC., 1960).

[2] Timothy Gallwey, *The Inner Game of Tennis* (New York: Random House, 1974).

[3] James Allen, *As a Man Thinketh* (New York: H.M. Caldwell, 1910).

[4] See Appendix B.

[5] See Appendix B.

some of these texts difficult to use with his younger students, but utilizes the principles he learned from reading them. However, he plans to use them when he begins working with more college students.

Siereveld (student of Wing) discussed the importance his daily reading of "Promise Yourself" had on his life while studying at Morehead State University with Wing. He also referenced reading all five texts from the above list plus a few others while in Wing's studio. He remembers them as being vitally important in his development in conjunction with Wing's investment in him as being the best person he could be.

One way Siereveld utilizes ancillary readings with his studio is by compiling quotes to include in his routine book and pinning them to his office door. He introduces the smaller poems before the books, finding the smaller amount of material easier for some of his students to understand first. He provides constant reminders of their importance to his students by referencing them often in lessons and masterclasses.

Waugh (student of Stokes) found the shorter material easier for him to comprehend. Although he remembers Stokes referencing the longer texts, he cited Larson's "Promise Yourself" as making the largest impact for him. More importantly, Stokes's cheerful and positive approach is what Waugh remembers most.

Waugh continues this tradition in his studio, stating the importance of teaching positive life skills to his students. "Promise Yourself" figures prominently in his office as a framed picture on his wall. He claims that it serves as a reminder to him as much as it does to his students. He constantly quotes this poem with his

students, encouraging them to believe in themselves and have confidence in their abilities as musicians and good people.

Carey (student of Slack) credits Slack as much with helping him get his life back on a positive track as he does for helping him with trumpet. Carey cited four of the five texts from the list of ancillary readings specifically as being discussed in Slack's studio. Reading these texts changed the way he thought about playing the trumpet, and he remembers that improving after re-reading *Psycho-Cybernetics.* The biggest impact for Carey was Slack's belief and confidence in him, both as a person and as a trumpet player.

Carey assigns all of his students to read *Psycho-Cybernetics.* Further, he devotes weekly masterclasses to these topics. He strives to instill the same feelings of confidence and positivity that he felt when studying with Slack. He discussed the importance for him to earn his students' trust so that they will follow his instructions and learn the same lessons.

All four second-generation Adam students verified the importance of enhancing a student's self-image. This demonstrates the effectiveness in their development, and the viability as one of their teaching methods.

Characteristic #2: Allowing Musical Thoughts To Develop Physical Aspects

Wilcox detailed how Adam guided the development of the four first-generation students without discussing individual physical aspects with them. Concentrating on a specific muscle or muscle group can cause them to become tighter and less responsive, consequently adding tension into the sound. Thus,

playing the trumpet can stem largely from thinking a musical thought: a beautiful sound.

Sievers rarely discussed mechanics during Hammiel's development. He instead encouraged Hammiel to develop his conception of sound by listening to a wide variety of music, including trumpeters, vocalists, and violinists. Hammiel practiced by focusing on that sound, thus developing the required physical aspects by thinking musically.

Hammiel strives to prevent his students from thinking about physical aspects or sensations. Using purposeful distractions, he will divert their attention when they try to discuss something they feel. He argued that if he instructs a student not to think about something, they cannot help but think about it. Thus, he teaches that the goal is a beautiful sound in the style of whatever they are playing at that moment.

Likewise, Siereveld also pointed out the inability to avoid thinking about something if it had been previously discussed. He claimed Wing did not talk about mechanics in his lessons during his development. He practiced by focusing on the sound, and his physiology developed through that goal orientation.

Siereveld teaches his students that playing well consistently comes from the daily repetition and reinforcement of practicing their routines with the goal of a great sound foremost in their minds. This daily repetition builds the necessary physical aspects by focusing on the desired sound without the need to discuss the mechanics involved. He encourages his students to listen to different trumpet players in various styles in order to develop the sound they imagine.

Stokes also rarely discussed mechanics with Waugh. Instead, it was more important to play his assignments with a beautiful sound. Waugh recalled Stokes not wanting to hear the word "feel." The result was more important than the sensation of how it felt to play. Stokes displayed the importance of daily repetition of an abundance of fundamentals with focus on the sound by dedicating a portion of every lesson to that pursuit.

Waugh suggested that one may be able to figure out mechanics in a different manner, but musicianship and the quality of sound will suffer. This may result in creating other problems, and thus is not beneficial. He emphasizes to his students to play fundamentals slowly and accurately, stressing that it takes patience but that the end result is a better product.

Carey described the discussion of mechanics with Slack initially as 'non-existent.' When Carey tried to mention these topics, Slack pointed out the difficulty of trying to control too many physical things at the same time. Instead, he instructed Carey to play a wide variety of fundamentals and etudes with a specific sound in mind. Through this goal-orientation and years of diligent practice, Carey developed the physical aspects necessary to support the sound in his imagination without discussing them specifically.

Carey is careful about how much information he gives to his students, and how he says it. A structured routine tailored to the needs of each student is important. Physical aspects develop as a by-product of playing the routine with a desired sound in mind. Carey cautioned it can be difficult to remain patient enough

to let this process work without discussing mechanics, but that this is how he teaches his students.

Even though none of the second-generation Adam students discuss mechanics with their students, they each acknowledge the significance of knowing how mechanics work as a teacher. They admit the quest for that information and the role it plays in how they assign material in their studios, but do not utilize it in discussion with their students.

Characteristic #3: Modeling A Beautiful Sound

Hammiel claimed Sievers always modeled everything for him to imitate, estimating that Sievers played about as much as he did in lessons. Sievers endeavored to increase Hammiel's focus on the desired sound by asking him to listen for specific aspects in his modeled playing. To this day, Hammiel still recalls some of these specifics when playing daily fundamentals.

Hammiel continues this practice, and strives to model a beautiful sound instead of talking about it with his students. He's cautious about planting something physical in his students' minds, and instead wants them to focus on his model. He models everything first, and thus states he plays about half of the time with his students.

Wing modeled everything in lessons for Siereveld, giving him an aural image of the sound goal. Siereveld credits this with giving him a clear picture of the goal. He discussed how Wing consistently sounded fantastic on everything, and Siereveld

dreamed of being able to play with the same sound. He estimates about the same ratio of fifty percent teacher to student playing in his average lesson.

Siereveld acknowledged the challenge of adequately maintaining the amount of material he assigns to his students, and being able to model that at any given moment. However, this characteristic is important enough that he tries to model the sound for each assignment he gives in lessons to his students as Wing did for him. Initially, the focus is on developing a good quality sound in simpler material before expanding this into more advanced etudes and literature.

Waugh claimed the ability to play many things well by the time he began studying with Stokes. Stokes challenged him by modeling everything, and asking Waugh to play it back as well as his model. Frequently, Stokes would try to imitate what he heard from Waugh, and then model the correct sound for him to attempt. Waugh remembers this having a strongly beneficial effect on his development.

Both Stokes and Waugh recalled an instance to their respective interviewers of Adam instructing Stokes to play constantly for his students and model a beautiful sound. This memory along with Stokes's implementation of it inspires Waugh's teaching. He continually asks his students if their attempts sound as good as his model, and encourages them to keep trying until they can achieve the same result.

No matter what they played, Slack regularly played the model for Carey to emulate. Additionally, Slack provided a specific context in which to play. Carey credits this as helping him attain versatility in different styles without having to think about mechanics or change equipment.

Similarly, Carey claims modeling as the key element in helping his students develop their sound. Listening to recordings is important, but hearing a live model transmits more information to the student. Thus, Carey models everything for his students.

Final Conclusion

These three characteristics featured prominently in Adam's pedagogy. The four professors in Wilcox's study discussed their usage by Adam, the impact it made on each of their individual development, and how they employ these methods in their current teaching studios. Consequently, Wilcox demonstrated Adam's influence in his direct students.

Likewise, the four teachers interviewed in this study reviewed how their first-generation teacher utilized each characteristic with them. All agreed on their importance, and discussed how they utilize these techniques in their teaching. Siereveld commented on their significance by saying, "I don't think there could be three more fundamentally important aspects."[6] Hammiel, Siereveld, Waugh, and Carey each credited their ability to teach in this manner to their respective teachers, or first-generation Adam students. Further, each second-generation student attributed his ability to Adam. Thus, this reveals Adam's influence in a second generation of Adam students.

It must be stated that Hammiel, Siereveld, and Waugh had varying levels of contact with Adam. Waugh took three lessons directly with Adam, Hammiel took

[6] Eric Siereveld, interview by author, Skype recording, May 28, 2019.

five or six lessons, and Siereveld studied with him for a couple of years. All of this transpired after Adam retired from Indiana University, and the overwhelming majority of their exposure to his philosophies initially came through their contact with Adam's first-generation students. Siereveld took the most lessons directly with Adam, but only after he had spent his undergraduate years with Wing and claimed, "The things that I learned from Mr. Adam were actually reinforced from Mr. Wing first."

Accordingly, the four teachers interviewed in this study consider themselves second-generation Adam students, and agree that these abilities passed from Adam to his students to themselves. Waugh stated, "If you're trying to draw a direct line, then yes, it is a direct line."[7]

Not only are these specific characteristics evident in successive generations of Adam students, they are most effective when used in conjunction with one another. A common theme in this study exposes how modeling is a method in which to help students develop physical aspects without talking about them. Students do not even need to be aware of them as they develop; they only need to play their assignments as their teacher modeled them in order to develop the mechanics. All the participants described modeling the result for their students instead of talking about the mechanics involved in producing that product.

Another common theme was how the enhancement of a student's self-image and positive thinking leads to more success in playing the trumpet. Carey claimed,

[7] Robert Waugh, interview by author, Skype recording, August 16, 2019.

"And then, some things started clicking in my trumpet playing"[8] after he studied *Psycho-Cybernetics.* Enhancing a student's self-image and employing positive thinking helps to subside feelings of frustration or self-doubt that generate tension. This unnecessary tension can inhibit growth and development, and removing these negative feelings frees the imagination to think more creatively and musically, which in turn allows the physical aspects to develop more efficiently. This is a continuous cycle, each characteristic enabling another to be more effective.

For those interested in this school of trumpet performance and pedagogy, it is imperative to understand why each characteristic is beneficial, and how each compliments the usage of another. In Wilcox's interview with Stokes, Stokes made the following observation:

> Through developing my own playing over the years with [Adam's] guidance in my mind and in my ear, I learned to truly understand the fundamentals and a way to convey them to others because of the learning process I had been through. If I hadn't done it myself, I wouldn't have understood it. You can talk about it and write it down in a book, but if you haven't been through it, you don't know.[9]

Sievers illustrated this assertion by writing, "While much could be said about Mr. Adam's actual pedagogy, he was adamant that none of this could be learned from the written word. It had to be learned in person, over the long term, one on one."[10] The exercises and etudes Adam students practice are the same as used by other schools of trumpet teaching. However, the manner in which Adam students

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[8] Richard Carey, interview by author, Skype recording, June 10, 2019.

[9] Mark Wilcox, "The Influence Of The Teaching Concepts of William Adam On Four First Generation Students." (DMA diss., University of Oklahoma, 2009), 148.

[10] Karl Sievers, "William Adam: Memories Of A Beloved Mentor," *International Trumpet Guild Journal*, March 2014, 22.

utilize them can be difficult to put into print. Merely reading about them without experiencing the process may not be sufficient enough to employ them effectively.

Adam staunchly believed his principles help not only in teaching music; they can also translate into other areas of students' lives helping them achieve success wherever they choose to seek it. As previously documented, he proclaimed:

> In everyone's life, many obstacles present themselves. These have to be overcome by positive thinking and by positive approach to the problem at hand… I believe that playing the trumpet is one means of growing mentally and of continuing to grow, of seeking the truth, and of meeting all challenges that we have to meet."[11]

This is perhaps the most important tenet of Adam's philosophy and is certainly worth repeating. Therefore it is important to recognize Adam's influence, document it in successive generations, and continue offering this as a viable way to develop good trumpet players and good people.

[11] "1975 ITG CLINIC ADDRESS by Prof. William A. Adam," EverythingTrumpet.Com, accessed October 15, 2018, https://everythingtrumpet.com/billadam/adam-articles-and-lectures/1975-itg-clinic-address-by-prof-william-a-adam.

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Appendix A: Interview Topics

1. Biographical Information
    a. Age
    b. Years studied with first-generation teacher
    c. Degrees earned
    d. Performance and teaching history
2. Pedagogy
    a. How much of Mr. Adam's philosophy were you aware of before studying with your teacher?
    b. How much of your teacher's experience with Mr. Adam did he share with you?
    c. Describe aspects of your teacher's teaching style that stand out to you as particularly effective.
        i. Was there a consistent structure in your lessons?
        ii. Are you aware of any consistencies between your lessons and in those of your classmates?
        iii. Are you aware of any differences between your lessons and in those of your classmates?
        iv. Do you use any of these techniques/methods with your current students?
    d. Describe the role that positive thinking and self-image had in your lessons.
        i. Did your teacher reference any ancillary readings?
        ii. Do you utilize this with your current students? If so, how?
    e. How much did mechanics play a role in lessons?
        i. How did your teacher instruct you to work on fundamental aspects?
        ii. How do you encourage your students to work on fundamentals?
    f. How did your teacher encourage you to develop your own personal sound?
        i. How do you encourage your students to develop their individual personal sound?
    g. Do you attribute the success of your students to your study with your teacher? If so, do you believe Mr. Adam's pedagogy has a role in that success?

Appendix B: Ancillary Readings

"IF":

If you can keep your head when all about you
are losing theirs and blaming it on you,
If you can trust yourself when all men doubt you,
but make allowance for their doubting too.
If you can wait and not be tired by waiting,
Or being lied about, don't deal in lies,
Or being hated, don't give way to hating,
And yet don't look too good, nor talk too wise:

If you can dream - and not make dreams your master;
If you can think - and not make thoughts your aim;
If you can meet with Triumph and Disaster,
and treat those two impostors just the same;
If you can bear to hear the truth you've spoken
twisted by knaves to make a trap for fools,
Or watch the things you gave your life to, broken,
and stoop and build 'em up with worn-out tools:

If you can make a heap of all your winnings
and risk it on one turn of pitch-and-toss,
And lose, and start again at your beginnings
and never breathe a word about your loss;
If you can force your heart and nerve and sinew
to serve your turn long after they are gone,
And so hold on when there is nothing in you
except the Will which says to them: "Hold on!"

If you can talk with crowds and keep your virtue,
or walk with Kings — nor lose the common touch,
If neither foes nor loving friends can hurt you,
If all men count with you, but none too much;
If you can fill the unforgiving minute
with sixty seconds' worth of distance run,
Yours is the Earth and everything that's in it,
And - which is more - you'll be a Man, my son!

Rudyard Kipling, 1895

"Promise Yourself"

Promise Yourself:

To be so strong that nothing can disturb your peace of mind.

To talk health, happiness, and prosperity to every person you meet.

To make all your friends feel that there is something in them.

To look at the sunny side of everything and make your optimism come true.

To think only of the best, to work only for the best, and to expect only the best.

To be just as enthusiastic about the success of others as you are about your own.

To forget the mistakes of the past and press on to the greater achievements of the future.

To wear a cheerful countenance at all times and give every living creature you meet a smile.

To give so much time to the improvement of yourself that you have no time to criticize others.

To be too large for worry, too noble for anger, too strong for fear, and too happy to permit the presence of trouble.

Christian D. Larson, 1912

Appendix C: Chris Hammiel Interviews

Hammiel Interview 1

Wednesday, June 12, 2019 5:00pm Mountain Standard Time

Burroughs: [Reading the Oral Consent Script] Good Afternoon. Would you be interested in participating in a research project I am conducting at the University of Oklahoma? I would like you to participate because you are a second-generation William Adam student with an active performance calendar and you maintain a teaching studio. You must be eighteen years of age or older to participate in this study.

I am conducting this research project because I am hoping to learn more about the influence of Mr. Adam's pedagogy in the teaching methods of his second-generation students. Four people will participate. If you agree to participate, I will be providing you with a questionnaire to review. It lists several questions and talking points. After two to three weeks, I will contact you to schedule a Skype session, where we will discuss the questions and talking points. This should take about an hour.

Your participation in this research doesn't involve any direct risks or benefits to you. As a token of appreciation for your time, I will send you a copy of the final dissertation.

All of the information I'm collecting will be kept secure and confidential, and only I or the University of Oklahoma – Norman Campus Institutional Review Board will be able to look at it.

We will not share your data or use it in future research projects.

If you have any questions about your rights as a participant or any concerns or complaints regarding your participation, you can contact me at [Burroughs's personal cell phone number given] or [Burroughs's University of Oklahoma email address given]. You may also reach my advisor, Dr. Karl Sievers at [Sievers's phone number given] or [Sievers's University of Oklahoma email given], or OU's IRB at [University of Oklahoma Institutional Review Board phone number given] or [University of Oklahoma Institutional Review Board email given].
In order to preserve your responses, they will be recorded on an audio recording device.

Do you agree for your interview to be video recorded?

Hammiel: Yes.

Burroughs: Do you agree to being quoted directly?

Hammiel: Yes.

Burroughs: Do you agree to have your name reported with quoted material?

Hammiel: Yes.

Burroughs: Do you agree for your interview to be archived for scholarly and public access?

Hammiel: Yes.

Burroughs: And lastly, may I contact you again to recruit you into this research or to gather additional information?

Hammiel: Absolutely, yes.

Burroughs: Before you agree to participate, remember that your participation is completely voluntary, you don't have to answer any question, and you can stop at any time. If you choose to participate and then change your mind, you won't be penalized in any way. Finally, if you would like a printed copy of the information I've just read to you, I would be happy to send you a copy of this document.

Still interested?

Hammiel: Yes.

Burroughs: The first question I have here is optional... do you want to list your age?

Hammiel: Yeah, that's fine. 46.

Burroughs: Okay. Next question here is years studied with your first-generation teacher, Dr. Karl Sievers?

Hammiel: Yeah, so I started studying with him in '92, and basically I've studied from then until now, so however many years that is. 27 years...wow!

Burroughs: Okay. That's actually a common thread with a lot of us [Adam students], we feel like we never stop studying with our teacher.

Hammiel: Yeah, totally.

Burroughs: What about your degrees earned?

Hammiel: So I have a BM [Bachelor of Music] from OU [University of Oklahoma] and an MM [Master of Music] from the University of Nebraska at Omaha.

Burroughs: And are those trumpet performance?

Hammiel: Yes, both are for trumpet performance.

Burroughs: Okay. Do you wanna go into some of your performance and teaching history?

Hammiel: Yeah, so I've been doing the Air Force thing for 18 years. Actually, my 18-year Anniversary is this coming July 3rd. So I've been doing that, literally been all over the world, and deployed to Afghanistan four and a half years ago. I lived in Omaha for ten years doing that, and then I've been in Colorado since 2011 doing that as well. I travelled over to Japan and did some stuff over there for a week or so. Literally been all over the place with the Air Force. Also, while I was in Omaha I did a lot of civilian work outside the Air Force - I worked with the Omaha Symphony a handful of times. I had the chance to play with local big bands in the area. I taught at Iowa Western Community College for three or four years, and taught [privately] at the house as well there. I had a chance to play lead trumpet for

[Michael] Bublé when he came to town for a fundraiser... also Four Tops, O'Jays, you know, and a lot of the local big bands and stuff. Also had a chance to play with the Colorado Springs Philharmonic here, and the occasional civilian stuff as well. But mainly military, just because that's my job. It's kinda nice not to have to need those little 50-dollar and 60-dollar gigs here and there. Is that enough, or do you need more?

Burroughs: Do you do much teaching now?

Hammiel: I don't currently have any students, but I have in the past. I'm getting a couple at the end of the summer. I have a student via Skype that lives up in Idaho. Another local trumpet student that's going to start at the end of the summer, and another guy is moving up to Denver, and his son is probably come down. Teaching is definitely an important thing to me, and I keep those concepts and ideas fresh in my mind. I would definitely call myself a teacher even though I don't always actively teach every week right now.

Burroughs. All right, so onto the pedagogy stuff... How much of Mr. Adam's philosophy were you aware of before starting with Dr. Sievers?

Hammiel: It's kinda funny that that's your first question to me, because when Dr. Sievers came to Wright State in Dayton, Ohio, I had already studied with Mr. Steve Dimmick who was a very good guy, a very good teacher and trumpet player, and he played in the Dayton Philharmonic. And he was at IU with Sievers, which is funny. I didn't know that until Dr. Sievers arrived at Wright State. Mr.

Dimmick had me doing all the routine stuff, but I didn't know what it was. It reminds me, I found some stuff recently of little penciled - back then we didn't have the computers to print all that stuff out, so he would hand-write it, like Clarke's and all these pronunciation things and a lot of the Schlossberg stuff... Once Dr. Sievers showed up to Wright State, I was like, "Oh, I know what this stuff is!" Mr. Dimmick didn't get whole-heartedly into the Adam philosophy if you will, but I was kind of peripherally aware and knew those concepts mildly. Once Dr. Sievers showed up, I was like, "Okay, let's go." I knew all that stuff [exercises], so I thought, "Let's take off."

Burroughs: So did you know them associated with Mr. Adam, or did you know them just because that's what Mr. Dimmick used?

Hammiel: I didn't know of Mr. Adam at the time with Mr. Dimmick, I didn't know any of that until Dr. Sievers showed up and started getting more in depth. It's like a yes, but no... [laughter]

Burroughs: So how much of Dr. Sievers's experience with Mr. Adam did he share with you?

Hammiel: It's ongoing; a lot of it. I can't put a percentage on it, but we constantly email and text saying, "What do you think about this" or "What are you doing with this?" And he'll send me a little note saying something like, "I found this little thing that might help." He and I have a good relationship with that. Just trying

to continue to learn and keep getting better, you know? But he shared a lot of his experience with me.

Burroughs: So the next question asks to describe aspects of your teacher's teaching style that stand out to you as particularly affective.

Hammiel: You know, I'm not trying to copy what Sievers does, but what he has engrained in me really works well with younger students, and all students - doesn't have to be younger. I use a lot of the same stuff and format. The first half or so of the lesson is getting the trumpet player basics: routine, pronunciation, flexibility, range, all of that kind of in order. And then the last half or so of the lesson working on some repertoire, whether that's a simple Getchell with the fifth-grader or a solo with the high school kid. I think they're real consistent with what Dr. Sievers has done with us. It just seems to be a good method and works. Obviously those percentages flux a little bit, maybe the student needs a little help on multiple tonguing or whatever, or the solo needs a little more prep. But it's pretty consistent with what Sievers does.

Burroughs: Do you remember a consistent structure in your lessons with Dr. Sievers?

Hammiel: Yeah, I do. It was similar, obviously those things vary a little bit where we are development wise, but it was similar with him. But yeah, it was pretty similar.

Burroughs: And what was that structure, pretty much like you just listed there?

Hammiel: Yeah, 50/50 if you will - that's overly generalized, give or take [depending on circumstances]. He was, or is, adamant about being a good fundamental trumpet player - getting a grasp of that and turning it over into a Charlier [etude] or a solo or a brass quintet chart or whatever.

Burroughs: Are you aware of any consistencies between your lessons and those of your classmates at the time?

Hammiel: Yeah. Do you know [specific student]? He and I went to school together from Ohio, and we left OU about the same time. He came back and did his masters there. My point in saying that is I knew him, and we would chat: "Hey he had me do this," and it was like, "I did that too." I would say it's pretty consistent overall with what he does student to student. And obviously that's over generalized, but you know that. You always talk about your lessons with your classmates and fellow trumpet players, and it was never like, "What?!? He did that with you?" There was never a moment like that.

Burroughs: So are you aware of any differences between your lessons and those of your classmates?

Hammiel: I would say some folks that I studied with [at the same time] struggled with things different than I did, and he would address things differently with some of those students. Maybe some folks needed their physical face developed

more than I did, so I would notice him doing some things to move that a long a little bit. But I wasn't incredibly aware of it. I am aware of it, now that I think about it... He was pretty good about communicating that properly too. I'm thinking about one person I went to school with - She was a good friend and a good person, she just needed her face developed a little more, you know the buccinators and all of that. I remember him having her do some different things - a different approach to get those things engaged a little bit. I'm aware now of the differences, maybe I just didn't know [at the time].

Burroughs: So his method was pretty similar for everybody but he might pick and choose different things to work on more with one versus another?

Hammiel: Yeah. Maybe he needs to go down a couple different paths with you compared to me, but I'd say probably 90-95% of the time it was all about the same. That sounds like it's cookie cutter, but as you know it's not.

Burroughs: So, when you're teaching, do you use any of these techniques or methods with your students?

Hammiel: Yeah, I do. One of the things that I find with younger kids, and when I say kids I mean high school kids or junior high kids... is you want it to be fun. That's my main thing with younger kids, I want them to come to the lesson and enjoy it and get something out of it. I don't want to sit there and harp trumpet for 45 minutes and all of a sudden they're mad and don't ever wanna play again! [laughter] I've found that with the younger kids, whether it's a high school or junior high kid,

younger as in high school or younger, is to find a way to get them to enjoy it. The times I've seen Sievers work with younger kids, he does that similarly. And Mr. Adam would do that too with me and other people that I've had a lesson with [together] with him. He would find ways..."How's your mom doing?" or something like that - he would use those little distractions to get your mind away from that little bit of trumpet to kind of reset and then we would get back on trumpet and off we'd go. I definitely use it. Those techniques as well as all the pedagogical stuff you and I have learned. They're very helpful.

Burroughs: Picking up on something you just mentioned - Were you able to take lessons with Mr. Adam?

Hammiel: Yes, so [another college student] and I left Ohio in 1999 to move to OU with Sievers. Those couple summers prior, I probably had five or six lessons with Mr. Adam in his house in Bloomington. I was fortunate enough to get over there five or six times and get to know him and have lessons. Having said that, I wouldn't call me a first-generation Adam student. I would definitely call me a second-generation Adam student.

Burroughs: Dr. Sievers and I have talked about that, the difference between someone that had taken several lessons with Mr. Adam, or even years' worth of lessons with him, versus someone that studied at Indiana University in his college studio. I talked with another Adam student that took privately with Mr. Adam, but since he wasn't enrolled at IU [when Adam was teaching there] he doesn't consider himself a first-generation student because he didn't experience all the countless

hours of trading off up on the third floor, hearing many others trading off, the weekly masterclasses, or the brass choir rehearsals Adam taught..., just being immersed in all of that.

Hammiel: Exactly. Even when I had a lesson with Mr. Adam, he had a really unique way of being a wizard and not talking about trumpet, but having you be a better trumpet player. My point is I would take those experiences and take as much notes as I could - before, after, and during. And then go back to Sievers and say he was having me do this and that... My point in that is I was still with Sievers, but utilizing those little things Adam would use. But I still definitely feel like I'm a second-generation student.

Burroughs: Moving on to the next question here, describe the role that positive thinking and self-image had in your lessons.

Hammiel: It was huge. Thinking of yourself in a positive manner, and honestly in the last couple of years it's something I've struggled with in getting a little bit older and things are, not more difficult, but, it's definitely been something I've had to re-think. We've talked about that and I have read *The Inner Game Of Tennis* and *Psycho-Cybernetics*. And I think that was the same with Mr. Adam. I definitely think when I was in those five or six lessons with Mr. Adam, I would come out of those lessons like, when I say a bigger person I don't mean that in a bad way, l just felt like, “Yeah, let's go!” Adam was able to get that inside you, to light a fire in you and keep re-lighting it if you will.

Burroughs: So did Dr. Sievers actually introduce you to those texts?

Hammiel: Yes, definitely. One of the Adam festivals, I did a presentation on some of *The Inner Game of Tennis* stuff. It was definitely a priority to talk about.

Burroughs: So do you utilize this with any of your students?

Hammiel: I wouldn't say that I would use that text directly... Like I said, I have some younger kids, like you wouldn't want a sixth grader to try and read *Psycho-Cybernetics* - they wouldn't quite understand it. But definitely, indirectly – thinking, "How can I get this student to think better of themselves...?" That's what I want to do with trumpet playing when I teach younger kids like that; it's just an avenue to being a better human being. I definitely utilize it, but I wouldn't say the direct text because of the age of students I teach. But if I was at a college or university, I would definitely employ those.

Burroughs: OK. So, thinking back to lessons with Sievers, how much did mechanics, or more specifically the discussion of mechanics, play a role in your lessons?

Hammiel: You mean like lips and tongue and lungs and all that stuff?

Burroughs: Yeah.

Hammiel: I would definitely put it in that one percent category that we [as Adam students] reference.

Burroughs: You mean the 90% imagination of the sound, 9% air, and 1% everything else?

Hammiel: Yeah, that's probably pretty consistent. He [Sievers] and I have talked a little bit more about that stuff recently, but again, if I put the overall percentage on it, it's probably pretty close to that one percent thing. And that's something I've worked on with the younger kids [students] - When I say "worked on," I mean trying to get them to get out of that [1% area]. "Well, my lips feel weird when I play that" - Well, I don't want to say to a sixth grader, "Well, don't think about your lips," because when you say that, what are they doing? Well, they're thinking about their lips! [laughter]… That's kinda going back to the earlier referencing of getting them back on track, and you can use some distractions in a positive way. It [discussion of mechanics] was there, but it was pretty minimal.

Burroughs: Ok, so thinking about that answer, how did Dr. Sievers instruct you, or how did he have you work on the fundamental aspects without talking about them?

Hammiel: I think the method in which he had me do certain exercises; not "think," I mean I know that's what it was, whether it was the routine or other things. He would often give everybody the generic routine, and I don't mean that in a bad way, he would just give everyone the same routine. And I remember specifically in my lesson, many times, you would be in the middle of the lesson and he would be over there - again, when music notation software was pretty young - and he would hand me a hand-written one page or one line exercise and say, "You need to add this

to your routine session" or another session throughout the day. For me, there were some soft pronunciation things or different flexibility things, so he was addressing those [mechanics] but they were done in a musical manner, know what I mean? Yes, he was taking care of those mechanical things, but they were done through an exercise... "If you do this exercise this way..." - he wasn't telling me that, but I know now that's what he was doing in a round about way, whether it's getting your sound forward, or the evenness of playing the horn, it could be anything.

Burroughs: So he had a.... And I know the answer to this, because I studied with him too... But he would have a basic routine that he would everybody do, and then use that as a jumping off point and supplement that with other various exercises?

Hammiel: Yeah, let's make up some numbers here... Say the basic routine had ten exercises or so, he would give me another one and add it in there. And he was pretty specific about it: "Hey, do this after flexibility" or "Do this after Clarke's" or whatever... So, we definitely had a basic routine that everybody pretty much did, and then it was individually supplemented with other things.

Burroughs: OK, so when he would give you these other exercises or talking about regular exercises that he'd have everybody do, would he model these for you first?

Hammiel: Definitely. It was always, “Do these exercises, and here's how you want to do it,” and he would play it for me. And the same thing with routine, as you know, he would definitely model how he wanted you to do it.

Burroughs: So with that question being said, do you encourage your students in the same manner?

Hammiel: Yeah, definitely. You've probably taught, I don't know if you have, but I assume you have... You know, with a fifth grader, you can't give them the whole routine... But I would give them a pretty basic routine for them to do. If you think of trumpet playing as broken down into flexibility, pronunciation, and range - and that's horribly generalized - but I would try to give them one of those aspects and I'd usually make it up. For example, if the student can only go from low C to third space C, well you can give them some flexibility things within that range and they're still getting flexibility. As you know, with the younger kids, you don't want them to be fighting the horn trying to get the G on top of the staff - Going back to what we talked about earlier, going back to keeping them engaged: [Student] says “Well, I can't play that note,” and I tell them, “It's ok, we're gonna get there.” But yeah, I definitely gave them fundamentals within their ability.

Burroughs: And you would model it for them when you gave it to them?

Hammiel: Yes, definitely.

Burroughs: So, how would Sievers encourage you to develop your own personal sound?

Hammiel: He would do that by encouraging us to listen... I don't know if he ever told you or used this line: "You're gonna sound like you, and I'm gonna sound like me, and Doc [Severinsen] is gonna sound like Doc..." So all of that, no matter if I listen to Doc all day long, I'm still going to sound like Chris Hammiel. That's what he did is really encourage us to just listen and listen and listen... and not only trumpet, but he encouraged us to listen to others than trumpet, whether it was a singer or violin player, you know? He definitely encouraged us to listen, and now that I've been around awhile, for me what that does - when you're listening over and over and over again, you're internalizing what you want to sound like in your own inner voice.

Burroughs: So, how do you encourage your students to develop their individual, personal sound?

Hammiel: I would say it's the same way. For the younger kids, it's hard to get them to listen sometimes - I keep going back to this one student that was a fifth or sixth grader - and I would try to find something that would reach her, you know? If you give her a Mahler symphony that's an hour and a half long, what's that going to do? [Laughter] But, if you've heard that recording of Doc [Severinsen] doing *MacArthur Park*... It's got this crazy cadenza and it's immediately flashy, it doesn't take him long... So I would give her something like that to listen to, so that it is immediately "Wow" as opposed to like "Okay, [looking at his watch] when do the trumpets come in?..." You know? [laughter]... So I would definitely encourage them to listen, and I would give them an assignment: "Hey, I'm going to send your parents

a YouTube link; I want you to listen to this for next week and tell me what you think." Also, you're not spending your lesson time listening to it, and it gives them engagement with it outside of the lesson. It's interesting to say "develop their individual sound..." They're kind of doing that, but they don't know they're doing it.

Burroughs: So, in speaking with a lot of first and second-generation Adam teachers, we never really take credit for our students' success. I would tell Dr. Sievers and Mr. Wing "Thank you" all the time, and they would say, "Don't thank me, you're the one doing the work," you know?... But, would you attribute the success of your students to your study with Dr. Sievers at all?

Hammiel: Whole-heartedly. He's given me the tools and the knowledge, whether directly or indirectly, to help people be better people honestly, and to be better trumpet players indirectly if you will. I'm a firm believer in what you've talked about, I would thank him for his help, and then he would kind of defer it saying we've done the work to get where we are.

Burroughs: So in saying that, do you believe Mr. Adam's pedagogy had a role in your students' success?

Hammiel: Absolutely, it's definitely generational and passed down in a positive manner, definitely.

Burroughs: So, what I'm planning on doing is I'm tracing aspects of Mr. Adam's pedagogy that we all, as Adam students or second-generation Adam students, feel are important. You can't really put everything he did into three traits

like I'm kind of trying to do here, but I'm trying to show the lineage by tracing three specific characteristics. As you can probably get from the way the questions are asked, they are: 1) Enhancement of the student's self-image, 2) Allowing musical thoughts to develop physical concepts, and 3) Modeling what we call 'a beautiful sound'. Those are the three targets I'm going for, and I plan to trace that from Mark Wilcox's dissertation into a student of Karl Sievers, Greg Wing, Bob Slack, and James Stokes. So I'm taking a student of theirs, and trying to find those characteristics in their teaching.

Hammiel: Yeah, that's awesome. Before I forget to say this, I'm more than happy to talk about any of this stuff more, if something triggers a thought later on. We can record more and get more in depth if you need. This stuff is passionate for me. Frankly, I feel a calling now that my Air Force career is almost over. I love what I've done, but I've been outside of teaching a little because of my work. I love my job, I truly do, and I'm very fortunate to have done it. But teaching, working with young college kids, is appealing to me.

Burroughs: That's actually where I'm at... I had a good time in my undergrad [laughter] and was wasting time, and had to get a job and basically fell into a cruise ship trumpet playing career and did that for 13 years and thought, “Hey, I'm not getting any younger, I've gotta get out of this life-style... I would like to have a family and maybe have some kids some day.” And so that's what I did, I went back to school and started working on the degrees. First, I wasn't really planning on teaching, but then getting into Morehead State and spending a lot of time with Mr. Wing, I

thought, “Hey, I really enjoy passing this on and helping other folks.” So I'm kind of in the same boat.

Hammiel: Yeah, that student I teach in Idaho, when I think about working with her, when you get them to do something well and they get that smile on their face... You know, they've done the work. You've guided them, but they did it. It's not like I went in her brain with a joystick and did something, you know? She did the work. It's awesome to help younger students get better.

Burroughs: Yes, absolutely. Well, that's the list I've got here. Is there anything else you want to add?

Hammiel: I don't think so. Just, what I said earlier, if there's anything you want to talk about more and hash out that I said or hinted at, please let me know and I'll be glad to talk more.

Hammiel Follow Up Interview
Saturday, September 28, 2019 8:00am Mountain Standard Time

Burroughs: Do you want me to read you the rules and regulations again?

Hammiel: No, I got all that from last time. We're good!

Burroughs: OK, so the first question I have here is so I can put a little blurb in about your earlier years... So, where were you born?

Hammiel: I was born in Dayton, Ohio.

Burroughs: Did you list your high school in the previous interview?

Hammiel: I can't remember if I did, but it's Lebanon High School in Lebanon, Ohio.

Burroughs: And what year did you graduate high school?

Hammiel: 1991.

Burroughs: So that I can put in a definitive timeline of when you were in school, what years were you at Wright State?

Hammiel: I was there from 1991 to 1996, and then I went out with the Glenn Miller Band for two years. April of 1996 to May of 1998 with the Miller Band, and then went back to Wright State for another year - Fall of 1998 to Spring of 1999. And that's when Sievers got the University of Oklahoma job, so I moved out there to stay with him. I was at OU from the Fall of 199 through the Fall of 2000 when I graduated.

Burroughs: Did you go direct to your Master's program?

Hammiel: So when I graduated OU in 2000, I took the Air Force audition shortly afterwards. I got the job, and started in July of 2001. I finished my Master's degree in 2005, which I did while I was in the Air Force.

Burroughs: So, you met Sievers at Wright State. That's where you started studying with him?

Hammiel: Yes. Steve Dimmick was the gentleman that was there when I first got there, and then Sievers began in the Fall of 1992.

Burroughs: Did you study with anyone in high school?

Hammiel: I did, but I don't really remember who it was... It was very brief, for like one summer. I would basically say no, that's probably a better answer!

Burroughs: Was Dimmick in Adam's studio at IU?

Hammiel: I don't remember exactly, but I'm almost positive he was not in Adam's studio.

Burroughs: So that I can do a paragraph or two on this from your experience and not my experience with Sievers, can you talk a little bit about how he utilized positive thinking and self-image in lessons or masterclasses?

Hammiel: It's very similar to the "As A Man Thinketh, Therefore He Is"... If you think of yourself as lower than you are, you're probably going to end up that way. But if you think of yourself in a positive manner and a positive outlook and moving forward in life in a positive direction, you're probably going to go that way. I remember him distinctly telling me several times that it is a decision you make when you wake up in the morning; you can go positivity or negativity, it's your choice. I remember when I went for the Miller Band, I was young and green. I remember him telling me it's a decision you make to stay positive and be a positive force. Is that easy and always attained? No, as you probably know, but you gotta try.

And he definitely preached that in lessons and to the whole studio in masterclasses. It was an over-arching subject matter.

Burroughs: Did he ever reference any other ancillary readings?

Hammiel: Yes, I remember him talking about *Psycho-Cybernetics* and *The Inner Game of Tennis* and those kinds of things. And he and I since then have constantly sent quotes back and forth saying, "Hey, have you seen this?" Usually, we're on the same page with that in regards to positivity and thinking of yourself in a positive light.

Burroughs: Did he ever give you advice, or do you know of him giving advice to other studio members on non-trumpet related issues or concerns?

Hammiel: For sure, life. I don't need to get into specifics, but I'm not sure if 'life-coach' is the right word, but I can't think of a better description. It's not like when you came into lessons it was 100% trumpet and that's it and you move on, there was definitely some life lessons and life goals discussed.

Burroughs: And were those based around being more positive and working stuff out?

Hammiel: Yes, being a good human being, and being a good neighbor, a good person, definitely going in that direction.

Burroughs: So you mentioned in the previous interview, "How do I get this student to think better of themselves." Can you list some ways you do that with a younger student?

Hammiel: Yes. I'm thinking of a student I have right now. She's a runner and a junior high cross-country athlete... If I get her talking about herself with her positive cross-country running, then I've got her thinking about herself in a positive manner and we've gotten away from the trumpet in that little window of time. I think you've been to the Adam Fests, right?

Burroughs: Yes.

Hammiel: You'll notice them talking about those sort of things being purposeful. It's purposeful and meaningful to get them out of their thinking of trumpet for a minute or two, or sometimes thirty minutes! If you can get a student thinking about "hey, you're a good golfer or a good student or a good painter", or anything really, you're kind of resetting their positivity clock.

Burroughs: So you're distracting them with something else?

Hammiel: Yes. We all need that in a way, I mean if you try and sit there and think of one thing for sixty minutes in a lesson, it's hard. I noticed the same thing with Adam, and he would start talking about the stereo, or the leaves on the drive over to Bloomington - "How was the drive?" I hate to say distract, but that's what it was. And then when you came back, it kind of reset yourself and your brain.

And those were purposeful moments. That's a good word. "This student needs to get out of their head for a moment..."

Burroughs: So when you were trading off in lessons with Sievers, what was the specific goal that he told you should be the goal in your mind when you were playing routine, etudes, literature...?

Hammiel: I know it's the easy answer, but it was to keep your head in the sound at all times... keep your head in the music at all times. And the music almost trumps the sound. If our head gets in another area, like, “What's my bottom lip doing,” or something like that, that stuff is detrimental.

Burroughs: Would he ever say anything about the sound being in context of what you are playing or in context of the style?

Hammiel: Yes, for sure. Like me, being in the commercial end of things, he'd tell me you're in a quintet now and you need to think in that atmosphere and not lead in a big band atmosphere. You know, the sound of whatever genre you're in. If you're in a big band setting, you think of your sound sitting on top as that big band lead trumpet player. But if it's in a brass quintet or a solo at church, then you're diverting your thinking to that environment or genre.

Burroughs: Can you estimate a rough percentage of your playing to Sievers's playing? How much did he play in your lessons?

Hammiel: I'd say about fifty percent. As you know, it can vary depending on what you're doing. But he always played in lessons, everything we've done whether that's an etude you're working on, or routine, or a solo, or a concept you're working on. He would definitely demonstrate it, and it goes back the mental thing - he's planting that positive, aural, musical image in your head that you can go back and reference and use as a tool later on.

Burroughs: Would he ask you to listen for specific things in his playing?

Hammiel: Yes. I was sitting here doing some of the beginning Arban's single-tongue things on pages 13-16, and I remember doing them with him. My A above the staff was not what it needed to be, and he would say when I got to that A think of it as being more free, and a light bulb came on for me. He was really good about that, and what works for you and what works for me might not be the same, but he would try to find that in each person. Maybe he couldn't use the word "free" for you, but he could for someone else. But for me, it translated into a positive thing I could think of as a picture of what I wanted to sound like. It's funny how something he said you me years ago is really engrained in my head this many years later.

Burroughs: So, is that how you work with your students as well? Fifty-fifty, back and forth?

Hammiel: Yes. I'm really cautious about what I say to the student. Those things have to be intentional, and the word purposeful keeps coming to mind. The last thing you want to do is say something, and then all of a sudden that item is

planted in their head. It could be a negative instead of a positive that you've planted in their head, and you can't get it out of there, you have to replace it with something else. The fifty-fifty does many things: it gives them a break, and it constantly lets them know what it should sound like.

Burroughs: Just a few more details here then... When you were at Iowa Western Community College, that was while you were in Omaha?

Hammiel: Correct.

Burroughs: Did you just teach trumpet, or did you teach any other music appreciation courses or anything?

Hammiel: No, it was just private lessons. Sometimes would work with the big band, but mainly just private lessons.

Burroughs: Do you remember about how many students you had?

Hammiel: It was generally four students per semester.

Burroughs: Do you remember how many semesters you taught there?

Hammiel: It was four years, from 2005-2008.

Burroughs: Which Air Force Bands have you been in?

Hammiel: I was in the United States Air Force Heartland of America Band in Omaha, Nebraska from 2001 to 2011. And then I've been in the Air Force Academy Band until now.

Burroughs: Ok, have you been any other placed outside the US besides Japan and Afghanistan?

Hammiel: With the Air Force, no. We were in other countries on that deployment: Oman, United Arabs Emirates, and Katar. So those four countries.

Burroughs: Was that with one of the bands?

Hammiel: Yes, I was deployed over there for four months from November 2014 to February 2015.

Burroughs: Was that a unit out of the Academy band then?

Hammiel: Yes.

Burroughs: What year did you do the presentation at the Adam Fest?

Hammiel: 2017

Burroughs: I remember something you mentioned, you were talking about distracting people on purpose... In order to do that, you have to be interested in the student to find out what their likes are; if they play golf or if they're a football fan, or something...

Hammiel: Yes, I think those are definite ways to do that. And it's about relationship building as well. "How's your mom doing" or "How's your sister," "How's your brother," or "Did you just get back from vacation, where did you go," or "Are you going to the Homecoming Dance?" All of those things... You've got to find a way to distract them, you can't just sit there and talk about the same topic for sixty minutes.

Burroughs: I've found when somebody asks those questions of me, and they're trying to get to know me a little more, it kinda' makes you feel better about yourself.

Hammiel: Absolutely. “Oh, they’re investing in me...” And that can also go to when life gets more difficult or if you have to bring up a more difficult subject, it can maybe be more easier or more impactful. It can sometimes help break down some of those walls if you're showing interest in them.

Burroughs: Well, the last question I have here is do you remember noticing any similarities between Adam and Sievers when you took those couple of lessons with Adam?

Hammiel: Yes. I remember how they were structured, and how things were purposeful. They were structured similarly, both played about fifty-fifty, then also mostly fifty-fifty to routine and other music.

Appendix D: Eric Siereveld Interviews

Siereveld Interview 1

Tuesday, May 28, 2019 1:00pm Central Standard Time

Burroughs: [Reading the Oral Consent Script] Good Afternoon. Would you be interested in participating in a research project I am conducting at the University of Oklahoma? I would like you to participate because you are a second-generation William Adam student with an active performance calendar and you maintain a teaching studio. You must be eighteen years of age or older to participate in this study.

I am conducting this research project because I am hoping to learn more about the influence of Mr. Adam's pedagogy in the teaching methods of his second-generation students. Four people will participate. If you agree to participate, I will be providing you with a questionnaire to review. It lists several questions and talking points. After two to three weeks, I will contact you to schedule a Skype session, where we will discuss the questions and talking points. This should take about an hour.

Your participation in this research doesn't involve any direct risks or benefits to you. As a token of appreciation for your time, I will send you a copy of the final dissertation.

All of the information I'm collecting will be kept secure and confidential, and only I or the University of Oklahoma – Norman Campus Institutional Review Board will be able to look at it.

We will not share your data or use it in future research projects.

If you have any questions about your rights as a participant or any concerns or complaints regarding your participation, you can contact me at [Burroughs's personal cell phone number given] or [Burroughs's University of Oklahoma email address given]. You may also reach my advisor, Dr. Karl Sievers at [Sievers's phone number given] or [Sievers's University of Oklahoma email given], or OU's IRB at [University of Oklahoma Institutional Review Board phone number given] or [University of Oklahoma Institutional Review Board email given].

In order to preserve your responses, they will be recorded on an audio recording device.

Do you agree for your interview to be video recorded?

Siereveld: I do.

Burroughs: Do you agree to being quoted directly?

Siereveld: Yes.

Burroughs: Do you agree to have your name reported with quoted material?

Siereveld: Yes.

Burroughs: Do you agree for your interview to be archived for scholarly and public access?

Siereveld: Yes.

Burroughs: And lastly, may I contact you again to recruit you into this research or to gather additional information?

Siereveld: Yes you may.

Burroughs Before you agree to participate, remember that your participation is completely voluntary, you don't have to answer any question, and you can stop at any time. If you choose to participate and then change your mind, you won't be penalized in any way. Finally, if you would like a printed copy of the information I've just read to you, I would be happy to send you a copy of this document.

Siereveld: I don't need that, we're good. [Laughter] I've been through all this before; I know exactly what you're doing.

Burroughs: Yep! As someone said, 'It's a journey!"

Alright. So, first off, just I've just got some biographical information. Do you want to list your age?

Siereveld: Sure, yeah, it's 34.

Burroughs: Ok. And, how many years did you study with your first-generation teacher. Greg Wing?

Siereveld: Officially documented, five. But I think all of us feel like we've studied with that person ever since we studied with them [initially]. So I studied with Greg Wing for five years, but still learning new things from him all the time.

Burroughs: Five years on a weekly basis...

Siereveld. Yeah, exactly, for my undergraduate degree.

Burroughs: And, what are your degrees earned?

Siereveld: My Bachelor's degree is a Bachelor in Music Ed from Morehead State. My Master's degree is a Masters in Jazz Studies from Indiana University, and my doctorate is a Doctorate in Trumpet Performance with a cognate in jazz from the University of Wisconsin - Madison.

Burroughs: Ok. Can you go into a little bit of your performance and teaching history?

Siereveld: Sure. So, after I finished my degree at Indiana University, I moved to New York City. I'm going to list my Broadway touring credits first: So, I did the *Young Frankenstein* tour. I've done I think five tours with the musical *Elf*, but it might be four, but I'm pretty sure it's five through various years, skipping a couple here and there. And then I also toured with *The Addams Family* musical that was an international tour, and then I toured with *Nice Work If You Can Get It* as well. So those are some of the touring credits. And then the Broadway credits are *Elf The Musical* two separate times; two separate Broadway engagements with *Elf The*

Musical. So those are the Broadway things. Free-lance work, same as everybody: Temptations, Frank Sinatra Jr, Buselli-Wallarab Jazz Orchestra in Indianapolis, etc. I don't know, honestly I'd have to go back and look at my CV to remember everything I've done, but it's been pretty expansive.

Some classical associations, I was the principal trumpet player of the Bronx Orchestra in the Bronx. I was the assistant principal and the principal trumpet of the Bronx opera for a few years.

As far as teaching goes, the first major teaching position I had at the University of Wisconsin - Madison where I taught jazz trumpet for three years. Then at the United Nations School in New York City, where I was one of three trumpet faculty there, as well as the Rhoda Grundman Music School up in the Bronx in Riverdale the same time, and now I'm at the University of Louisiana at Monroe. Just completed my first year as the tenure track Assistant Professor of Trumpet. Hopefully, that gives you a little something. Like I said, I'm happy to send you my CV if it helps, but it's hard to keep track of everything. Sometimes I go read my biography, and I'm like 'oh yeah, I forgot I did that!' [Laughter] I think like all of us, we piece together a career as it happens.

Burroughs: Well, it's good to be busy, ya' know?

Siereveld: Yeah!

Burroughs: So, going into the pedagogy part, how much of Mr. Adam's philosophy were you aware of before studying with Mr. Wing.

Siereveld: So, it's kind of interesting. As they say, 'hindsight is 20/20.' When I was in high school, I began studying trumpet with a guy named Dave Thomas. Dave was a trumpet teacher in the Cincinnati, Ohio area. And through studying with him, I was already doing things like playing the lead-pipe, playing long tones, Clarke studies, Schlossberg, all of those things which he had first learned from Pat Harbison, when Pat Harbison was teaching at CCM and then through direct study with Mr. Adam later. Now, again, at the time, I don't know how much of that I was aware of being directly tied to Mr. Adam when I was 15, 16, 17, but now looking back I go, “Wow,” it's amazing how much I was exposed to prior to going to Morehead. And then when I studied at Morehead with Mr. Wing obviously it all came together and I went, “Wow" I've been doing this stuff for years.

Another person I studied with in high school who has a direct connection with the University of Oklahoma is the late Dr. Mark Wilcox, who is another person I spent time studying with my senior year of high school. I knew of Karl Sievers of course because of him. Because at the time Wilcox was teaching out of Wright State University, which is where Dr. Sievers had previously been teaching. So, it's a difficult question to answer because at the time I wasn't aware of what I was doing. I knew the name “William Adam” through stories Dave Thomas and Mark Wilcox had told me, but I think through that ignorance of youth I didn't put it all together until I came to study with Mr. Wing. The only pedagogy I had been exposed to prior to studying with Mr. Wing was the philosophies of Mr. Adam. And maybe some Vincent Cichowicz as well because Dave Thomas had studied with Cichowicz, and Will Scarlett he had also taken some lessons with. So there were some other things

mixed in there that I maybe couldn't identify to this day, but the bulk of what I knew prior to studying with Mr. Wing was Mr. Adam's philosophies.

Burroughs: Okay, so how much of Mr. Wing's experience with Mr. Adam did he share with you?

Siereveld: I think he shared a pretty fair amount of his time and experiences with Mr. Adam, because so many of the things Mr. Wing taught me and said and exposed me to were reflected when I studied with Mr. Adam. There was a lot of direct correlation between what Mr. Wing taught and then what was reinforced with Mr. Adam. Or maybe you would look at it the other way; the things that I learned from Mr. Adam were actually reinforced from Mr. Wing first, if that makes sense? He shared so much beyond just trumpet, too. [Wing] would talk about trips he took with Mr. Adam to his cabin out in Colorado, and a lot of personal things that are his stories to share - not mine, but the exposure that I had to both Mr. Adam as a teacher and as a human being, I felt very confident when I went to study with Mr. Adam directly that I already kind of knew what I was getting into. I already knew a great deal about him, and had a lot of reverence for Mr. Adam before I studied with him. I don't think there was ever any withholding on Mr. Wing's part about his experiences with Mr. Adam, or about his willingness to share the philosophies of Mr. Adam's teaching with me.

Burroughs: So you've talked about also studying directly with Mr. Adam.

Siereveld. That's right.

Burroughs: How long did you study, and how frequently did you take lessons with Mr. Adam?

Siereveld: So, I studied with him the entirety of my master's degree at Indiana University. Long story short, it took me three years to finish my master's degree. But during that entire time, I studied with Mr. Adam. I would say it was consistently every other week, though at that time he was in his 90s, and he was taking care of his wife and his kids were around a lot. So it wasn't strictly every other week, but you could average it out to being about every other week. At the very least in the summer months, maybe once a month when he would have his family around a little bit more. But through my entire masters degree, I was continually studying with Mr. Adam as well.

Burroughs: Okay, being that you studied with Mr. Adam during your master's degree, do you consider yourself a first-generation student or a second-generation student, or is it hard to put yourself into one of those labels?

Siereveld: Yeah, I think it is difficult to label it. I think because my exposure to Mr. Adam first came filtered through some first-generation students... And actually, Dave Thomas I would consider a second-generation [student] because he got Mr. Adam through Pat Harbison first. So, if I'm being honest, I would have to say I'm probably a second-generation student because that was where my first exposure, the bulk of my initial exposure to Mr. Adam's philosophies came from. But, it's hard to not lump myself into the first generation in some ways, though it

was different. The experience I had studying with Mr. Adam was not while he was teaching at Indiana University. So, that's where I have some trouble differentiating between whether I'm a first or second-generation student. But I would probably be comfortable with the label of a second-generation student.

Burroughs: I've asked that question specifically to Dr. Sievers. He has noted to me, because so many people took their students to Mr. Adam and then they would start taking lessons every now and then (some longer than others)... But he mentioned to me that it's hard to consider yourself a first-generation student without being there in that environment like you said with all the guys up on the third floor practicing and being in his brass choir every week and the masterclasses...

Siereveld: I would absolutely agree with Dr. Sievers on that point because while I got the experience of a graduate's degree worth of private lessons, like you said, I never had brass choir with him, I was never in his masterclasses, and I wasn't around other first-generation students in the same way. So that's where it's hard for me to say I'm a first-generation student. I didn't have those same experiences. And as we know, it's different to take lessons from Mr. Wing while studying at Morehead than to just casually take lessons with him because you don't get the full scope. That's why I would say it's really difficult for me to lump myself into that first-generation category.

Burroughs: So, let's talk about aspects of Mr. Wing's teaching style that stand out to you as particularly effective. Actually, the question is to describe aspects of your teacher's teaching style that stand out as particularly effective.

Siereveld: Ok. I think the general truth, and I think this is true of studying with Mr. Adam as well, I never ever felt that I wasn't Mr. Wing's number one priority. Does that make sense? I always felt that there was this complete and utter commitment to both me as the aspiring trumpet player and me as the aspiring human being. There was never a time I couldn't come into his office, and I have many memories of things that I could share later if you wanted me to that had nothing to do per se with the trumpet and had a lot to do with me as a person. I think, similarly, Mr. Adam was the same way. You came in and sure, you learned the trumpet, but I think you learned a lot more about being the best person you could be first. And then magically that made the trumpet playing easier, or you certainly approached the trumpet with a much more positive attitude about it. And I think that is always something that stood out to me, and it's something I try to reflect in my own teaching. You're dealing with young folks most of the time who are trying to just figure out who they are, let alone figure out the trumpet. So I think when you are approaching teaching in this way, you have to be willing to invest in your students and I think Mr. Wing was a perfect example of that. He invested in you as a person as much as he invested in you as a trumpet player. That's one thing that has always stuck with me. Beyond all the technical talk and philosophical talk of how we approach the instrument, the things that stick with me now as an adult are the life lessons. I know for a fact not every trumpet teacher is that way. So, that was big.

Burroughs: So, was there any consistent structure in your lessons?

Siereveld: Yes there was! [Laughter] Though, I will say there are certain things I feel very fortunate about. I was around at the very beginning of Mr. Wing's tenure at Morehead State, so I was there in his second full year of teaching. When I first got there, lessons were pretty "Come in, and we'll work on this," and they sort of progressed in a logical fashion, but they didn't progress in any pace except the pace of the effort I would put in. So, if I would get through two etudes every two weeks, then that's what we got through. Now later, Mr. Wing instituted a policy of what he called "coached lesson/graded lesson." I don't know if he was doing that when you were there still, but he did that for the last three years of my degree, but it may have been my sophomore year that he instituted that - I can't remember off the top of my head now. But you would come in, and he would assign you something thing, maybe a Charlier etude, an Arban Characteristic Study, a piece of repertoire, whatever, and then he would coach you on it, and then you would have a week to work on it. And then you come in the next week, and he would say, "Okay, let's play what material you are supposed to have prepared." So, I think for a lot of folks, [laugher] that first semester he instated that policy kind of kicked a lot of our butts! Because, we had just been so used to kind of "Well, when you get it together, you move on." Well now, you're gonna get it together on a schedule, which I think in hindsight I remember thinking, "Gosh this is hard," but that's also what happens in the real world. Sometimes you get a phone call, and you're lucky if you get a piece of music in advance. So I think going back to something that was particularly effective

about his teaching style for me was that - that discipline of basically having to not only... We think of the routine as this thing that we do, but now having a regimented practice routine that I had to do week in and week out, otherwise I wouldn't be prepared for lessons. So, that was something that maybe initially when I got there lessons were a little bit more free in the beginning, but by the end of my time there, there was a very strict regimen that everybody knew. And it's something I've also instated here. I'm a little less strict about the week on/week off grading policy - I usually do two weeks off and then a graded lesson, which works out well for our schedule here. But I think that structure to the lesson, and that structure to your practice regimen was very helpful to someone like me who had a tendency at the time to just sort of do whatever I felt like when I felt like doing it.

Burroughs: So, are you aware of any consistencies between your lessons and those of your classmates?

Siereveld: Yeah, I think so. Because like I just mentioned, that coached lesson/graded lesson schedule that we adhered to, other people adhered to that as well. So I knew there was consistency in that, but I also knew Mr. Wing would tell me or he would tell another student that he had assigned a particular etude, maybe Charlier #6: "Well, you know Eric is working that, so you guys should go practice together." And so that's what we would do. Myself, and another [Morehead State student] would get together and work our way through Charlier #6 until we could play it. I don't think there's any way to draw a more clear line between consistency in lessons than that. And not only is it consistent in terms of what you were doing

week in and week out, it was consistent in the fact that he knew [off the top of his head] what I was doing so he could tell other students [Eric] was doing that, or he could tell me [another student] was doing this, "You guys need to get together and practice that together." And that reinforced the idea of: you didn't just play the routine together; we played the trumpet together all the time. It was very rare that I was ever in a practice room alone. So I think that was a big part of that consistency as well.

Burroughs: Are you aware of any differences between your lessons and in those of your classmates?

Siereveld: Of course. We hear this all the time: "It takes some folks longer than others." Right? So there were certainly differences between lessons of mine, and even of people I would have said may be at a different class level at the time, there were differences in our lessons because we each had different things we were trying to work out. For example, I had a pretty, for lack of a better way of saying it, a lazy single tongue. So I was doing single tonguing sets for a long time while other people in my class were moving onto triple tonguing and other multiple tonguing sets. And I would even play Charlier 16? [sings excerpt] - whichever one that is, and I would play that one but instead of double tonguing it, I would single tongue. So, there were certainly differences in approach even of the same material between students, because as you know, none of us are taught with a prescription per se. We're all taught at our own rate, at our own level, and we're all taught things that help us achieve whatever it is. Even though that might be through that exact same

exercise. I might play Clarke 1 a different way than you play Clarke 1. But those are the kind of differences that I noticed; not only in the way that the routine was prescribed to a particular student, but the way the etudes and other material you covered in lessons was assigned and approached.

Burroughs: Do you use any of these techniques or methods with your current students?

Siereveld: Pretty much all of them! [Laughter] Like I said, I implemented the same thing here. I waited until the Spring Semester to implement the two coached lesson/one graded lesson. Part of that is because my predecessor had a slightly different schedule of how he did things, and I didn't want to shock students right when I got here. But I felt that we weren't getting through enough material because I was kind of letting them move at their own pace, which is good and bad. There's good things and bad things to that. So that's why I implemented the two coached lessons/one graded lesson. It allows us to keep that pace for some of the younger students that might need to progress slightly slower, and it also lets me really dig into material with students that are more advanced - getting into more advanced musical concepts instead of just "Okay hey, that sounded pretty good, let's move on." I definitely have implemented that structure, and then of course, any of the philosophical things that we could talk about with Mr. Adam or Mr. Wing. All of those things are true. Guiding the student's sound through my own example first - playing things a certain way for them. Taking etudes and changing the etude for the purpose that I need it to suit for a particular student. But, all of that still comes from

that, one of your earlier questions about how much experience did Mr. Wing share with me about Mr. Adam. It's the same thing, I feel like I'm doing the same with my students, even if it's not "Mr. Wing told me to do this," I'm still using my experiences from Mr. Wing to guide some of my teaching with my current students, and past students from other universities and schools. I don't think there's any way to separate my teaching from what I was taught from Mr. Wing or Mr. Adam.

Burroughs: Describe the role that positive thinking and self-image had in your lessons.

Siereveld: Well, I'll be very candid. When I came to Morehead State as a young 18-year-old kid, I struggled with some anger issues from unresolved things in my teenage years revolving around my own personal relationships with family. And so, in many ways, I don't think I would have become the person, and by extension the player, I am without Mr. Wing having again invested in me on a personal level. And saying [things like], "You have to make some decisions: You're either gonna keep being this [angry] person, or you have to decide you're gonna be the person you actually want to be." And he candidly said, "It's a decision that you make, it's not some fate you're assigned to." And through reading things like *Psycho-Cybernetics* [Maxwell Maltz] and one of the books that was a really big influence on me because I think I just felt some kinship with the author was *Zen in the Art of Archery* [Eugen Herrigel]. That was a book that I felt was written very honestly, written from a very honest perspective. So I liked that book a lot. Later I read *Golf In The Kingdom* [Michael Murphy], which I also really enjoyed. We all have read the short story *As A*

Man Thinketh [James Allen], and "Promise Yourself" [Christian Larson], and "If" [Rudyard Kipling], and "Good Enough is Neither" [Mike Smith], and all those things... I also have a very distinct memory of after having that conversation with Mr. Wing, he recommended that I print off "Promise Yourself" and put it on my door. And every morning before I left, he wanted me to read it. And I remember thinking when he told me to do that, again like I said with inherent anger issues comes a distrust of what somebody is telling you to do. But I said [to myself], "You know what, I'm here, I'm committed to this, I'm going to do what he told me to do." And without really much thinking, that way of thinking - reading "Promise Yourself" every morning before I would step foot out to go play routine - over time, over a month, it wasn't that long - just changed the way I approached my day. And so, that was a big thing for me, was changing my manner of thinking.

Burroughs: So, with these materials that you listed there, did Mr. Wing actually refer you to read those?

Siereveld: Yeah, in fact I remember, I think we read as a studio for masterclass every week at one point in time we all read *Psycho-Cybernetics* together. I think we did that a couple of times while I was there. And then he also used *How To Win Friends and Influence People* [Dale Carnegie] at one point, which is again, a great book. I think there is a lot to be garnered from that old school philosophy of how you approach getting people on your side, and getting on people who you might otherwise disagree with, getting on their side. I don't remember if we read *Zen And The Art of Archery* as a class, I don't think we did. I think I took that one on on my

own. *The Inner Game Of Tennis* [Timothy Gallwey], that was another one we read as a studio. And *The Inner Game of Music* [Barry Green], but I think after we read *The Inner Game of Music* we may have gone right back to *The Inner Game of Tennis*. It's a little bit better to separate it in some ways, and to think about the concept of trumpet from a different angle maybe rather than directly through music. I'm sure there were other readings we did, always something supplemental. Teddy Roosevelt's "It Is Not The Critic Who Counts" [quote], you know? It's all stuff that I use today. It's all stuff that's in my routine book. I could show you my office door, all that stuff is hanging on my office door. So, definitely there were a lot of readings, and they were exceedingly important in my development.

Burroughs: So, that answers the next question: Do you utilize this with your current students, and how.

Siereveld: Yeah, very much in the same way. We tried to do *Psycho-Cybernetics* this year - that's a pretty tough book I think to start with if you don't have a fundamental understanding of self-image. It does a very good job of explaining the self-image of course, but for a lot of students, I think it's pretty high-end thinking and pretty abstract thinking. So we started reading *Psycho-Cybernetics* this year, and then I had to back off of it because I started to realize we were starting to go over some folks' heads. So instead, we're doing some more of those ancillary readings, starting with "Promise Yourself" and "If", just trying to get them into that place where they're starting to realize what their self-image is and how important it is and what it plays a role in. And right now over the summer, I have a student, for

the exact same reason, reminds me of me in a lot of ways, reading *Zen in the Art of Archery* for a lot of the same reasons*. Zen in the Art of Archery* taught me a very important lesson, which was: The most important thing in the world is being honest with yourself. Which I think *Psycho-Cybernetics* does too, but his [Herrigel's] reflections upon what's happening and how he's approached them, and why he maybe didn't get as much out of it as he could have - That was a very important lesson for me to learn through the lens of another person.

Burroughs: So moving on to the next topic here, how much did mechanics play a role in your lessons?

Siereveld: Do me a favor; just define what you mean by "mechanics."

Burroughs: How to do something.

Siereveld: Gotcha, so maybe more like, "How much of the physical side was explained to me?"

Burroughs: Yes.

Siereveld: Not a lot. And if it was explained to me, it wasn't explained in a long-winded way. It was peripheral. Nothing physical or mechanical was ever discussed directly. For example: Your aperture is too open, and so to close your aperture, you must do x, y, or z. Because then what are you thinking about? You're thinking about controlling your aperture, and that's not really gonna help you a lot. So, a lot of the time what would happen is we would get a result that we were

looking for, and then maybe, not often, but maybe the physical explanation of what took place would be explained. And more importantly, that discussion of mechanics did not come until much later - that was not in my first three years. That was maybe in my fourth or fifth year, where we started maybe talking about those things a little bit more. Because I would ask questions like: "What did I do that made you hear this that made us do that?" My thinking in that wasn't for me to understand what I was physically doing, I didn't care. I was more [thinking], "How can I use that in the future to teach students the same thing?" And in the same time to train my ear to hear the mechanical thing happening and then to drive it through a goal-oriented approach first.

Burroughs: So, therefore, how did Mr. Wing instruct you to work on these fundamental aspects?

Siereveld. Well again, this kind of goes back to touching on a point before: I was rarely in a practice room alone. I think that was a big part of it. Practicing with another person does many things: It builds camaraderie of course, it makes you feel like you're not in this thing alone, but it also gets you with people who are either a) struggling with the same things that you are so you try to not best each other for your own ego, but best one another so you can..."Oh, I hear them struggle with that. I struggle with that too, so I'm gonna really focus and try to iron that out so we can progress together." Or you get with somebody, for example, when I was playing a lot of routine with [Morehead State student] who had excellent command of the upper register - that helped me get better command of my upper register because the

example I was following was better than my own. And a lot of that in lessons, that was a lot of the approach, was in far as fundamentals go, was Mr. Wing playing it a certain way and saying, “Now this is how you do it.” For example, he might play Schlossberg 6 with a bend in it, and bending it a certain way versus where another student might do it a different way. And then saying, “Do that for the week,” and then we're gonna come back and see how that's going. So a lot of it was: the fundamentals were taught from a sound perspective first and a goal-oriented thought first, and then the physical response was derived from thinking a certain way.

Burroughs: Ok. So with that said, how do you encourage your students to work on fundamentals?

Siereveld: Much in the same way. Trying to get them to play routine together is important... trying to get them to play routine period is important. Making sure that they understand that the routine is daily, not “I'll get to it today if I can...” No, that's what you should be doing. Getting up, and firing it up at 6 or 7am, every day consistently, because nothing breeds consistency like consistency, as we all know. So, a lot of this fundamental teaching is the same thing. They come into my office. We play long tones. I might even have them play them a certain way. Some students I have playing long tones with a metronome, some I don't. Some students I have playing long tones with a tuner, some I don't. Some with drones, some not. So, I do try to vary things up with them based upon what I'm hearing in their sound. It’s the same thing. I don't really talk a lot about the physical mechanics of the instrument. I

talk a lot about the physics of the instrument, but I don't a lot about the physical aspects of what we're after because like we've all talked about, the physical side of the horn will develop from having your mind focused on the goal, right? I think it's Bud Herseth that said something along the lines of, “There's nothing wrong with your chops, your mind is messing them up!” I think that's very true. Again, a lot of these fundamentals I have them approach it from a sound concept standpoint first. Listening to lots of great trumpet players. Whether that's Bud [Herseth] or Phil Smith, or if my students are more jazz-oriented, I might have them listen to somebody like Freddie Hubbard, who has that big core trumpet sound that we all think of. He also studied for a period of time with Mr. Adam, so has some of those core fundamentals in his playing. And again, all the fundamentals are driven from a standpoint of goal-orientation first: What's the sound in your mind, and how do you achieve that sound? Well, you focus on the sound.

Burroughs: So just to reinforce this, when you say 'goal-orientation,' what is the ultimate goal?

Siereveld: The sound in your mind. Getting the sound that's in your mind's ear out of the end of your bell, or as close to that as possible. We're all always aiming for “as close to it as possible,” right? Because our imagination can vividly hear something so much better than what we may be capable of. Which is why we always get down on ourselves after a performance: "Aw, it didn't go as well as I wanted", because the sound in our mind is perfect, right? So, the sound we're trying to get to come out of the horn is always derived from that sound in the mind's ear first.

Burroughs: So, how did Mr. Wing encourage you to develop your own personal sound?

Siereveld: Much in the same way - you listen to great trumpet players play trumpet. And you try to find the common things... We always talk about what are the common things that tie together great trumpet sounds, from Bud Herseth to Doc [Severinsen], to Freddie Hubbard, back to Phil Smith... What are these things that all bridge the gap between those great players, and it's this great core trumpet sound. That full, round, color of sound right in the center. And then that outside portion of their sound, that's what makes Doc Doc, that's what makes Freddie Freddie, Phil Smith Phil Smith, and Bud Bud. So, but you have to fall in love - one of my big points with my students this year - you have to find a trumpet sound you can fall in love with, and then you have to become obsessed with that sound. Some people just fall in love with one sound. Maybe for them, the only sound on this planet is Alison Balsom. It's the greatest trumpet sound they've ever heard, and there's nothing wrong with that. Go after it! But for a lot of us, it's about piecing together different trumpet sounds. “Maybe I like Maurice Andre for this, and I like Doc for that”, and then we piece together our own personal sound from those things. That's exactly what Mr. Wing did - he tried to expose us to as many great trumpet players playing trumpet, that have what we all lovingly refer to as, and Mr. Adam called, “that sound.” Right? We're all chasing that, but we're all coming at it from different ways. All of us are different human beings, so we're attracted to different things. I know for a certainty that Mr. Wing loved Al Hirt, and Doc Severinsen, and he loved Bud

Herseth and Maurice Andre, and Maynard [Ferguson] and all those guys. So, how does his sound reflect that? Well, it reflects all of those guys in different ways: You can certainly hear in Mr. Wing's sound when the sound in his mind is closer to Doc, versus maybe when he was playing piccolo trumpet where it might be closer to Maurice. Watching Mr. Wing perform and hearing him play, those things were just as influential. But I think another thing is, beyond listening to all those great trumpet recordings of different people, was hearing Mr. Wing every week. And going, "God, I want to do that. I just want to be able to sound like that on that etude or on that piece of music."

Burroughs: So, when you would have your lessons with Mr. Wing, you talk about hearing him every week. Would he model things you were working on?

Siereveld: With very little exception. He almost always played things a certain way. Now, something that I think we have to be honest about as teachers is: When you have 16 or 20 students coming in every week, it's pretty much impossible to do what you have to do as the performer, right? I play a lot of brass trio right now with the faculty brass trio, or working on something that I'm gonna be playing with the jazz band, and then also being a master of every single piece of repertoire I give my students... it's really difficult. For example, I had a student working on the Halsey Stevens [Trumpet Sonata], which I hadn't played since 2011. So he's starting to sound better than I can on this, so there's no point in slowing this down for me. You know? [Laughter] He didn't need it slowed down. So then you go into the conceptual things that maybe they can do a little differently, and hopefully you can influence

what their approach to something might be. I remember I was working on something and Mr. Wing went to play it, and he kinda botched it, and then went 'Play it just like that." And I was like, “Really?” And then we of course chuckled, and he said, “Come on, you can play it better than I can, go for it!” So, you have to remember the things you model for your students, you want to be the best possible representation that you can. And sometimes we just have to be honest with ourselves and say, “Well, I can't play the 3rd movement of the Halsey Stevens right now at tempo, so, you got it. Let's hear what you're doing with it.”

Burroughs: So, how do you encourage your students to develop their individual, personal sound?

Siereveld: This is a two-step process. The first thing you have to get any student to do is to have a good, fundamental trumpet sound. You do that with them in their lessons where you say, “I'll play, then you play.” And you say, “Make it sound like mine,” which is Mr. Adam mantra, right? You try to get the younger students, or the students who are still in the earlier developmental stage to start [producing] a good core quality of sound. And it doesn't take long; we're talking a month, maybe two. After they start really getting to understand what you're after, then you can ask, “Who are some of your favorite trumpet players, who are you listening to?” The only time I'm ever discouraged by that question is when they don't have an answer... [Mimicking a student]: “Oh, uh...” Then I say, “Well, you should really be listening to trumpet every day, shouldn't we?” So, it's worth trying to remind them that the same way you learned to speak as a child was by listening to others and imitating

their sound, we learn to play the trumpet the same way. We have to imitate the sounds of great players playing. Again, initially I'm not so concerned with who that might be. A person might love Ronald Romm... What's not to love about Romm's playing? He's fantastic! And then maybe guide their listening off of the things that you know that fire them up. But the biggest thing is finding what a student likes, and then guiding their listening from there. Because hopefully you can start exposing them to a broader and broader swath of trumpet players. I think that's really important, because especially in today's age, very few of us will ever get to be a one trick pony - meaning probably going to be a very few of us who are gonna play second trumpet in a [major] orchestra for our career. A lot of us will probably however play in a regional orchestra, and then turn around and play a big band gig, and then maybe play a production show, and then maybe do a brass quintet at church - we're doing all kinds of things. So, I do try to encourage my students as they develop their sound to make sure their sound is usable in multiple settings, not just one. Which can be a big danger for studying jazz very strictly, because sometimes you'll develop your sound a certain way, and it's really inflexible. It really might only work in playing fourth trumpet in a big band and then soloing with a small group. I have a hard time, unless I know a student is really on that path, encouraging them to do *only* that.

Burroughs: So, do you attribute the success of your students to your study with Mr. Wing?

Siereveld: Yeah. It's almost impossible to overstate how much I agree with that exact question. I would not be sitting here, I would not be talking to you had it not been for Mr. Wing. In my mind, it's not even a question. Without the influence of him as a human being and secondary as a trumpet player and teacher, I wouldn't be here. I wouldn't have gone to Indiana University. I wouldn't have had the gall to move to New York. It all starts from that place. I do want to say this: Because I did study with Mr. Wing and I studied with Mr. Adam, I did also study with Joey Tartell. And Joey has been another person who has been extremely helpful in helping me take those next steps, particularly in certain academic settings. It was Joey that helped me get into the doctoral program at the University of Wisconsin. So, I think any student who doesn't attribute their success back to their teacher might be missing something. And at the same time, as a teacher now, making my career mainly as a teacher, it's very rare that I take any credit for my students' success. We teach for their success, and their success is a direct relationship to how hard they've been willing to work. You hope you can reach every student, again, "Some get it faster than others." The only time I ever feel unfortunate for a student's success, is when they haven't achieved success after they left studying with me... because I wasn't able to get that last little thing in them to understand, "You really gotta do this, you really gotta do *this*..." Everybody's a different person, so you just try and do the best you can. But I think I wouldn't be a successful teacher had it not been for Mr. Wing first.

Burroughs: So that being said, do you believe Mr. Adam's pedagogy has also had a role in that success?

Siereveld: Absolutely and unequivocally. We know this, but it goes so far beyond Mr. Wing - the scope and breadth of Mr. Adam's teaching philosophy. And not only his teaching philosophy, but just the man, who the man was. I remember when I went to studying with him feeling a reverence of being able to sit in that chair where I know Jerry Hey, and Charley Davis, and Randy Brecker, and Chris Botti, and Ingred Jensen, and Mr. Wing, and Karl Sievers, and all these people have sat... Just being in that room and knowing the history of what I'm sitting in - I didn't take that for granted, at any point. And I don't think any of Mr. Adam's first-generation students take that for granted now. Especially when they look back, I think they realize, and certainly I realize, how special what we all get to be a part of is, and why it's so important that we do things like what you're doing; talk about his legacy, protect his legacy, and continue his legacy. That's why I think the first-generation guys are so important, because they extend the legacy of Mr. Adam. And now, those of us, guys like myself - the second-generation teachers, I feel as much a responsibility to protect and ensure the health of Mr. Adam's philosophies and his teaching legacy, to pay that forward to the next generation, to now the third-generation of students, which is pretty crazy to think about. Because I don't know if we talk about it in these terms with other people... Guys who I know that studied with Vincent Cichowicz, I don't hear them saying, “I was the first-generation,” or “I was the second-generation...” They don't talk about it in those terms. So I think the reverence with which we speak about Mr. Adam and we talk about the role of the success of his teaching helping to contribute to my success, I don't think it could ever be over-stated. It's so important that we continue to talk about Mr. Adam, that

we continue to pay his legacy forward, and that we continue to refine and find better ways to communicate his philosophies to a bigger generation of people.

Burroughs: So, that's the end of my questions here. Is there anything else you'd like to add?

Siereveld: Well, let me ask you a question first before I do that. Are there any ancillary topics or subjects to your dissertation that you're trying to cover with this? Like, where are you trying to take that? I know you're gonna talk to four or five people you said...

Burroughs: Well, the three characteristics that I'm... It's impossible to boil Mr. Adam's teaching, or Mr. Wing or Dr. Sievers, or any of the four [professors Wilcox profiled] - It's hard to condense that into three characteristics. But the three characteristics I'm using to show some lineage is: 1) enhancement of the student's self-image, 2) allowing musical thoughts to develop physical aspects, and 3) modeling a beautiful sound.

Siereveld: Yeah, you're right that it's basically impossible to narrow it down to three things, but those are three pretty important things. And I think if you were gonna boil things down, I don't think there could be three more fundamentally important aspects of what his over-arching philosophy taught.

Siereveld Follow-Up Interview
Thursday, September 26, 2019 1:00pm Central Standard Time

Burroughs: Do you want me to re-read the consent and rights information?

Siereveld: No, I'm good with all of that.

Burroughs: Ok, just have some follow up questions here... Where were you born?

Siereveld: Cincinnati, Ohio.

Burroughs: Your high school name?

Siereveld: Colerain High School.

Burroughs: And the year you graduated high school?

Siereveld: 2003.

Burroughs: Next question I have here is how many lessons and what kind of frequency did you have with Dr. Wilcox?

Siereveld: I'm not exactly sure how many, but I can tell you the frequency was every other week for the entirety of my senior year and through part of the summer as well before going off to Morehead. So maybe roughly between 25 and 30 lessons with him.

Burroughs: Ok. What were your degree graduation years?

Siereveld: I graduated from Morehead State in May of 2008. I got my Master's degree from Indiana University in May of 2011. I finished my doctorate in May of 2017.

Burroughs: Did you go straight from the undergrad to the master's?

Siereveld: I did, yes. Directly from Morehead to IU.

Burroughs: And what year did you move to Madison, Wisconsin?

Siereveld: That would have been the Fall of 2014.

Burroughs: Ok. Did you move to Wisconsin to teach, did you move for the doctorate, or was it for both?

Siereveld: It was both. I don't know if you need this or not, but the way it worked out was: I was judging at the National Trumpet Competition and Joey Tartell connected me with John Aley. And John told me "Listen, we have this adjunct position in Jazz Trumpet. Obviously we want the best possible candidate, and that's proving very difficult at the adjunct level. So, I have been authorized to offer a fellowship to that person to do their doctorate as well." So, it was kind of like a perfect storm of events. Because honestly, if it was just an adjunct position, I wouldn't have gone. And I think if it was just a doctoral fellowship, I wouldn't have gone. But because it was both teaching experience as being paid and doing my doctorate basically for fee except for the fees, it made it worth it.

Burroughs: What year were you at the UN School?

Siereveld: The school year 2017 to 2018, so Fall of '17 into the Spring of 2018.

Burroughs: Ok. The last question I had here was what kind of a rough percentage would you say Wing played in lessons?

Siereveld: I want to say anywhere from 40 to 50% probably. I should ask for a little clarification - do you mean how much he played compared to how much I played?

Burroughs: Yes.

Siereveld: Ok then, I would say about 40 to 50% then. Some lessons would be straight 50/50 and we would barely say a word. Just playing for an hour and then "Ok, see ya'!" Other times we would talk more life lesson stuff, but I would still say it was split about half. But when he instated the graded lessons, on that day you would probably play about 70% because he'd just make you play all your assigned etudes and repertoire just straight down. But I'd consider that not the average lesson, so your average trumpet lesson, I think that 40 to 50% is a fair assessment

Appendix E: Robert Waugh Interview

Friday, Aug 16, 2019 9:00am Central Standard Time

Burroughs: [Reading the Oral Consent Script] Good Morning. Would you be interested in participating in a research project I am conducting at the University of Oklahoma? I would like you to participate because you are a second-generation William Adam student with an active performance calendar and you maintain a teaching studio. You must be eighteen years of age or older to participate in this study.

I am conducting this research project because I am hoping to learn more about the influence of Mr. Adam's pedagogy in the teaching methods of his second-generation students. Four people will participate. If you agree to participate, I will be providing you with a questionnaire to review. It lists several questions and talking points. After two to three weeks, I will contact you to schedule a Skype session, where we will discuss the questions and talking points. This should take about an hour.

Your participation in this research doesn't involve any direct risks or benefits to you. As a token of appreciation for your time, I will send you a copy of the final dissertation.

All of the information I'm collecting will be kept secure and confidential, and only I or the University of Oklahoma – Norman Campus Institutional Review Board will be able to look at it.

We will not share your data or use it in future research projects.

If you have any questions about your rights as a participant or any concerns or complaints regarding your participation, you can contact me at [Burroughs's personal cell phone number given] or [Burroughs's University of Oklahoma email address given]. You may also reach my advisor, Dr. Karl Sievers at [Sievers's phone number given] or [Sievers's University of Oklahoma email given], or OU's IRB at [University of Oklahoma Institutional Review Board phone number given] or [University of Oklahoma Institutional Review Board email given].
In order to preserve your responses, they will be recorded on an audio recording device.

Do you agree for your interview to be video recorded?

Waugh: Yes.

Burroughs: Do you agree to being quoted directly?

Waugh: Yes.

Burroughs: Do you agree to have your name reported with quoted material?

Waugh: Yes.

Burroughs: Do you agree for your interview to be archived for scholarly and public access?

Waugh: Yes.

Burroughs: And lastly, may I contact you again to recruit you into this research or to gather additional information?

Waugh: Yes.

Burroughs: Before you agree to participate, remember that your participation is completely voluntary, you don't have to answer any question, and you can stop at any time. If you choose to participate and then change your mind, you won't be penalized in any way. Finally, if you would like a printed copy of the information I've just read to you, I would be happy to send you a copy of this document.

Still interested?

Waugh: Yes.

Burroughs: Ok. I've the topics here in front of me, so we'll start off with some biographical information. Do you want to list your age?

Waugh: Sure, I'm 38.

Burroughs: OK, and how many years have you studied with your first-generation teacher?

Waugh: Teacher, or teachers?

Burroughs: Actually, let's go with both.

Waugh: OK. I studied weekly for four years with Jim Reed through high school. I started in January of 1996 until I graduated high school. Then I studied with Jim Stokes at Capital University from 2000 until 2004. I studied with Karl Sievers from the Fall of 2004 until the Spring of 2006 for the master's degree. And then I studied with John Rommel from the Fall of 2010 until Fall 2013, about two and a half to three years. So, how many total years?... about thirteen years.

Burroughs: So, actually several Adam students.

Waugh: Yes.

Burroughs: So, I'm sure you are aware of Mark Wilcox's dissertation.

Waugh: Yes.

Burroughs: He interviewed four professors: Greg Wing, Dr. Sievers, Dr. Stokes, and Bob Slack. And so, I have a student of each of those, so my questions to you are concerning your time with Dr. Stokes.

Waugh: Okay.

Burroughs: Can you list your degrees earned?

Waugh: Sure. I have a Bachelor of Music in Music Education and Trumpet Performance from Capital University, a Master of Music in Trumpet Performance from the University of Oklahoma, and I'm ABD in Trumpet Performance from Indiana University.

Burroughs: Okay. Can you go into some of your performance and teaching history?

Waugh: Okay. Let's see... I'm originally from Columbus, Ohio. My earliest performance opportunities came from there. As a high school freshman, I called Stokes for lessons, but he did not have room in his schedule for me and referred me to Jim Reed for lessons. Reed had recently moved to Columbus from Bloomington and was building a private studio. I began studying with Reed in January of 1996. Reed encouraged me to study with Stokes at Capital, and I attended there beginning Fall 2000. I graduated from Dublin Scioto High School in 2000.

As a college student, I began as a substitute musician with several regional orchestras - Central Ohio Symphony, Springfield Symphony, so I did the regional orchestra thing through college. Jim Stokes got me playing a lot in the church work in Columbus. I was working quite a bit through college, and I also taught a couple nights a week at a middle school for three years of my undergrad degree working with middle school students. By my senior year [of my undergrad] they started to be freshmen and sophomores in high school. But primarily, my teaching was middle school students. Then, I went to the University of Oklahoma. There wasn't a ton of work in Norman, OK, especially in 2004 and 2005. It's gotten better now from what I understand. But, while I was there, I played some chamber music, played with the Oklahoma City Philharmonic a few times. Then, when I finished in Oklahoma, I moved on and got my first job at Indiana State University. There, I was the Instructor of Trumpet, so it was a full-time non-tenure track position for eight years.

While I was Indiana, I was the principal trumpet of the Terra Haute Symphony Orchestra and the Danville Symphony Orchestra in Illinois. I was also called in as a sub throughout orchestras in the Indiana region. I did a lot of chamber music playing. I was a member of the Ambassador Brass Quintet, and went on tour in Thailand. A lot of chamber music playing. Then in the Fall of 2014, I accepted a position as Assistant Professor of Trumpet at Austin Peay State University in Clarksville, Tennessee. I'm about to start my sixth year. I got tenured and promoted last year. While I've been here, I'm principal trumpet of the Gateway Chamber Orchestra based out of Clarksville and Nashville. You know, I just play when the phone rings! Playing this weekend with the Owensboro Symphony. Is that kind of what you're looking for?

Burroughs: Yes.

Waugh: I guess I don't have anything really famous [laughter]... I've toured several times across Europe. Last summer I toured across Europe with a brass quintet. But I haven't played with anybody famous... well, I'm playing for Weird Al Yankovic again in a couple weeks! [laughter] I also played for him last month.

Burroughs: [laughter] He's pretty famous!

Waugh: I think he's pretty famous!

Burroughs: I bet that's a fun show to play!

Waugh: It is. But it's hard because I want to hear him, I want to hear the words, because everything about his music is all about the lyrics. That's where all the entertainment is, but I gotta count my rests and stuff, you know? [laughter] That, and I can see the back of his hair. Pretty crazy stuff…

Burroughs: So, in reference to talking about your time with Dr. Stokes, how much of Mr. Adam's philosophy were you aware of before studying with Dr. Stokes?

Waugh: I would say to your average college student who is just starting school, I had a lot of knowledge. I didn't know that I had a lot of that knowledge, because I had four years of studying with Jim Reed just about every week. But as a lot of high school kids, I just looked at it like this crazy guy just teaching me to play the trumpet. I didn't really understand... Mr. Reed didn't invoke Mr. Adam's name that much, probably because it wouldn't have meant much to me as a high school kid. But Reed instilled in me a lot of the basic elements of the routine: pipe, long tones, Clarke studies, Schlossberg, Arban's, and then studies of typical etude repertoire used by students of Mr. Adam: Charlier, Brandt studies, and the basic solo literature: Hindemith, Hummel, Haydn, Kennan, Bozza *Rustiques*... So I came out of high school as atypical of most high school kids. I kind of knew that because I had some other friends that were taking trumpet lessons. I was fairly active in Columbus even as a high school student. I played a lot, and I played a lot with others outside of my own high school. And I recognized that the way I was being taught was different. I had friends coming in with different mouthpieces, and I'd ask, "What kind of mouthpiece should I have?" And I was told, "Well, that [Bach] 5C is just fine."

[Waugh]: "But Billy is playing high C's..." And I was told, "Well, just go practice..." Anyway, so I didn't really realize that there was this larger umbrella of pedagogy. And I didn't realize that until a few years into school. But I had a good quality characteristic sound on the trumpet going into college with Jim Stokes. I could make a good sound on the horn, and I understood the "phraseology" that was common to the pedagogy of Mr. Adam. So Stokes didn't have to explain what "follow-through" was... He would use the same words as Jim Reed, but then I already had a lot of that coding developed, so I understood a lot of that already. Having taught for a number of years now, I realize that takes a while to build that bridge between how we say things and how we model things so that the student knows what they're supposed to do. That takes a while, but I came to college already knowing that.

Burroughs: In thinking about Dr. Stokes, how much of his experience with Mr. Adam did he share with you?

Waugh: So here's where things changed a lot. So, as a college student pursuing degrees in music, Stokes shared a lot of that. We talked about it a lot in lessons and masterclasses. Capital was a small school, and Stokes was trying to develop a culture there. And at the time I was there, I was his best student. Some of my other friends in the studio where a little ho-hum about music sometimes, so Stokes kind of took to me and took me under his wing a lot. He and I travelled to Wisconsin-Eau Claire when Bob Baca hosted what was one of the first William Adam trumpet conferences... I guess John Harbaugh also did one out in Alaska when they did the video series. But this was a bringing everybody together event at Eau Claire.

Mr. Adam was there, and Charley Davis, and Bob Platt. So I started to see that there was this bigger framework of trumpet community [with Mr. Adam] that you and I share. Stokes also took me over to see Mr. Adam, initially. The first time we went together, and then I went over by myself after that. Stokes encouraged me to seek out other Adam students. My sophomore year I was invited to perform at NTC [National Trumpet Competition]. Stokes told me to find Karl Sievers, and you introduce yourself and tell him you study with me and Jim Reed. And so, that was a huge moment for me. When I went out there, Sievers told me, "You gotta run with my guys." And his “guys” that were there were David Amlung - Who I had been in the All State Jazz Band With. Dave's from Cincinnati, and I had no idea he was in Oklahoma. Anyway so, these were the things that as a college student, helped me build the knowledge. Like I said, I went and saw Mr. Adam and got some lessons. And I also these other experiences, I went back to NTC my junior and senior years, for a total of three years in my undergrad. And every time I always wanted to hook up with the [University of] Oklahoma guys or the Central Washington [University] guys. I was always the only one from Capital, I always travelled there by myself, so it was a way for me to plug in, and I realized it was very neat.

Burroughs: So, describe aspects of your teacher's, talking about Dr. Stokes, teaching style that stand out to you as particularly effective.

Waugh: Hmm... Should I go down your sub-points?

Burroughs: You could do that.

Waugh: Okay, let me start there and maybe I'll expound upon that... [Reading] Was there a consistent structure in my lessons? Yes. Lessons always began with a lot of times a friendly "Hello, how's you're day going?" And then getting to the business of getting the sound going: long tones, Clarke 1. An interesting antic dote I remember one time going in [laughter] and my saying, I think as a junior, so a couple years in, saying, "Can we just play some etudes?" And so Stokes said in his very general way, "Oh, so you don't need to work on your sound today?" And I was like, [nervous laughter] "Well, yeah!" There was definitely a structure and a method to the way Stokes was teaching. When I tried to deviate that one time thinking, "I don't need to be doing these long tones or Clarkes or Schlossberg," he was re-directing me saying that we need to work on these everyday. He was really turning my ears on at the beginning of a lesson, and focusing my mind because of the normal day-to-day craziness that's being an undergraduate music major. If you're coming from theory or going to band or whatever, you're pulled in ten to twelve different directions everyday. And that one hour you get [in lessons], you have to find a way to have it be very structured and have your ears turned on when you're playing. So, some kind of application of routine to get the mind and the sound going, and then lessons would go where they needed to go: etude study, or getting recital repertoire going if a recital was coming up, working on excerpts... It could go in a number of ways from there, but the beginning was always going back to something very fundamental. And sometimes those fundamentals were geared more towards weaknesses than others. I remember one time we were working very specifically on

pronunciation exercises or slurring exercises, but sometimes it was directed towards a weakness, but not always.

[Reading] Am I aware of any consistencies between your lessons and those of your classmates? I would imagine they were very much the same. I didn't observe any of my peers' lessons, but we all had similar materials that we had to work with.

[Reading] Differences between my lessons and those of my classmates...? Yeah, I'm sure there were differences because I was fired up and I had some of my colleagues that weren't. I'm sure that it was different. Stokes would have done anything for me. Anything. If he assigned me a piece of music, it was copied and on his board outside his office by the end of the day. There was no going back a day or two later. He was there for me whenever I needed him. And I'm sure he would have done that for other classmates, but as far as the trumpet, I think I was the one that was "eating all the meals" so to speak. I was the one that was consuming everything he was dishing out, and some others weren't. So I'm sure it wasn't the same for them.

[Reading] Do you use any of these techniques or methods with your current students...? Absolutely, I definitely use these things with my students. Let me go off script with this question to say that I think one of the strengths of Stokes's teaching is that he models a beautiful sound, and a very musical sound. It's a combination of the characteristic tone that we're going for in what is good trumpet playing, and there is also a musical quality that he communicates with his sound that lends itself to making music on the trumpet. I think that is a strength of his. I think that his temperament is one of his strengths. He is very patient, about one of the most

patient people I've ever a met. That's not to say he has any compromising to his standards or what he expects to happen. His standards and expectations are very high, but he's patient so as to, looking back, when you “got it” or when you grew as a musician and a trumpet player, it was very satisfying. There are so many things that I can look back and say, "I get it now." But, he was very patient; it took me time to figure things out, and he was patient to let those things come on their own as opposed to the tendency to have urgency when you're working with students to say, "We gotta get this NOW." Well, it doesn't always work on that timeline, and it doesn't mean we're doing it wrong, it just means that kid just needs more time.

I'll share one other antic dote. Stokes taught me more than anything on the trumpet, he taught me how to look for the best in people when no one else would. There was a student who was a classmate, I can tell you his name later if you want. But it's a flattering story, it's a story of an amazing accomplishment. He came in with a bad hairstyle, rough clothes, and all these earrings, and on the weekend the first thing he would do (and maybe on Thursday, too) would be to go get a case of beer. A case of beer for himself! And he played in a heavy metal band with just all this shredding guitar stuff. And everybody else thought this guy is not gonna make it. And I thought that too. But I remember Stokes telling me, "That guy is gonna figure it out." [laughter] And I remember as a college student saying, "What?!? This guy's not gonna figure it out!" But Stokes said again, "He's gonna get it. He's gonna figure it out. He's very smart. And once he figures a couple things out, he's gonna be just fine." And wouldn't you know it, a couple years after I graduated, I got an email from Stokes saying, "Hey, you should check this out." It was this guy, he went into the

Army still playing the trumpet, played the guitar too, and he was playing TAPS on Memorial Day weekend for the Bridgestone 500 on live TV on FOX. And so I watched this clip and said, "Oh my God, there's that guy! You gotta be kidding me!" And he went on to be Special Forces. He went in as a musician, and then was like, "I want to do Special Forces." And now he's out of the army and has a wife and four kids, and doesn't have a bad haircut and doesn't wear excessive ear jewelry. [laughter] So everyone has stories that they remember about their teacher, and that's one for me that I carry very closely. Because with Mr. Adam's philosophy, and I don't want to speak directly for him, but like other first-generation students say, when we're teaching trumpet we're teaching life skills as much as we're teaching music and trumpet. We're figuring life out through these things, and Stokes was right there. He was looking for those things in a student to get them to mature and evolve. Where a theory teacher might say, "Yeah, that guy never shows up to my class, he's done. Look at that guy's attire, all he does is drink." Yeah, that guy had some problems, but Stokes modeled and mentored him. And I'm not saying he's in Special Forces because of Jim Stokes, but I'm sure it had something to do with it. I'm sure it was part of it. And then, you'll appreciate this... He wrote an article about trumpet and got published! He got published in a national music magazine before I did. And I'm like, "Who is this guy?!?" It was jaw dropping.

Anyway, Stokes is a great teacher, wonderful model for sound and music making, very patient, very positive... always positive, ALWAYS positive. That doesn't mean he didn't have high standards; he did for sure. I knew his likes and dis-likes

very clearly, but he never used fear and intimidation as a motivator ever; I can't think of one single example of him using fear or intimidation to motivate.

Okay… next! [laughter]

Burroughs: That actually leads us into that next question, to describe the role that positive thinking and positive self-image had in your lessons.

Waugh: Stokes referenced a lot of those same books like *Psycho-Cybernetics*... I had a hard time connecting with some of that stuff. I remember reading most of the book, but at the time I was not getting it. At the time, I didn't really get it. It took me a while. I never really got into the psychological part of that, but he was always developing positive thinking through our interactions. I would say that some of that is similar in the last question when I was talking about the idea of always looking for something positive. And starting with something positive, and then building on that by working through the weaknesses by beginning with something positive. I think Stokes was very good about throwing me into challenging situations on the trumpet and then supporting me. And then when I had some failure, he would be right there helping me through that and the successes. I'll tell you another antic dote: I was playing an Easter midnight vigil at the cathedral downtown. The cathedral was a big-time gig; it was one of the best gigs in Columbus. It was a big show, brass choir, organist was fantastic, paid choir; I mean it was a great gig. And Stokes hired me for those gigs; it was Stokes, Jim Reed, another guy, and then me. He put an amazing amount of faith in me. So, the music director at the time had a bit of a temper, and had very high standards, and Stokes was the contractor. So, that sort of frames what

that's like. You gotta guy that's fiery and wants things perfect, and then the contractor is bringing a student in to play. [laughter] I look back now and think, "Man, he was crazy!" So, in this one particular instance, I had a third trumpet part where the solo was in the third trumpet part. And the first and second parts were descant-like fanfare type of things. So I was thinking, "Oh my God, it's my show!" Because I was playing the line with the choir, and when you're a trumpet in a big cathedral, there's no hiding. And so I was playing through it, and it was really high pressure, and I got jittery, and I miscounted and I got lost. And the music director started getting fire in his eyes on the gig... I was sitting behind Stokes because of the orientation of where we are in the choir loft. And Stokes turns around and grabs the music off my stand and he puts it on his stand, and he picked up and started playing 'cause he knew the tune and knew where to be. And I'm sitting there in the back with my head in my hands. So here's what Stokes did, here's how he was an amazing person. So the next morning for the Easter morning service, that same piece was in the program. And so I show up, and wouldn't you know it it's right there on my stand. And I remember saying, "Stokes, you don't want me to play this, I dropped it bad last night!" And he said "No, you're gonna be fine." And so that is like, "Wow!" And I got it. Was I nervous? Oh yeah, the pressure was huge! But he put that faith in me when other guys might not. For Stokes, he was literally putting his reputation on the line as the contractor. Like I said, the musical director wanted perfection - super high standards. That's a story to indicate the kind of person Stokes is. He was teaching me even when we were working, and he knew I needed to learn a lesson: to bounce back in a professional situation.

Yeah, as far as the ancillary readings, I'll tell you this one. I didn't have time to read all these self-help books in school - I was too busy… but I carry the "Promise Yourself" poem. You know that one?

Burroughs: Yeah!

Waugh: I give that to my students every year, and we'll pull it out once or twice during the year to just read through it for ourselves. Because I'm not a big reader, I think that is the summation of all things as far as positive self-image. If you can follow that poem, you'll be okay. In fact, my birthday was last week, and my wife got me a nice big copy of that poem to hang in my office. It's big, and it's always gonna be there. It's gonna be so humbling! [laughter] I'm not gonna be able to complain about anybody anymore!

So, I would say, yes. The most important thing for me was that poem. It's incredibly convicting and humbling.

Burroughs: And did Dr. Stokes turn you on to that poem?

Waugh: Oh, yeah. Absolutely.

Burroughs: And that kind of answers the next question: Do you utilize this with your current students, and how? Do you use any of the other positive self-image things?

Waugh: You know… I have references to those books for my students. But I don't really know if anybody has read them. I talk about some of the principles of

Psycho-Cybernetics in the larger sense that our self-image is a mental construct, and not something that others give us. What others see and how we interact with the music and the other people in the world around us is a reflection of what's here [pointing to the head]. And that's something that we'll talk about. Mostly, I think that the “Promise Yourself” poem is something that is easily digested. If you can do those things, all of that stuff is in there; it's very easy to understand. And if a student is having a hard time, I'll pull that out - now I'll just be able to point to my wall. If a student is feeling sorry for themself, I can just point to that phrase that says "...too large for worry, too noble for anger, too strong for fear..." And I can say, "Hey, read that. Stop feeling sorry for yourself." Mr. Adam said that's the greatest sin: self-pity, and he is right on the money with that one!

Burroughs: How much did mechanics, or the conversations about mechanics play a role in your lessons?

Waugh: I will say, that the first time I saw Mr. Adam for a lesson, I played for Mr. Adam and Stokes observed. After the lesson, Stokes and Mr. Adam went up into his living room, and they were up there talking for a while. And I remember asking Stokes what all they were talking about for that twenty minutes or so. I was just sitting in that room where he taught, just waiting thinking, "I must be bad because they're up there talking for awhile!" And you know what Stokes said? He said, "I need to keep playing for you… I need to keep playing for you." I remember thinking "It took twenty minutes to tell you that?" But I think Mr. Adam said that when they came down, "Keep playing for him..." So how does that play into mechanics? Well,

Stokes didn't talk about the mechanics very much. Neither did Jim Reed. They did not talk about mechanics. One of the things Stokes said often was he didn't want to hear the “F” word: “feel”. So, he never wanted to hear anybody say it. And this is just for me, but he never wanted me to say, "It doesn't feel good today, or “It doesn't feel right." He would say, "We do not say the 'F' word." And then he would always re-direct with, "How does it sound? Does it sound good, does it sound right?" I must have had a pretty big problem with that. It's hard twenty years later to go back and remember... I can remember certain things I struggled with for sure, but I can't remember what it feels like to think about it. I think I asked a lot of questions. I think I was the kind of kid to ask a lot of questions, and when you have that kid you can get into talking about the trumpet a lot. And so Stokes would shut that down by re-directing me by saying "How does it sound?" Well, the answers get real quick: "It sounded good" or "It sounded bad" or "You missed some notes or rhythms"... It started getting result oriented very quickly as opposed to the other way. So, mechanics, it wasn't much. Stokes said "Make it sound like this" or "Play it like this." He was about 95% modeling. As an undergraduate with Stokes, we did not talk very much about mechanics. He needed to keep my eye on the big prize, which was hearing the music and playing it with a beautiful sound. Most of my energy was spent there.

Burroughs: So, how did he get you to work on fundamental aspects of the horn?

Waugh: Simple things, very slow. Simple Arban's, very slow. Clarke studies. Schlossberg exercises that we all know. Product oriented. You know the Arban's single tonguing exercises there towards the front of the book?

Burroughs: Yes.

Waugh: He would challenge me. I could play them, I had all the facility to play those things. I was playing Charlier etudes well then, so to play those single tonguing exercises I thought was very easy. But then, he would play it for me, and then say, "Play it back." And then he'd say, "Did that sound as good as mine?" And then I'm like, “No..." So he'd say I need to go slower. And he was basically trying to turn my ears on to the right sound... You know, talking about that concept of the whole product: that articulation, the vowel, the line. All of that stuff. So, most of it was simple things, but just really trying to do them at a higher level.

Burroughs: So did it all come back to trying to play this stuff with “that sound” in mind? Sound being the ultimate goal?

Waugh: Yes. That's why everything was modeled. He would do that thing some of us do... He would demonstrate how you played it, and then say, "Can you do it like this?" You know, just kind of back and forth several times. He was getting for you to listen for that in your own playing. That's a big challenge. Many times, I'll ask a student, "Do you hear a difference?" [laughter] And they look at you and say, "No." At that point you think, "We got nowhere to go!" If you can't hear it, we can't fix it. So most of the fundamentals were done by modeling, and keeping it simple.

Burroughs: Do you encourage your students to work on fundamentals in the same manner?

Waugh: Yes. Of course. Very much so. I try to focus on trying really hard. There's this phrase... You guys don't have kids yet, right?

Burroughs: No.

Waugh: So, we have kids. And I remember on my kids' daycare board a few years ago, there's a quote that said, "Remember as a parent that your speech becomes the child's inner voice." So I took that and said it ought to be the same for trumpet players. And so I really ask a lot of my students, "Was that your best?" "Did that sound like the way I played it?" Because I need them to ask those questions of themselves, otherwise they can't get better. They have to ask those questions. In some other situations, they're taught differently - there's always somebody telling them they're right or wrong. And then they're usually not concerned with their best musical tone, and sometimes they're concerned with getting just the right notes and rhythms, or it's too loud or too soft. You know, very elementary. So I'm not teaching them as a director, I'm teaching them as an artist, to ask questions and constantly consider their craft.

Burroughs: So, how did Dr. Stokes encourage you to develop your own personal sound?

Waugh: He never really talked about it with me. And I don't talk about it with my students. The things that are special in their playing will come out because of what they hear. Our minds are different because we're all unique individuals. I chalk that up to a filter, you know when it passes through our own ears and our minds, it's not gonna come out the same. Our bodies, our different physiology - when it all gets run through there, it's never gonna be the same. He never talked about a personal sound.

But I will say, Stokes was, maybe more than other teachers I've studied with, he gave maybe a little bit more latitude when it came to tone in different styles. This may not be the best example, but you know Chris Botti doesn't sound like Greg Wing, right? But they're both uniquely successful in their own way. So Stokes isn't rigid in his mindset to say, "Everybody has to sound like that." With Stokes, he would allow a jazz player to sound like a jazz player. He didn't talk much about developing a personal sound, but he wouldn't talk about saying "This is the only sound." But I think Stokes's sound is unique, right? There's a lot of similarities between other Adam students, but I think that Stokes sounds different in a wonderful, beautiful, amazing way. So I don't think he was in the business of creating the exact same thing out of each student.

Burroughs: You're hitting on the point I want to make there: There is "a sound" or sometimes we say "the sound..." But like you said Wing's sound is different from Sievers's, but it has a lot of the same qualities we look for.

Waugh: Yeah. Yes. It's good. The thing I would say is that the thing that other people don't know, is they just don't know what a good trumpet sound is... because they're not coming from a place of study in knowing that. I can't tell you how many times I come into a gig, and other people say, "Wow, you sound amazing." And I don't think I'm really that much different, or special. It kind of dumb-founds me sometimes. I'm thinking, "Is everybody else missing that?" I don't mean to be arrogant about that Larry, but you have that happen to you I'm sure. You'll go in, and you know there's guys that play there regularly, and then we go in, and people say they've never heard a trumpet played like that. And I think, "Well, that's too bad."

I'm careful that I don't use phraseology like 'the sound,' because I don't want to come across like I feel I've got it cornered. I don't corner the market, or Adam students don't corner the market on sounding good. We don't necessarily get to define that and everybody else's idea is wrong. But I think there are good sounds on the trumpet, and some people are fortunate enough to find that, and others don't. There's a guy I've subbed for, and I get compliments when I play. And I'm thinking, "This guy's a good player, what's going on?" Well, he plays a different kind of horn, kind of some screwy equipment. He's chasing other things: maybe the ease of how that equipment plays.

Another story: I had a student come get a lesson once. He was doing a master's degree somewhere else. We start out the lesson, and he's playing flow studies very smooth and efficient. He was kind of taking me to task a little bit... just so even and smooth. At that moment, I wasn't able to get that as smooth as he was. But, he wasn't getting a beautiful, resonant sound out of his horn. He was chasing

another quality of trumpet playing more than he was playing with a beautiful sound. So that's where I think we are different as Adam students, because as I re-directed him. I told him he was doing great work working through the flow studies, but he'd been chasing that rabbit to the point where his sound was sacrificed to get it. I told him he had to get those together. I think some other schools of trumpet are quicker to take their eye off the focus of a beautiful sound while working through other things on the horn: efficiency, fluidity, flow, musicianship, playing musically... Does that make sense?

Burroughs: I think that might be getting our causes and results backwards.

Waugh: Yes, yes, yes. I would agree.

Burroughs: That's one of the points I'm arguing about how Adam students teach. Whether we're teaching focused on mechanics, or whether the mechanics are developed by staying focused on the sound and the result we want.

Waugh: I would say you might be able to get the mechanics figured out faster another way, but there will be a price to pay. And that price to pay is musicianship and quality of sound. So you can talk to a kid trying to double tongue, about where the placement is, and how to move the tongue, and the embouchure, and all that... But they might get the double tongue going, but you can't be as guaranteed about the quality of the product. And then you have another problem. One: you gotta fix their sound, and two: sometimes if the sound is not right, it creates other problems.

Like tension somewhere in the system. It's like a game of whack-a-mole. I would say that there may be other ways to address very specific things, there's always a cost.

I would say my playing has changed crazy in the last three or four years, huge improvements in my playing. And I'm thinking, “What changed?" Well, it takes time. To be honest, it just takes time. Some it takes longer than others, you know? I was never really comfortable in the upper register, and now playing lead on a show is not scary. I used to be really nervous about endurance, now I'm not as much anymore. It's just one of those things where it just took time. That's something I attribute back to Stokes. He was very patient. He wasn't on a set time frame, he was playing long ball. He knew I was going on from Capital to other schools and other places. But he was setting things up for longer term.

Burroughs: Do you attribute the success of your students to your study with Dr. Stokes?

Waugh: Yes. I would have to say of course it does. I would go a step farther and say the success of my career and in getting along with my colleagues, Stokes taught me how to do that. He was opinionated, and I'm very opinionated, but I treat my colleagues with respect when I'm talking with them. In a previous job, there was a lot of politics and challenging situations in normal day-to-day stuff, and I was able to save face and eventually leave on good terms with everyone. And I had my own opinions, and I've had the same success here in that respect. I've had disagreement with tenured colleagues, but I never got a negative vote on a tenure vote. And I attribute that to the fact that I wasn't necessarily going around kissing up to people,

but I treated people with friendly and with respect. I smiled. I know other people that it wasn't so smooth. And I think it's because their teachers weren't as collegial as mine. So would I attribute my success in that to Stokes? Absolutely. Often, I think "What would Stokes do?" And he always deals in love and respect.

Burroughs: In thinking about that answer, do you believe Mr. Adam's pedagogy has a role in that success?

Waugh: I would say it does. I don't know who else you are interviewing, but I might offer a unique perspective in the sense that I met Mr. Adam and he worked with me. And with Stokes, I could immediately recognize the similarities. So yes, absolutely I attribute my success to Mr. Adam. If you're trying to draw a direct line, then yes, it is a direct line.

Burroughs: I have a follow up question, because I had this come with a couple people. How long, how many lessons, how long a time did you take lessons from Mr. Adam.

Waugh: I think I went over three times, so it wasn't much. I've got recordings of those. And the gist of those was very much what I was getting from other places. The only thing that I was getting more was the validation that what I was getting from Stokes or Sievers was right. It was like going back to a primary source and verifying that it was all okay. It was mostly just validation of things. I have gone back... Have you gone back and watched the video series recently that John Harbaugh did [with Adam]?

Burroughs: Yes.

Waugh: Let me ask you something out of the blue... Did anything about those hit you as "Wow" or surprising about those? It doesn't have to be any one thing, just is there anything that was kind of a surprise to you?

Burroughs: Not really... My last eight to nine years of trumpet instruction... Prior to my coming back to school, I played out on cruise ships for about thirteen years. Prior to that, I went to school with a teacher, and he and I butted heads. I was the guy you described earlier coming in with the buying a case of beer and all that stuff. I played trumpet pretty well, and so I thought I knew everything and didn't need this college trumpet professor telling me how to play. So I ended up quitting school and went out and played trumpet on cruise ships. Eventually I ran into some playing problems, and didn't know how to get out of them. Nick Thorpe was out rehearsing one of the bands I was in, and so I asked him if he was going to go back to school, where are some places and who would he look for. He knew Greg Wing was the sound I was listening to on our recorded production show tracks for Carnival Cruise Lines, and so he suggested I find Wing in Kentucky. So I did. I spent 5 years at Morehead State going through finishing the bachelor's and doing a master's, and from there went to Oklahoma to study with Dr. Sievers. I was in Oklahoma full time for three years. So going back and watching those videos... and I watched them for part of a project at Morehead State... and then I'm using a lot of the quotes from those videos in this research project to talk about Mr. Adam since there isn't much published material from him out there. So I've studied those tapes a lot. From what I

heard from Sievers and what I've heard from Wing, there's not a whole lot of stuff in there that seems to be very different.

Waugh: I think what surprised me was when they would do a cut away from a student, and Adam is talking about particular facial features and their affect... He's talking about some real physiological stuff that is out of my wheelhouse. I have no idea about that. I need to get down and spend some time with Sievers talking, because as a second-generation student who has been teaching for fourteen years, I know a lot more than year one about trumpet and what's going on with a student. But, we talk about a lot of stuff at the Adam festivals, and we talk about Adam's knowledge and philosophy being shared and disseminated, but Adam knew a lot about the mechanics of the trumpet, and I'd like to know that stuff. It can on occasion help you to know what is going on, right? So that you can come up with creative and artistic ways that can help a student get through something that is challenging them in their playing. But there's been times when I've thought I have no idea what a particular student is doing! There's the story of Mr. Adam giving himself a problem that a kid had, and then figure out how to get himself un-screwed up, right! It'd be nice to just know some of the answers to those!

Burroughs: It sure would!

Waugh: We'd save ourselves a lot of problems! I don't really want to give myself something where I can't play a high C, and then do that and fix myself! I think Sievers knows a lot of those things, but for people that are going to be teachers, I think it's okay to talk about some of those things. The art of teaching is in applying a

solution, and that's where Adam was different from some others. I went through this training to learn how to play the trumpet for me, and yeah, we didn't talk about mechanics very much. But I gotta know about that now so I can teach students. Sievers knows a lot about mechanics, and so does Wing. But when they don't talk about it while teaching you... So I ask a lot of questions, and I've been asking more lately. There are books out there with so much information about trumpet, and there's some high school and college students out there that will go to that to find out how to improve, which is an inefficient way of improvement and finding success. I think there's better ways to go about it as the student. But as the teacher, I would like to know some more about those things. I'm taking a student right now through a mouthpiece placement change, and I'd like to know what Mr. Adam said about those kind of things. So when I watched those videos, there were some things he said that surprised me. He talked about doing some lip bends, which I had never done with any of my teachers. Now that Mr. Adam is not here, all we have is a filter in our head that is our own "What Would Mr. Adam Say?" But the problem is, our filter might be wrong sometimes, especially if we didn't experience that problem and go through that with our teacher. So I think, "Why did he do that?" I have my suspicions, but those are the kind of things I'd like to talk about. So many questions: when to do something, why, for how long, etc...

Burroughs: Well, the last thing I have here is time provided if there is anything else you would like to add...

Waugh: So, your project aim is to do what?

Burroughs: I'm modeling my dissertation after Mark Wilcox's dissertation, and his intent was to show Mr. Adam's influence into the teaching of Adam's students. And so my intent is to show the influence of Mr. Adam's pedagogy in the teaching of his second-generation students. And so the three qualities or characteristics... and not to try and condense Mr. Adam's teaching down to three characteristics... But my three characteristics are 1: the enhancement of the student's self image and positive thinking, 2: allowing musical thoughts to develop the physical aspects...

Waugh: Yes, agree.

Burroughs: and 3: modeling a beautiful sound. So using those characteristics collectively, I'm hoping to show a lineage from Mr. Adam through the first-generation teachers and into the second-generation teaching.

Waugh: Yes. I think that's pretty strong, and as far as anything else I can add to that, I think it was covered pretty good. I think we covered all of that... self-image, modeling, and what was the second one again?

Burroughs: Allowing musical thoughts to develop physical aspects, not talking about mechanics.

Waugh: Yes, I would agree. Lots of modeling, and lots of listening. Hey, if you need me for a follow up, just give me a call.

Burroughs: Okay, thanks!

Appendix F: Richard Carey Interview

Monday, June 10, 2019 10:30am Pacific Standard Time

Burroughs: [Reading the Oral Consent Script] Good Afternoon. well, I guess it's "Good Morning" for you isn't it? Good Morning. Would you be interested in participating in a research project I am conducting at the University of Oklahoma? I would like you to participate because you are a second-generation William Adam student with an active performance calendar and you maintain a teaching studio. You must be eighteen years of age or older to participate in this study.

I am conducting this research project because I am hoping to learn more about the influence of Mr. Adam's pedagogy in the teaching methods of his second-generation students. Four people will participate. If you agree to participate, I will be providing you with a questionnaire to review. It lists several questions and talking points. After two to three weeks, I will contact you to schedule a Skype session, where we will discuss the questions and talking points. This should take about an hour.

Your participation in this research doesn't involve any direct risks or benefits to you. As a token of appreciation for your time, I will send you a copy of the final dissertation.

All of the information I'm collecting will be kept secure and confidential, and only I or the University of Oklahoma – Norman Campus Institutional Review Board will be able to look at it.

We will not share your data or use it in future research projects.

If you have any questions about your rights as a participant or any concerns or complaints regarding your participation, you can contact me at [Burroughs's personal cell phone number given] or [Burroughs's University of Oklahoma email address given]. You may also reach my advisor, Dr. Karl Sievers at [Sievers's phone number given] or [Sievers's University of Oklahoma email given], or OU's IRB at [University of Oklahoma Institutional Review Board phone number given] or [University of Oklahoma Institutional Review Board email given].

In order to preserve your responses, they will be recorded on an audio recording device.

Do you agree for your interview to be video recorded?

Carey: I do.

Burroughs: Do you agree to being quoted directly?

Carey: Yes.

Burroughs: Do you agree to have your name reported with quoted material?

Carey: Yes.

Burroughs: Do you agree for your interview to be archived for scholarly and public access?

Carey: Yes.

Burroughs: And, may I contact you again to recruit you into this research or to gather additional information?

Carey: Yes.

Burroughs Before you agree to participate, remember that your participation is completely voluntary, you don't have to answer any question, and you can stop at any time. If you choose to participate and then change your mind, you won't be penalized in any way. Finally, if you would like a printed copy of the information I've just read to you, I would be happy to send you a copy of this document.

So, let me know if you want a copy of this document. Are you good to participate?

Carey: Yes.

Burroughs: So, just going right down the list of topics here, do you want to list your age?

Carey: Sure, 31.

Burroughs: OK. And how many years have you studied with Robert Slack?

Carey: I've studied for 12 years with Bob Slack. I studied for 3 years with Charley Davis. So, a substantial amount.

Burroughs: Yeah! When did you start studying with Slack?

Carey: 2006.

Burroughs: OK. Were you in high school, or...

Carey: No. I actually started... I came over to Citrus [Community College] mid-year; I wasn't a music major and I sat in - I needed an elective for my Political Science degree. So, I was going to try to get into the wind ensemble and he was there on the panel for interviews at the beginning of that semester, and I just started taking lessons with him. At that time, I guess I wasn't officially studying with him, until I changed my major to music in 2007. Officially through the school I was attending I was studying with Charley Davis. But, the nature of the studio here at that time was that Davis would teach everybody as part of the applied music program here, giving private lessons through the studio. And Bob Slack just gave everybody lessons out of the kindness of his heart because he's just a good guy.

Burroughs: Yeah, that sounds like him. I actually got to work - he [Slack] came out for a week or two on one of the cruise ships I was on with Nick Thorpe. Nick was busy in production meetings for the next ship and so Bob Slack rehearsed the band, so I got to spend a couple of weeks with him.

Carey: He's a great teacher, man. Great teacher, and great person.

Burroughs: He sure is. So that was at Citrus College?

Carey: Yes. And I continued to study... I started at Azusa Pacific at 2010, and I had been studying officially with Slack from 2010 until 2017.

Burroughs: Great. So, can you list your degrees earned so far?

Carey: Yeah, I have an undergraduate degree in Trumpet Performance from Azusa Pacific University, and a Master's degree in Trumpet Performance from Asuza Pacific University.

Burroughs: And where did you go to go to high school?

Carey: I went to Kahuku High and Intermediate school in Laie, Hawaii, then Arcadia High School in California. I graduated from Arcadia in 2005.

Burroughs: OK. Can you go into a little bit of your performance and teaching history?

Carey: Sure. As far as performance history goes, a lot of what I've done has been very freelance. I haven't been committed to any single acts in my time in Los Angeles. Luckily, I started freelancing almost immediately after I studied with Slack. I played in high school, but I never took lessons. And so when I re-started in college in 2006, that was the first time I really got into a structured learning environment related around trumpet. I started playing and making money at it really soon after. Partly because of the network... I started doing a lot of work doing Latin groups; Merengue and Cumbia groups, some Salsa and Latin Jazz groups. I've done a lot of that. Also, a lot of regional theater in the area - I've been playing regional theater since about the same time. I've done some work recording with artists, which has been really great. I got to play on Kenny Burrell's album, his live-recorded album

here at Catalina's in Hollywood. I've played with Seth McFarlane, I've played with a really big artist in Hawaii named Jimmy Borges, who was a staple of that environment over there. Also, I got to record multiple albums with Melissa Manchester. Recorded a lot for Korean television, which has been a cool blessing here, because a lot of that recording get's outsourced into Los Angeles and so I have a connection with another Citrus College student who's from Korea that moved back and has been recording there. So I record for Korean television pretty frequently. I've been doing that along with a bunch of other stuff. According to big band-ish things, playing with Mike Barone's Big Band here in LA, Dave Richards, Ron King... So, a lot of free-lance stuff.

Burroughs: OK How about some teaching history?

Carey: Teaching history, so... My teaching experience has mostly been in the Higher-Ed realm. I did teach privately in my own little studio while I was a student, but I got the opportunity to step into a teaching capacity here at Citrus College around 2014, right after I finished my undergraduate work. I took over a class that was geared towards commercial music as an emphasis, basically running metal bands and putting them into a format that was more geared towards exposing them to more musical styles and whatnot... I've taught music fundamentals, all levels of music theory, musicianship. I have experience teaching a lot of History of Rock and Roll, History of Commercial Music, History of Jazz... My experience has been pretty in depth teaching a lot of different ensembles here. I run another big band at Azusa Pacific University where I graduated from, so I'm the director of that big band as

well. I run the Applied Music program here at Citrus College now, so I hire and maintain the trumpet studio list of faculty members as well as other studios and connect students with those teachers and put them into their format and run the juries here at the college. I took over the trumpet studio here a couple years ago, which has been really cool. When Charley Davis retired from the college, Slack recommended me to take over and so I've been teaching the trumpet studio here for about two years.

Burroughs: OK. About how many students do you have in that trumpet studio?

Carey: Last year, eleven; this year, thirteen. So it's a little bit on the small side.

Burroughs: OK. So, that's the biographical information. Next up, we've got some of the pedagogy stuff. How much of Mr. Adam's philosophy were you aware of before you began studying with Slack?

Carey: Absolutely none, zero, zilch. I didn't even know who the man was, actually. Like I said, out of high school I did play a lot, but I quit trumpet for about a year and a half once I graduated high school. Hadn't done anything with it since, and I never took lessons. So I never had someone giving me directed material for what I was doing. I just kinda picked up things talking to random people: like, someone's doing something called [Herbert L.] “Clarkes”, maybe I should check that out; someone's doing something called “pronunciation”, maybe I should check that out

[laughter]. So when I got to the studio here at Citrus, this was the first time I got exposed to someone where there was actually a philosophy behind what you're doing and there's a set, structured idea about how to go about putting the thing together. So before I got to this, it was all just very much my own machinations and coming up with whatever I thought was going to work for me.

Burroughs: OK. So how much of Mr. Slack's experience with Mr. Adam did he share with you?

Carey: You know, it's interesting... Because I've studied with Slack for such a long time, I almost feel like there's phases that I've gone through with him... The first chunk of the time I was with Slack, we didn't talk a lot about the "why" of what we were doing, and it was very planned out. I'm not talking mechanics or anything, we just didn't talk philosophy - we didn't talk about the pedagogy behind it because that wasn't important at that time. But as I studied him for a little bit of a longer period, we got to a point where he knew I was teaching people, and I would come in with questions. And so then, our lessons became less about "let's get through the act of playing the trumpet, and let's go with whatever I had questions about..." As I student, I think I did something smart - I was very hungry for information, and so I came into my lessons with him with probably more questions that he wanted me to [laughter]. But, I always came in with something, and I was ready - if he gave me the opportunity to ask a question, I was asking something. And a lot of that was how I was thinking about teaching people, because I felt like I had a big responsibility to not mess anybody up. And so, as time progressed, I'm going to say in the ballpark of

the first four or five years of our time was not very pedagogically geared. It was more about "I'm gonna give you this, and you're gonna come in and we're gonna do it." And then as time progressed, we got to the point where I was asking questions and he was giving me answers, and we talked about his time [with Adam]. You probably know this, but I'll say it for the record: One of the best things about Slack is that as a trumpet teacher, he was Adam's AI [assistant instructor], and he spent time teaching and co-teaching students essentially with Mr. Adam and talking about them in length and in detail over the course of a long time. So his experience in that regard makes him an invaluable resource as a teacher because he got the perspective from both sides from the same guy as someone who put a lot of people on the right path of doing it correctly. As time went further, I'm gonna ballpark it again... I think there were three phases, and now when I'm taking a lesson or we're trading off, we definitely go into "Let's talk about students." And then the wealth of information it seems like has just blown up in the last couple of years, because our conversations are about, "What should I [Carey] be giving these guys?" How much information? That's the struggle for me, at this point I'm trying to decide how I'm going to go about not telling them x, y, and z, you know? There's so much to talk about, but Mr. Slack has always been so meticulous about tailoring things without giving guys too much information. That's probably way more extensive an answer than you were looking for, but there you go. [laughter]

Burroughs: No, there's a lot of good information in that answer.

So, next question - describe aspects, which you've kind of done a little bit, but describe aspects of your teacher's teaching style that stand out to you as particularly effective.

Carey: Got it. So... I'm actually looking at your document [questionnaire], so I'm just gonna go through it a little bit here...

Burroughs: Okay.

Carey: There was definitely a structure to what we were doing. And, I think I didn't appreciate the fact that there was something exacting and structured that I needed to get through everyday until much later. And, as time went on, I started noticing (like I think we all do - we're in a trumpet studio and there's 15 guys or something like that and we're all taking from the same dude) and I started noticing that this guy is doing something different. He's doing something different at the beginning, why is he doing that? And so, I didn't know it at the time, but Charley Davis and Bob Slack were giving me something tailored for me. Even though it didn't live in the realm of something we call the “Adam Routine”, that was very much based on what I personally needed, not that there's a one size fits all style approach, even though on the surface it felt like that at the moment. You know? It felt like it was “here's this thing” for everybody. Because at our studio here, I'm sure it was the same thing for you, Mr. Slack had compiled a little booklet and had called it the Adam Routine, and it had this big stamped title on it. We all had the same book, and we all were doing the same thing together and trading off, and trying to push each other in that way. I think that's something beautiful that's come out of Mr. Adam's

pedagogy now, thinking about it, is that, permitting a culture where the individuals push each other instead of there being a “It's only on the teacher” to kinda call out what needs to happen. It's definitely a team, group effort. But I think that's something that has been the most beneficial thing - there was structure, but it was [structured for me]. It wasn't that Mr. Slack or Mr. Adam or anybody had one set structure that they were trying to work through for everybody - there's not a freshman list of stuff I think that they were trying to check all the boxes for. It was very much a “Your developmental pace is different, and you've gotta do your own thing for your personal growth.”

I guess I just touched on this a little bit...[looking at next question] There were definitely consistencies between some of the people in the studio that I was studying with at the same time, but like I said, I noticed a lot of things that were different. Let's say, at the beginning of the day, my other buddies would all start with long tones specifically. But for some reason, when I went in with my lessons with Slack, sometimes we would just start it with expanding scales right off the bat. And I was like, “Okay, whatever you want to do.” I kind of always planned my lessons a little bit, where like I said, I studied with Charley Davis and Bob Slack at the same time for a good while. And I tailored my time so that I would go in in the morning early with Charley Davis, and would get my warm up, and then if I was going to have a lesson with Slack, I would try and get it the same day - later that day I would have my lesson with Slack. That was really cool, because I'd come in fired up and ready to go, and then I would have a lesson with Slack, and it would completely continue the train, keep the ride going!

I covered a lot of this stuff, but I'm just gonna talk about some of the things I think about with my students now, specifically. Because of that experience, my biggest concern now as a teacher is that I'm making really careful decisions about how and what I'm having my students play, and why, even if I'm not telling them why. When the students get together and they kind of do their thing, I've had the experience where sometimes they start teaching each other some things that maybe that person wasn't ready for. And it's kind of like the sharing of information is a blessing and a curse at the same time, so I've had a lot of conversations with Mr. Slack specifically trying to figure out how do I get these guys to share the right information and not mess each other up? You know? [laughter] Because then, some guy comes into my studio and then he can barely blow through the pipe and he doesn't know which end to blow in and I gotta turn him back around! [laughter] It's definitely an interesting dynamic, and it's something I try and talk to Mr. Slack as much as I can about, because I felt like there was a really great dynamic here in the studio when I was a student. And the dynamic right now with my students has been very good, but they love just kinda doing whatever they wanna do. They don't like sticking to a program I give 'em, you know? Like, if I tell them, “You're gonna do these things,” and they come in and then their question is about something I haven't even talked to them about. “What are you doing? Why aren't you practicing the stuff I'm telling you to? I'm telling you you need to do double tonguing and triple tonguing, and you're over here trying to fuss around with high notes! It doesn't make any sense!” I think out of all my experience, that has been as a teacher the biggest thing recently that has been on my mind. I'm really thinking a lot about it,

how to get these guys to push each other in the right way and keep it beneficial instead of the young guys feel like they're having to keep up and get in their own way a little bit. Is there anything else you want me to touch on specifically about the teaching style?

Burroughs: I'm gonna get into some more of that in some of the next questions, so...

Carey: Ok. Yeah, let's just keep going, huh?

Burroughs: Yeah. So the next question would be to describe the role that positive thinking and self-image had in your lessons.

Carey: Oh, man. That's a loaded one... I'm gonna make some parallels here. The first thing that happened when I took a lesson with Bob Slack, the very first lesson, he asked some questions about how my personal life was and what was going on outside of the school, not related to trumpet at all. And, I remember thinking, "That's kind of interesting," and so I told him some things. At the time, I was 19, and I had some issues with my parents - I did not have a good relationship at home. I actually lived in my car for a good little bit. And Mr. Slack is one of the reasons why I got myself together. But, as far as self-image goes, in that same lesson, the first thing he assigned to me was this book, *Psycho-Cybernetics*. And he said, "You have to read this." I read books constantly - I love reading novels, I consume physical texts very well, and I love it. And so, I thought, "This was cool, I'll read this and check it out." And so I read it, and I didn't think much of it actually, the first time

I read it [laughter]. I read it, and thought, “This is all good information that sounds interesting and kinda cool, but I'm just gonna keep doing what I'm doing.” And I read it multiple times over the course of the decade's worth of time I spent studying with Bob Slack... I remember reading it the second time, and certain things popping out to me and I thought, “Wow, this is really good information - and it makes a lot of sense, I'm gonna start using some of these things.” And then, some things started clicking in my trumpet playing because of a lot of different things. And again, a couple of years later, I read it again. And actually recently, as part of my goal with the studio here, is that I assigned it to everybody and we read it as a studio. We went through and did masterclasses on it on a weekly basis where we talked about the different chapters and went through it together. I think for me, the biggest moment with the book was this - was me as a teacher reading it. Because I started really digging into the way you think instead of it just being this physical act. Almost all of it became “How do I get my mental game together quickly, and in the right way?” And so, self-image in that way has definitely developed. But man, there's just something about... and it's true for all of these first-gen[eration] guys, and I think it stems from Mr. Adam... is that they have this innate ability to make you feel better about yourself in the lesson. I remember going into lessons with these guys, and it was the same way with Charley Davis - I would go in and something would be cooking up in my mind where I was fussing about some nonsense in my life that I thought was really important but really was just a passing thing. I'd be all tied up in knots about it, and we would be playing, and they would sense it almost. And they would call me out, and say, “What's going on? You seem distracted. What's the deal?”

And so then, the lesson instead of being trumpet, it would be “Let's talk about what's going on in your life.” There's no way to describe again, the innate ability that these men have to put you in the right mind-set - put some things into focus, and prioritize what's going on for you. I actually had the same experience - I've only taken one lesson with Greg Wing, and it was exactly the same way. I went in, and I had a plan of things I wanted to talk to him about. And I remember not being tied up in knots, I was feeling ok... but I went in and had a lesson with him, and I came out of it and I ... sometimes you have that big sigh, and it's the stress relief of it... It's amazing! That same thing, they all have that. Same thing with Dr. Sievers - it's just that ability to calm you down and be in your corner really is what I think it is - is having somebody believe in you. Especially here, what I've experienced with my studio and teaching privately, is that so many of the people we come into contact with as trumpet players - their difficulties or where they're at mentally, it's really not usually related to trumpet. It's usually their own personal thing, and a lot of people just need someone to believe in them, be in their corner, and be patient enough to wait for them to decide they want to do something. So I think that Mr. Slack specifically has had a huge impact on me - putting myself into a mode where my goals are important to me, my mental health is important to me, and I'm willing to make decisions that support those goals and mental health. A lot of it, too, is leading by example. I think that's something that the first-gen[eration] guys all do really well, is they're committed enough and they do it in their own lives. It's not just a “Do as I tell you, not as I do'” kind of situation, it's definitely a “I think you should do this, because I do it everyday and here's the proof.” Mr. Wing said this thing to me in my lesson:

“Proof is in the pudding.” Right? If you wanna be a happy guy, you just have to be happy… You have to make decisions that go towards that. Right? Slack, definitely, the same thing. I would even say that out of all the things that we are probably going to talk about today, that's of paramount importance to what goes on in the trumpet studios of the first gen and second gen guys. I never took a lesson with Mr. Adam unfortunately. But, everybody I've talked to, it seems like that's what the take-away is. We go to these [Adam] festivals, and it's usually a little bit of the trumpet talk, we geek out and do our thing. But, there's a huge, huge presence of just, talking about what a nice man and human Mr. Adam was, and how much he inspired people to just be who they wanted to be. Not an egotistical thing at all, just find what you wanna do and just go with that. Some of the guys that studied with Mr. Adam don't play trumpet anymore, but they still use all the stuff - all the things they learned about the way they think, the way they prioritize and achieve goals and set goals for themselves - it all stems down from the same stuff.

Burroughs: Was that the only book that Mr. Slack referenced? Or were there others?

Carey: Yeah, there were a couple others. He had us reading *As A Man Thinketh*, *The Inner Game of Tennis*, which lead me to read all *The Inner Game* series. There's another book written by a violinist about practice and how to practice. Mr. Slack asked me to pick that up, so I got a copy of that and read it a long time ago. That one specifically put me to focus on what my time in a practice room is supposed to be, and differentiating between that and doing maintenance. That was a

huge part of Mr. Slack's teaching. I guess I forget about that sometimes, but it really was informative in a sense that it changed the dynamic that I had when I was in a practice room to maintain and do the quote, unquote "routine" stuff, and then being in a practice room practicing material. Someone said it really well, "You can do as much work as you possibly can, and it's never gonna matter if you never get to the event." You know? You have to put yourself into that mindset and go, "I'm gonna play trumpet because it's a performance time thing and go to that event" instead of "It's still practice room stuff, and I can make mistakes and it's okay." Slack would call it "killer instinct", getting into that mindset: "The red light is on" kind of mentality. That's something I think definitely came out of that book he had me read. I remember reading it, and it really was poetic in nature - talking about the way you're practicing. I think it caught my attention because I love reading novels, and so having something more in that vein, written for textual beauty was pretty interesting to me. But it put me in that mindset where I started going in the practice room very deliberately, separate from when I was gonna go do the routine. Because the guys here would show up at 5:30[am] or 6, and trade off and do our thing. We'd do 2 or 3 hours worth of routine, and for some people done for the day. They'd do their routine, and it was all they're gonna do. But for us, it's "Okay, now I can go and shed big band charts, I can start transcribing, I can work on other stuff, I can go into lit..." It was a good experience in that way. There's a bunch of different books that we read - The poem "If"... That's another one. So much of the texts are just getting into the same things: believing in yourself, goal achievement, and setting realistic goals in a way that puts you in the right mindset. The most beautiful thing about *Psycho-*

Cybernetics is that it challenges you. That book specifically has a challenge in it that says, “for 21 days I want you to re-read these chapters everyday.” That's the challenge in the book. I remember doing it, and my studio just did it recently. It's amazing the change that can happen when you've kinda decided to commit and you go for it. There's no apologetic nature to it - it's gonna be what it's gonna be, but you commit. There's so many other things about that text that really have changed the way I think about trumpet playing: the power of imagination, the way that our minds function, they way that we achieve goals daily without knowing it, etc.

Burroughs: You talked a little bit about how you utilize this with your current studio... Aside from doing the masterclasses, are there any other ways that you incorporate that?

Carey: I do incorporate it in other ways. We did *Psycho-Cybernetics* together as a studio this last year. What I was doing before that is that I would give guys assignments essentially during their lessons. “I want you to read The Inner Game of Tennis, and I want you to read this amount of pages by next week.” And they'd show up [next week], and if they hadn't read it, guess what? “See ya' next time!” [laughter] I've had a couple moments like that. But, it kind of generates a higher standard for them; to have something besides trumpet they have to do as part of being in the studio. It's like a responsibility to yourself to learn, and I think a lot of what we do as trumpet players isn't learning how to play the trumpet, it's learning how to learn, right? We're developing skills that teach us how we work individually as a human. I talk to my students about this a lot, and I explain on a very general level - One of the

reasons why the Adam routine is so great for so many people is that it's based on what your physiology is, what your psychology is, and the physics. Right? It's those three things - those are something that Slack has really brought into my thinking, he calls it “The Three P's.” And so those “Three P's” have very much informed what I do. It's that idea that the physics don't change, the only thing that changes is us. And so going about it in a way where my physiology, my build, my body, the space we're in is different than the guy next to me, and so the [other] pedagogical approaches we talk about as trumpet players gears itself towards a “This is the fix for everybody and everybody should be doing it this way.” And it seems like that's also the perception of the Adam routine by people who don't know. And maybe that's just my perception of other pedagogical approaches - I'm just pigeon-holing them on accident too! [laughter] But, I really have loved how flexible the Adam routine is. Because again, everybody's getting different stuff. And if we really look back at the way Mr. Adam started this, there was never a set schedule for anybody. It developed over time based on guys' needs. So I think to answer that, I use it in the studio as much as possible, and make it as flexible as possible.

Burroughs: And like you said earlier, that’s one of the more important aspects of his pedagogy to a lot of people.

Carey: Right.

Burroughs: So you touched on this a little bit earlier... How much did mechanics, or the discussion of mechanics, play a role in your lessons with Slack?

Carey: So, mechanics in lessons... nonexistent is I think the way to put it. I think that's what was always so engaging and satisfying for me. As a student in a lesson with Mr. Slack, is I would go into the lesson, and again I had never taken lessons with anybody, so maybe I was gifted that - I didn't have anybody giving me any information that wasn't usable. But I went into the lesson, and it would be 100% about emulation essentially. We didn't talk about how he was doing this, but as years have gone on we've talked about this. He was doing his darndest to provide an auditory example. And by that example, it lead to me emulating in certain ways. And then he would tailor what exercises we were doing based on what he thought I needed to hear so that I would adjust into that. Even if I asked about mechanics, which I did, he would always steer me away from it and say, "Yeah, maybe, but why don't we just focus on this for now." And he would very gently and kindly let me know I should just shut the hell up [laughter] and play the trumpet! That was actually Charley Davis that used that wording actually, he was a little bit more rough around the edges. [laughter] Both of them, Charley Davis and Bob Slack, they both very much so, were never bringing up the mechanics of it. And this goes back again to the way we think and the way the human anatomy functions with our minds. And that was something I appreciated. I wanted something to emulate. And it kind of pushed me, because most trumpet players are pretty competitive, so we would do something in a lesson and I would do my darndest to play up to him and keep up. So it was always a great experience coming out of that lesson and feeling like the mechanics were working without us ever having to talk about it. Because, like a lot of Adam students use this phrase: Analysis leads to paralysis. The more you analyze

these micro-elements about what's going on, it makes it more and more difficult to achieve the goal we've gone for - and that is always whatever musical context we're in at that moment. But even now, Slack and I never talk about mechanics, and we've studied together for years. And I don't think he would admit this now, but I'm sure he still has a plan, he's still got something cooking up in his mind about what he thinks I need to hear and what I need to do. And so, when we trade off, he'll pull out something weird and it's always like, “Okay, let's go!” And it'll be a learning experience every time, because of that same aspect. I think the beauty of it is I learn just as much listening to my students now. Because either I'm identifying things sonically that I don't like and I wouldn't want to emulate, and so it's association by rejection, or they're doing something good and I'm like, “Yes, that's it!” Let's dig into that and make sure they're finding that ease of playing because something's working and they get more and more comfortable with that aspect of what's going on. I have that experience a lot. I teach at a community college and so I usually get a fair amount of students that probably haven't played a lot in awhile, or they took lessons with somebody that was less informed than we would like them to have been. And so they come in with these ideas about what they're doing, and I have to de-rail that and then put them back on something that works. And usually it takes a little bit of a learning curve for them, but it always get's back into it where once we get into, and I'm sure you've felt this, but there's always a mental groove when we play routine. At least I've experienced this, and Slack has talked to me about this. You get into that good spot where, if when you're trading off both of you are in the same vein, it kinda snowballs. That positive energy snowballs on itself, and you just get into a very

relaxed, calm mindset playing exercises. And that generates a really good success memory to draw back onto, you know? In the heat of battle, you're sitting there remembering: “Oh, I have this really great memory of playing this really relaxed and calm. I'm gonna pull that up real quick and use that for my imaginative juices.”

Burroughs: So, how did your teacher instruct you to work on fundamentals?

Carey: Slack and Davis both would usually assign something, and they would put it like this: “I think I'm gonna have you do this. As part of your stuff, I want you to add some more double tonguing and triple tonguing from Arban's, for example, something pretty basic. Let's start doing more of that.” I would say, “Okay, cool.” And then we would play through it. And so essentially, they weren't just giving me an arbitrary assignment; they were generating a goal and then following through that goal with giving me an example of the goal. And I think that is key. I think a lot of the times it's easy to get into a lesson environment and say, “Hey, I think you should be doing this more,” and then leave it at that. I think the vibe has always been, “Let's work on this today.” And even if they don't say why, and usually that's not the case, usually Slack and Davis would never say, “Well, I think you have some stuff going on over here in your [pointing to the cheek] muscles and I think maybe it'll set it up a little bit better if you start getting that more forward...” You know, all this nonsense? You don't have to say any of that - the exercise takes care of itself. And I think that's where understanding the purpose behind exercises comes into play. If someone's giving lessons and they don't understand how double tonguing and triple tonguing affect your physiology, you know? This is like *Gray's Anatomy*... there's another one,

Gray's Anatomy. Slack always had a copy of [Henry] *Gray's Anatomy* on his desk, ready to go. And he had it marked... he would pull it up and say, “Here we go…,” and drop this big textbook down and open it up to the page where it shows all the facial muscles. And then say, “You see all these muscles? How are you supposed to think about one of those muscles?” And then he would make the argument that there was too much going on for you to think about it, and say, “Don't worry about that!” Essentially, Slack and Davis understand that there are things physically that happen that are beneficial as a by-product of these exercises. Not necessarily because of talking about them, the mechanical, physiological changes that are gonna happen and occur. It's just a by-product, you know? You go and do these double tonguing and triple tonguing things, and if you focus on a sound production goal, the physical will take care of it. And this again, is *Psycho-Cybernetics* talking about the way we interact mentally with our physical being. But he always had these things, I'm sure, in the back of his mind. But he never spoke those words to me. And I definitely don't speak those words to my students. Because, looking back now, I think 'wow' if he'd given me that back then and said why and what's going on, I think I probably would've tied myself so up in knots I would've quit. I think he definitely took that frustration aspect out of it because it was always a goal on sound. You go for the right sound, and you keep going at it. When we would do double tonguing and triple tonguing, I remember because of that book I read about practicing, I just had a meticulous nature about generating a good sound. And so, when I would do double tonguing and triple tonguing I would sit and play one or two exercises over the course of one or two hours sometimes, really trying to make sure what I was doing

was right. I think that experience has lead to a lot more success. So I think that's how I integrate it with my students as well. I try and use those exercises based on the benefit of them instead of worrying about explaining to them why I chose that. That's not their responsibility. There's this understanding I think of student/teacher relationships of trust. And just going, “You're the student, I'm the teacher. You need to take it for face value a little bit right now, and not worry about having a verbalized answer about why I'm giving it to you. There doesn't need to be a course curriculum syllabus for this for you to understand what things you're going to get out of it. Just listen to what I'm telling you, because I've got your best interest in mind.” I think I said it before, but trust is a big thing. I think sometimes you get guys coming in and they take lessons with me, and I'm sure people have taken lessons with Charley Davis, and Bob Slack, and Greg Wing, and they just didn't come in trusting. And so they just didn't get as much out of it as they could have, you know? I'm sure there's many students that came in and they just didn't ever feel that trust and they didn't get to that place, I think that's essential - having that trust in your teacher that they've got your best interest at heart. I see this really starkly, because I run the applied music program here at Citrus College. So I assign students to teachers, and sometimes they come to me and complain. And say 'My lesson teacher doesn't want me to do well.' And I say, “That's nonsense. You're projecting your own insecurities on your teacher right now and you're not trusting them. That's not okay.” And then you have to go into the teacher/student dynamic and explain to them the teacher is here because they want you to do well, not because of anything else. That's not the case. Again, personal insecurities... We talked about that - most

people's problems are not the instrument. It's usually their own personal stuff that they have to work through. I think one of the great benefits of all the first generation guys is that innate ability to make you feel better about yourself, to put you at ease a little bit in your mind to be in your corner. That generates that trust so that when that teacher gives you an exercise, you don't think, “Why am I gonna do this, this sounds like nonsense. You want me to do this so I can be better at that? Why do you want me to do double tonguing and triple tonguing so that I can play that high E?” And it because there's that trust. It goes back again, to just being a good guy and having your students' best interests at heart, and really striving to make them feel like you're in their corner. Actually, that's the wrong word, not 'make them feel like', actually be in their corner. I think that's something that definitely all the Adam students really do. They're not just speaking the words; they're taking action, making you know that they really believe in you. Like I said, I lived out of my car for a bit. You know who helped me out? Bob Slack. He gave me a room to sleep in until I could figure it out enough to get myself a little money saved so that I could move out into another spot. And this is because of a relationship that was very toxic with my parents, and I didn't have anybody else. And so he helped me make it happen. Life-long friend, you know? And that's the way with so many of us. I know for a fact I could call Charley Davis if I had a flat tire on the side of the road, and it was a hundred miles away, I could call Davis and he wouldn't ask questions, he would just show up. And I know all these guys all have that same feeling about it. I think that trust comes into play here, where this is where the tires meet the pavement, without that trust, you can't have that relationship with the teacher where you're gonna give

them something and they're gonna not doubt you. So, I think it all comes full circle. One of the reasons why Mr. Adam and all the first and second-generation guys really get it, is that we understand it can't be compartmentalized like that. It's really a whole-package deal. It's about the synergetic relationship of “me as the teacher having experienced what I experienced - you as the student being where you are, and me being in your corner.” I have a lot of students that are struggling with their family lives and personal stuff, and sometimes in our lessons, they come into play the trumpet and we do none of that. It's just trying to get them into a place where they feel better, and then we play a little trumpet. And wouldn't you know, the trumpet seems to work a little bit better once you're in a better mental place. Isn't that interesting? It goes back to all of that. It's not just trumpet. It's the whole human-to-human interaction. I think that's something I've really tried to integrate into my teaching. I want my students to know that I believe in them. While I'm thinking about it, that leads to this: I actually did a full year here, and then I told Slack and Davis I don't think I want to do this. It's too hard. The trumpet playing thing is really hard, and it's not for everybody. Slack and I had already gotten to that place where we were pretty... even though I was studying with Davis at the same time, I was definitely already attached to Bob Slack. And I sat down with him, and he told me bluntly, “That's a success to me. If we gave you a real look at what it's like to be a free-lancing serious trumpet player and you decide that's not what you wanna do, I'm glad. That's a success. We did the right things with you.” And he said, “We wish you all the best, and if you decide otherwise, you let me know and we'll talk and see what we can do.” And then that was it. So I went that summer and did a tour

with the band here as a student, and then I stopped playing. And then, someone called me for a gig funny enough, and it was too much money and so I couldn't turn it down! And so I picked my horn up outta my closet, and I started playing again. And then, that feeling... there's nothing else I wanna do in life other than play the trumpet. And so after that gig, I called up Mr. Slack and said, "Hey Mr. Slack. I know that I said I wasn't gonna come back, but I'm wondering if I can audition and maybe I'll just play in the B band and I'll hang out until you think I'm ready, but I wanna come back." And so, he welcomed me back with open arms, and ever sense then it's been... straight on through. It's that ability to have a real conversation with your students and have them be comfortable enough to approach you and give that kind of information. That being more of a mentorship than a "I'm just a trumpet teacher here, and I'm only gonna show you trumpet stuff." It's a human-to-human thing. Both Slack and Davis have definitely been that. They've been, sometimes too real...[laughter], but having that ability to have a conversation where it's more of a "you need to get your..." Slack would call it a "rectal-cranial inversion!" I don't know if you've heard that before!

Burroughs: The red crowbar?

Carey: Yeah! [laughter] They would give you that real talk moment where it's: "Look man, you're not doing what you need to be doing. Figure it out real quick." And it's that call to arms. When it comes out of a place of trust and love, then that's where it actually means something. It's the difference between having a teacher that you study with that's just a trumpet teacher and doesn't necessarily have your

interest at heart tell you, “Well, you need to do this and this and this” and you think, “Well, I don't need to listen to you, you're just my trumpet teacher.” But when you have something that's really been in your corner and invested in you, and believing that you can do it and helping you come to terms with the fact that you have insecurities and working through them... That's when having somebody call you out and say, “You're not doing these and you need to.”

Another thing for me was academics. I started playing trumpet, and then all of a sudden my academics were not important to me at all! And so Mr. Slack had to have a “come to Jesus” moment with me and say, “Look, you need to start doing better in your classes and take care of business. Otherwise, you might as well not do it.” Lo and behold, that same week, everything started to turn around. I was doing better in classes, I found the time magically, even though I didn't think there was time. [laughter]

Burroughs: Is there anything you want to add more, you touched on it a little bit, but is there anything you want to add more on how you encourage your students to work on fundamentals?

Carey: On fundamentals, no. I think that it just goes again into identifying on a very individual basis what things they need to be doing. Because the routine is adjustable and variable, and it changes day to day, you know? I go in with my students, and sometimes, even for myself when I'm just doing my own thing, identifying, “Well, I need to be doing this things so I can get myself together...” Actually, Bobby Burns did a masterclass here, and he was talking specifically about

that. He keeps a journal in shorthand of everything he does - his exercises. And he has shorthand for the exercises, and he'll put them down, and he has them as a reference going back thirty years. And he goes, “Well, my playing was doing really good in this aspect during this time, what was I doing back then?” Turn back [in the journal] five years, and he'll look and say, “Well, I was doing a lot of this and this, maybe I need to incorporate some more flexibility here. I'm gonna start doing some of the Walter Smith stuff...” Just having that ability to alter it up and not think that I'm gonna do the same thing every day. There's always an answer to having something - if you feel like you're air balling notes, guess what, there's a way to address that. Incorporate it into what you're doing as part of your maintenance and part of that routine. But I think that fundamentals have always come from a place of necessity, and what the next step is for people. And the beautiful thing about the routine is, even when you're doing the same exercises, they expand and grow with you. Because as we develop, those exercises take on new meaning. Especially for us, I feel like a lot of the Adam students have a great ability to play with strength, and that's something that not a lot of other trumpet pedagogical approaches have I think as part of their bag of tricks. We expand everything into all registers, which is something not a lot of guys do relatively speaking. I always notice it, that when we go into especially the Adam [festivals], it's refreshing to be able to go into a place and play with guys that are all playing pretty strong, you know? No one's just wiped out after fifteen minutes, it's like really?!? [laughter]

Burroughs: So, how did Slack encourage you to develop your own personal sound?

Carey: He definitely made a point of having me identify what I wanted to sound like. It was never about what he thought my sound should be. He never talked about it like that. He always went about it saying, “Who are you listening to?” Initially when I took lessons with him, I would say maybe two or three people. And he would say, “Well, that's not nearly enough. How are you supposed to know what you want to sound like if you've only listened to three people?” And then he brings up, think about this: all day long, who do you hear play the most? Probably the people around you. I'm playing with a bunch of students at that time, why do I want to sound like a bunch of students? That's not the right idea... I want to listen to recordings of really great players, and putting that aspect of identifying the elements of trumpet players' sounds that I want, and then essentially compiling all of that experience into my own mix in my mind. And then that becoming an ideal sound for me. A couple years ago, Karl Sievers said something at one of the Adam festivals - He really made a point of saying there's a difference between the sound and THE sound. And really making a clear distinction of the sound for Richard Carey is not the same sound as the sound for Bob Slack or for Karl Sievers or for Larry Burroughs, you know? There's a really clear distinction about the way I hear, the way I think the trumpet should sound in this context at the moment, and the way someone else does. I think that development of exposing my imagination and mind to a lot of different trumpet sounds is how Slack really geared it. And it was always contextual. If we were working on some music, it would be in that context. “Who are you listening to for this specifically - what are you listening to for that?” And we would definitely never just go trumpet, right? That was a large part of it, but I think

the most I ever learned about musical phrasing I learned from singers, you know? Listening to operatic singers has been a large part of the way I go about formulating my musical ideas. Because a lot of what we do as brass players is emulate voice or performances of something that were voice originally. We work on all these Rochuts and these etudes and stuff, and many of my students never heard a singer sing it before. And I tell them, "What do you thing this is? You gotta go and listen to the source material first, what do you think you're doing?" And so we listen to something in the practice room, and we listen to a couple versions of it. The beauty of technology now is that we don't have to go into the dark, dingy basement at IU and dig through the scrolls and whatnot [laughter] and find these old, archaic of stuff and spend then spend ten to fifteen minutes finding on track, you know? We can go on Spotify or YouTube and we can listen to eight different versions of the same thing within the span of twenty-five minutes you know? It's amazing. I think I have really gravitated towards that. Definitely exposing our ears to as many examples of beautiful music - I think that is really, the context. My idea of beautiful - Slack never tried to pigeonhole me into something that he thought was the version that I should listen to. When we worked on literature it was always: "Well, who do you want to listen to - who are you emulating right now?" As long as I had a justification for it, and I had something where this is what I want to sound like, that was great with Slack. And we went from there. There were times though, where he would call me out on something and say, "I understand you think this is good, but I'm telling you industry standard is this." And that was always valuable because he was never bashing on my thoughts about it, he was informing me as to what the

majority of people expect. I'm very much a commercially centered trumpet player, and so when I go onto recording dates and I have to sound a certain way and have a more (for lack of a better word) legit sound for that context, it's important for someone to have said to me at some point, “Hey, this is kinda the way it's expected to be.” And so as long as you understand that and I make that decision, at least it's an informed decision on aesthetics instead of just arbitrarily doing whatever and just being ignorant, you know? That's not okay. I think that's something all the Adam teachers have always had, is trying to expose people to stuff that they find beautiful and exciting, and not trying to pigeon-hole them into whatever whoever thinks it is. Again, individual, personal, and flexible in a way.

Burroughs: Did modeling play much of a role in your lessons?

Carey: Yes. He would definitely play and be the example. A lot of what I sound like I think now is very much Bob “Slack-esque,” you know? That's the basis of his entire experience professionally, you know, playing with [Paul] Anka, playing with Buddy Rich, going on the road and touring - being exposed to all these great players. And so many times, I'm gonna be honest, the best sound I found for what I was looking for was Slack. I wouldn't have to go further than the practice room, luckily. But it was always important that Slack would make an effort to say, “I can't be the only person you're listening to. You need to be listening to these other people, you need to be listening to these other trumpet players, you need to be listening to these other musicians.” Even if I decided I like the way Slack sounds the best, that shouldn't be the only thing I have in mind. It should be informed of other things,

even if the information is “I don't want to sound like that...” It's gotta have that behind it, otherwise deciding on something doesn't mean anything. It's just the only thing you've been exposed to, so you're going with it. I think that's always been an important aspect of the way Slack went about teaching, is trying to expose you to as much as possible, even if it wasn't his sound. I'm gonna be honest, most of time when I play, I really strive to sound like Slack because I just don't know any other trumpet players that sound like he does. He's got a certain special sparkle to the way he plays, and it's amazing. It's definitely one of those aspects I try and imagine in my mind to get going.

Burroughs: So when you were in lessons with him, would he model the sound or the exercises, lit?

Carey: Yes. I guess I wasn't making it distinctual and separate for different things, but yes. If our context all of a sudden changed, we did this actually with a lot of pronunciation. He would say, “Let's do this like we're playing a date at Capitol, and they want us to sound like cartoon music - Here we go.” And he would play something for me, and we would go into that realm. But then we would also do the same on the other side, and go, “Okay, now we're changing the context, here's the tempo, we're going to do it like we're playing in the symphony.” And so we would make that switch mentally. I remember having a hard time with that initially, because it would really mess with me trying to get that change of sound. Again, the sound for me and the sound for Slack are different, but they also change based on context. I think that's something I definitely have taken into my heart of hearts I

guess I would call it... There's no standardized way of playing things every time, it's always based on environment, context, and me. It's putting all those elements together into a moment in time that's the present and going with that.

Burroughs: So, when you were in lessons with him, he would model that for you first?

Carey: Most definitely. I can remember very vividly working on the Arutiunian, and having that experience - that was my second semester here. We would play it, and he would say, "When you get to this part" and he would play a passage, and say, "Why don't you try that?" And so then I would play it. And then he would always give me musical notes, it was never "try this with your tongue" or some nonsense like that. Again, mechanics were never a part of our lessons. Even when I would ask him about it, I would say, "I feel like this" and he would say, "Don't worry about that - do you think about how your big toe is feeling when you walk around?" I would say, "No," and he would say, "Well, there you go. You don't need to think about that. Why don't you just focus on the sound?" It usually worked itself out. Again, it took a long time, but I'm only now starting to recognize the effect of time. Exposing ourselves to things for long enough that it sinks in and also making sure that you're doing things correctly over a long space of time. I thought there were things that I wanted to have happen right then and there, and they were just going to be quick fixes, even though I understood on an intellectual level that it wasn't going to be a quick fix - that didn't change the fact that emotionally I wanted it to be a quick fix, no matter what it was. I still am experiencing that now, where

things he told me eight years ago are finally coming into focus and saying, “Woah, this is the thing he is talking about back then, how cool!” I think that his modeling and putting things into context, and helping me generate my own sound and my own internal context with things helped me be successful at what I was doing, no matter what it was. If I needed to sound a certain way, I needed to have that Doc Severinsen fire in my sound, I can do that. And if I needed to adjust and go to a place with a cleaner, more compact sound - instead of thinking about a bunch of mechanics and whatnot, all I had to do was make the shift in my mind and really focus mentally on that rather than change the equipment I'm playing or change the way I'm putting the mouthpiece up on my face and whatnot.

Burroughs: What role does modeling play with you as the teacher and your students?

Carey: I think the same. I've just borrowed a lot of what Mr. Slack did. I try and show them an example, especially when they've never been exposed to it. That's always I think the key element is showing them, because there are things you can only hear in person. You listen to a recording, and you get only so much information. There is a big difference between going from that experience to sitting next to a guy and feeling the intense concentration first, and also the follow through and presence that's there apparent in the live space. That I think is the biggest thing. You hear a recording, and you're getting that signal and it sounds a certain way but, in here, in this space, in my office playing, it's completely different. And getting that same sense of musicality to come through, and that's another thing - the mic only takes so much.

Digitizing an analog signal changes it, and we get only the bare minimum of the nuance that's involved. Slack made a big deal out of this [by stating], “Even though you think you're doing enough right now, you're not doing enough: you need to dramatize it even more. Go this far [and then model it].” And so it's that kind of stuff that you can only get from modeling in person. And so that's where I think the modeling of exercises and modeling of the right way to play, the follow through, the right breath even - emulating breath is another huge element. He never talks about that, but Slack always takes a huge breath. So, as a by-product, you try and emulate what he's doing, and you're taking a big breath - that kind of stuff. Again, hearing how much exaggeration is involved in playing that you do not realize listening to a recording. Slack always made this [point] really strong in lessons that you need to go out and listen to guys play in person. Trade off with people - people that you want to sound like. That was always a big thing. So I would reach out to people at other places, and say, “Can we get together and play?” so I can hear them in context. Recently, there's a guy that's not an Adam student, Dave Richards - fantastic trumpet player, arranger, and trombone player. I want to sound like him. He's got a fantastic sound, and is a good dude. It's always been a learning experience, that live interaction. So I think that modeling is an integral part of what's going on, because hearing it live is always going to be so much more informative than just listening to a recording.

Burroughs: Okay. Just a couple more questions here... Do you attribute the success of your students to your study with your teacher?

Carey: No. I think that the success my students have all had has been their own. I think Slack would say the same thing to me. I think he would say that my success is mine, and it wasn't because of anybody else's efforts. But, I think that in the same token, my efforts probably wouldn't have been had if I didn't have somebody in my corner. So that trickle down is very true. And I think I get that from Slack, the reason I said 'no' is because he was always very adamant that he never wanted to take credit. Mr. Adam never wanted to take credit - [Slack] always spoke about that, saying it has never been his success, it's always been yours. Slack has said that to me, and he always says, "I'm proud of you, and I'm glad you did what you did with the information I gave you." And it's always been very selfless, and not looking for anybody to put a stamp on it and say, "My student won this and this" or "Richard Carey's student won this..." I've never wanted that because that's definitely not been the vibe from Slack or Davis. They've had many people go through their studio and just play the heck out of the trumpet and do really well, but it's never been about them stoking the fires of their own egos. That's really important, because the effort really does come from the student. If their success is happening, it's because they found something that they latched onto and put the energy and time into it. That drop in the bucket only comes everyday if you put it there, you know? I think that success comes from their own efforts, and that information is there because Mr. Adam, Bob Slack, Greg Wing, Karl Sievers, and all of the first-generation guys put it out into the world with a hope and a dream that someone's gonna do something with it.

Burroughs: So, with that being said, do you believe Mr. Adam's pedagogy has a role in the success of your students?

Carey: Yes, I do. I think the pedagogy definitely does. I think that it's because that information - people have the opportunity to latch onto it.

Burroughs: Well, that's all I've got, is there anything else that you wanna add?

Carey: No, I think I'm good. I'll add that I think this is a really great project you're working on. Really great. I can't wait to read it, because I'm gonna be looking for this information from other guys. I want to hear everybody's experiences.

Appendix G: Institutional Review Board Approval Letter

The UNIVERSITY of OKLAHOMA

Institutional Review Board for the Protection of Human Subjects

Approval of Initial Submission – Exempt from IRB Review – AP01

Date: May 06, 2019 **IRB#:** 10606

Principal Investigator: Keith L Burroughs, MA **Approval Date:** 05/06/2019

Exempt Category: 2

Study Title: The Influence of William Adam's Pedagogy in Teaching Methods of His Second-Generation Students

On behalf of the Institutional Review Board (IRB), I have reviewed the above-referenced research study and determined that it meets the criteria for exemption from IRB review. To view the documents approved for this submission, open this study from the *My Studies* option, go to *Submission History*, go to *Completed Submissions* tab and then click the *Details* icon.

As principal investigator of this research study, you are responsible to:

- Conduct the research study in a manner consistent with the requirements of the IRB and federal regulations 45 CFR 46.
- Request approval from the IRB prior to implementing any/all modifications as changes could affect the exempt status determination.
- Maintain accurate and complete study records for evaluation by the HRPP Quality Improvement Program and, if applicable, inspection by regulatory agencies and/or the study sponsor.
- Notify the IRB at the completion of the project.

If you have questions about this notification or using iRIS, contact the IRB @ 405-325-8110 or irb@ou.edu.

Cordially,



Fred Beard, Ph.D.
Vice Chair, Institutional Review Board