

# AN ARTIST'S CORNER

*featuring*

## Kevin McManus



Kevin M. McManus holds a Bachelor of Science Degree in Music Education from Penn State University, a Graduate Performer's Certificate from SUNY Purchase Conservatory and a Masters Degree from Carnegie Mellon University. His primary teachers include: Mark L. Lusk, Robert D. Hamrick, Matty Shiner, Jim Pugh, Dick Nash, Peter Sullivan, Murray Crewe, James Markey and Randy Purcell. Mr. McManus has performed on Broadway in New York City and completed two First National Tours of the shows "Urinetown: the Musical" and "Little Women the Broadway Musical." In the summer of 2009, Mr. McManus was a featured soloist in Pittsburgh's Civic Light Opera production of Swing! Kevin was also featured along side of Dick Nash, Bill Watrous, Bill Tole, George Roberts and Harry Betts at the 2009 NAMM show in Anaheim, California. He has performed with such artists as: Tony Bennett, Frank Sinatra Jr., Josh Groban, Clay Aiken, Wayne Newton, Frankie Vallie and The Four Seasons, Aretha Franklin, Pattie LaBelle, Glen Campbell, Maureen McGovern, Isaac Hayes, Lou Rawls, Gloria Gaynor, Chubby Checker, The Temptations, The Four Tops, Don Rickles, Regis Philbin, Joan Rivers, The Manhattan Transfer and "The World Famous" Glenn Miller Orchestra. He has performed with: the Pittsburgh and Wheeling Symphony Orchestras - Pittsburgh Opera Theatre/Festival Opera - the Pittsburgh Ballet, and the River City Brass. Mr.

McManus is the founder and leader of: The Bone Forum, a jazz 10 trombone ensemble with rhythm section, The Kevin M. McManus Jazz Octet, a swingin' eight piece jazz ensemble, and The Pittsburgh Trombone Project, one of America's premier chamber music ensembles. He recently performed at the American Trombone Workshop and the National Association for Music Education Conference in a new collaborative project with Matt Niess and the Capital Bones entitled "Pennsylvania Roots." Kevin can be seen and heard internationally on PBS's "My Music" and "American Soundtrack Series," with the latest show being, "Engelbert Humperdinck Live in Hawaii." He has an active touring schedule and can frequently be heard across America with The Four Tops, The Temptations and The Latshaw Productions Pops Orchestra. In 2011, Mr. McManus gave the world premiere of Todd Goodman's "Concert for Trombone and Piano." The Goodman Concerto was written for Kevin and has since won first prize in The British Trombone Society's 2012 Concerto Competition. In 2013, a new trombone sonata, "The Story of Trotternish," was written for Kevin by composer Dr. Daniel Perttu. In 2016, Kevin premiered Andrew Kohn's "Finney's Birthplace" for Trombone and Chamber Orchestra with Maestro Roger Zahab and the University of Pittsburgh Orchestra. As a writer and arranger, Kevin has written for many organizations including: The Pittsburgh Symphony Orchestra, The McKeesport Symphony, The New Trombone Collective and

Bo Wagner's "Rat Pack." Mr. McManus is currently an elementary general music teacher in the Plum Borough School District and on the faculties of Seton Hill University and Westminster College. Kevin has also served on the faculties of Messiah College, Frostburg State University, Waynesburg University, Westmoreland County Community College, The Lincoln Park Performing Arts Charter School and taught elementary instrumental music in the Gateway School District. In 2014, The Kevin M. McManus Excellence in Jazz Scholarship and Award was established in perpetuity at Westminster College for outstanding undergraduate music students. He is the founder and conductor of the Seton Hill University Youth Honors Jazz Ensemble. His extensive knowledge of ensemble playing, repertoire and rehearsal techniques for groups of all ages have brought Kevin invitations to appear as guest conductor and clinician throughout America. Kevin is proud to be a member of The Pittsburgh's Musicians' Union, Local 60-471, where he has served as a member of The Finance Advisory and Price List Committees. Kevin is currently serving as the Jazz Content Area Representative for the Pennsylvania Music Education Association. Mr. McManus is an Artist for Edwards Musical Instruments.

Website: [pittsburghtromboneproject.com](http://pittsburghtromboneproject.com)

Facebook: Kevin M. McManus

Instrument Sponsor: Edwards Instrument Co.

[www.edwards-instruments.com](http://www.edwards-instruments.com)

College Faculty at:

Seton Hill University - [www.setonhill.edu](http://www.setonhill.edu)

Westminster College - [www.westminster.edu](http://www.westminster.edu)

*How old were you when you began playing your instrument?*

I started playing the trombone in 4th grade when I was 11 years old.

*Did you start playing another instrument before your current one?*

Does the soprano recorder count...

*What equipment do you primarily use?*

Edwards large bore tenor trombone: T350-CR-E. .547 bore - 8 1/2 inch rose brass Oft bell. TBC-N slide - Alessi #2 lead pipe - traditional rotor valve section - single radius red brass tuning slide.

Greg Black 5GSD mouthpiece

Edwards small bore tenor trombone: T302. .500 bore - 7 3/4 inch yellow brass bell with unsoldered rim 9177CF. Standard weight slide - #2. lead pipe - nickel silver neck pipe - single radius yellow brass tuning slide - counterweight.

Bach 7C mouthpiece

Edwards bass trombone: B454-E. 9 1/2 inch yellow brass 1239CF bell - V-DB dual bore slide - #1 lead pipe - Double Axial Flow valves/Independent - single radius yellow brass tuning slide.

Greg Black 1 1/2G mouthpiece

I also play a Yamaha alto trombone & euphonium (642), Conn bass trumpet and Jupiter tuba.

### ***What are some of the highlights of your career?***

I'm going to define "highlights" as "significant or meaningful musical experiences."

#1. Having the opportunity to study and work with great people and teachers: Mark L. Lusk, Robert D. Hamrick, Dennis Glocke, Robert Page, Dick Nash, Jim Pugh and Matty Shiner.

#2. Performing with my friends and colleagues: Bob Matchett, Chris Carson, Kevin Clark, Mark Snyder, Jim Nova, Sam Getchell, Bruce Tychinski & Matt Neff.

#3. Performing on Broadway and touring the United States on the First National Tours of Urinetown & Little Woman.

#4. Recording circa 40 television programs for PBS along side of friends Ralph Guzzi and Eric DeFade.

#5. Performing with the Pittsburgh Symphony Orchestra. The men and women who make up the PSO brass are world-class.

#6. Performing with River City Brass and our Pittsburgh Broadway community.

#7. Performing at the 2018 American Trombone Workshop and the 2019 National Association of Music Educators Conference with "Pennsylvania Roots." PA Roots is a 10 piece jazz trombone ensemble with rhythm section, pairing Pittsburgh's "Bone Forum" with "Matt Niess and the Capitol Bones."

### ***If you were stranded on a desert island and could only have 10 albums, what would they be?***

I love listening to music so only 10 albums is really hard, Sean...

#1. Tutti's Trombones

#2. Dick Nash - Solo Discography

#3. Frank Rosolino - Fond Memories of...

#4. Carl Fontana - Hanna/Fontana Band "Live at Concord"

#5. Aka Perrson - The Great

#6. Stan Kenton - Kenton '76

- #7. Dexter Gordon - Go
- #8. The Carpenters - Gold
- #9. Mark Lawrence - Trombonology
- #10. Shostakovich Symphony #7 - Leonard Bernstein and the Chicago Symphony Orchestra

Honorable Mention ;-)

- #11. Urbie Green - Bein' Green or 21 Trombones Vol. #1
- #12. Bobby Knight and the Great America Trombone Company
- #13. Bone Voyage - The Airmen of Note
- #14. Bill Watrous - Bone Straight Ahead, La Zorra or Live at the Blue Note.
- #15. Eva Cassidy - Songbird
- #16. Respighi - Lorin Maazel and the Pittsburgh Symphony Orchestra
- #17. Copland Symphony #3 - Leonard Bernstein and the New York Philharmonic
- #18. James Markey - Offroad & On Base

### ***What or who inspired you to play your instrument?***

- #1. Ron Spang, my middle school band director, inspired me to play the trombone. He shared his love of music and the trombone with his students by being an excellent example of what a musician should be. He arrived early to work every morning and practiced before the start of school. He was always listening to music and gave me mixtapes of the Canadian and Empire Brass, Bill Tole and Bill Watrous.
- #2. Listening to great artists has always inspired me and continues through today. My first recorded inspirations were: Tutti's Trombones, Bill Tole, Frank Rosolino, Carl Fontana, Dick Nash, Urbie Green, Bone Voyage (Dave Steinmeyer and Rick Lillard), Al Hirt, Bert Kaempfert, The Mills Brother, Jack Jones, & The Glenn Miller and Benny Goodman Stories.

### ***What are your favorite solos written for another instrument?***

- #1. *Songs of Travel* by Ralph Vaughan Williams (voice)
- #2. *The House of Life* by Ralph Vaughan Williams (voice)
- #3. *The Sunken Cathedral* by Claude Debussy (piano)
- #4. *Songs of a Wayfarer* by Gustav Mahler (voice)
- #5. *Four Serious Songs* by Johannes Brahms (voice)
- #6. *A Simple Song* from Mass by Leonard Bernstein (voice)

- #7. *Clarinet Concerto* by Aaron Copland
- #8. *Cello Concerto No. 1* by Dimitri Shostakovich
- #9. *Serenade after Plato's Symposium* by Leonard Bernstein (violin)
- #10. *Violin Concerto* by Jean Sibelius
- #11. *Schelomo - Hebrew Rhapsody for Cello* by Ernest Bloch
- #12. *Concerto for Bass Tuba* by Ralph Vaughan Williams
- #13. *Concertino for Bass Trombone* by Eric Ewazen
- #14. *Concerto for Tuba* by Raymond Premru

***What were your practice habits in high school, college, post-college, pro career?***

I've been blessed in that my teachers modeled great practice habits and my family modeled great work ethic. I became interested in music in 7th grade because band met everyday. It wasn't until 8th grade that I started taking lessons and practicing outside of band class. My first teacher would assign music from Walter Beeler's "Method for Trombone - Book #2", Matty Shiner's "Lip Builder," Jaroslav Cimerá's "55 Phrasing Studies for Trombone" and exercises from the Arban and Rochut Books. That was the point when I started learning how to practice and can still remember my teacher writing, "Practice for Results!!!" at the top of my assignments.

As a side note, I fondly remember the first time I recorded myself as a young musician and thinking, "Yikes!!! Now I understand what he's talking about!"

In high school, I took multiple lessons a week and my main focus was preparing for those lessons. I've always enjoyed practicing so it was never hard making the time or finding the motivation. I did most of my practicing at night and would usually shed for a solid two hours or more (ask my neighbors!).

There were a lot of community bands I participated in: Mondays - Uniontown Veterans Band or Westmoreland Symphonic Winds, Tuesday - Westmoreland Youth Symphony Orchestra, Wednesday - Westmoreland Symphonic Winds Jazz Ensemble or Monessen Area Retired Steelworks Band (MARS Band), Thursday - Bentleyville Firemens' Band. Weekends were usually reserved for concerts, gigs or PMEA Festivals. My goal was to learn as much music as possible and play my horn every night of the week.

Most musicians don't enjoy sounding bad or working on things that challenge them. My practice sessions are divided into two parts and I suggest this approach to my students.

#1. Practice sounding good. I start each practice session by playing things that are easy and that I can achieve my best playing. I take all the complexity out of the equation and work without written music. I practice with Michael Davis's Warmup Routines, drones, a tuner and a metronome. I use this time to establish the way I want to play for the rest of the day.

#2. Practice things that you can't play well, YET! You are not practicing the right things if you sound great all the time. We need to play things that are unfamiliar and/or difficult for us to execute. We get better by being able to do things we once couldn't do. I suggest asking yourself, "What are my liabilities?" Be truthful with yourself; you know your playing better than anyone else. Once you have identified your liabilities, make a list on an index card and practice those things everyday. Dick Nash once told me, "You already know your weaknesses; don't let a band leader point them out."

Students often query me on how to improve a particular area of their playing. For example, let's take the note low "C." I usually ask them, "How many low "C's" do you play a day?" Their general response "I don't know; a few." I suggest, "Start with 1,000 per day." The problem usually rectifies itself within a few weeks.

### *With whom did you study?*

I started studying the trombone in 8th grade with Ron Spang, bass trombonist of the River City Brass Band and my middle school band director. I transitioned to Matty Shiner in 11th grade and also started taking "jazz" lessons with Randy Purcell. I graduated from Penn State University where I studied with Mark L. Lusk. Mark is one of the greatest people I have ever met and the greatest teacher I've ever had. While pursuing my undergraduate degree, I also studied with Bob Hamrick of the Pittsburgh Symphony, loving every minute I spent with him!

I earned a Graduate Performer's Certificate from the State University of New York (SUNY) at Purchase and studied with one of my heroes, Jim Pugh. I started listening to Jim in 9th grade and absolutely love his approach to our instrument. I also took circa 7 lessons with Jim Markey while in New York; I found his ability to

play our instrument, attention to detail and musicianship nothing but remarkable.

I earned my Master's Degree in Classical Trombone Performance from Carnegie Mellon University where I studied with Pete Sullivan and Murray Crewe. Along with George Vosburgh and Neal Bernstein, these men provided me with a wonderful experience and exactly what I needed at that time in my professional development.

I would be remiss if I didn't note that I studied with Dick Nash and Dave Steinmeyer. It's not everyday that you get to meet human beings that are in the class of these two gentlemen. To this day, I draw inspiration from their lives and artistry. When I'm trying to remind myself what the trombone should sound like, my questions are answered in their immortal recordings.

### ***Who are some of your musical heroes?***

Some of my commercial & jazz trombone heroes are: Frank Rosolino, Carl Fontana, Dick Nash, Jim Pugh, Dave Steinmeyer, Rick Lillard, Aka Perrson, Urbie Green, J.J. Johnson, Slide Hampton, Bill Tole, Bill Watrous, John Allred, John Fedchock, Paul McKee, Mike Davis, Andy Martin, Bob McChesney, Tom Garling, Alex Iles, Mark Nightingale, Bart Van Lier, Francisco Torres and Eijiro Nakagawa.

A few of my orchestral trombone heroes are: Mark Lawrence, Joe Alessi, Jim Markey, Nitzan Haroz, Jay Friedman, Jeff Budin, Christian Lindberg and Charlie Vernon.

Away from the trombone, I draw inspiration from: Dexter Gordon, Benny Golson, Cannonball Adderly, Zoot Sims, Stanley Turrentine, Blue Mitchell, Kenny Dorham, Pat Martino and Oscar Peterson.

A few of my favorite conductors are Leonard Bernstein, Lorin Maazel, Herbert Blomstedt, MTT & Sergiu Celibidache.

### ***Discuss your early musical experiences. Why did you pursue music?***

Growing up I was always surrounded by music. My father loved playing "Oldies" in the car and Frank Sinatra, Kenny Rogers, Eddie Rabbitt, Crystal Gayle, The Oak Ridge Boys, Boxcar Willie and The Girls Next Door at home. My mother was a

solid high school clarinet player and to this day has a wonderful ear (she loves telling me when I don't sound my best!). My Aunt Emma and Uncle Joe always had records playing at their house: Al Hirt, Bert Kaempfert, The Mills Brother, Frank Sinatra, etc. My other Uncle Joe played the piano and loved listening to Fats Domino, Oldies, et al. So it's not an exaggeration to say that music has always been a part of my daily life.

***How old were you when you decided that you were going to be a professional musician?***

I don't think I ever made the decision to go into music; it just seemed like the thing I was going to do. I was taking three lessons a week along with playing in numerous community bands and going out to hear live music. I knew music was something I loved, would be happy doing and wanted to share with other people.

***How much do you practice on a typical day?***

Depending on the time of year, I practice between 1 and 3 hours per day. I afford myself many short breaks to maximize mental and physical productivity.

***Do you have a website? If so, what is the address?***

My personal website will be up soon but you can find me at [www.pittsburghtromboneproject.com](http://www.pittsburghtromboneproject.com). I'm also on Facebook: Kevin M. McManus.

***What are some of your favorite etude books?***

I've never been a huge fan of etude books because it's easy to play them as etudes (studies) and not perform them as musical compositions. I have also found that, primarily teaching at "music education" based colleges, if students are always working on etude, they don't have enough time to spend on their daily routine, fundamentals, scales, solos, songs, excerpts and ensemble music.

A few books that I use are: *Selected Studies* by Voxman, the *LaFosse School of Sight Reading* and *The Trombone Virtuoso* by Simone Mantia. I assign a lot of song cycles and solos to my students because they need pieces of literature for their solo performances. I find when students work on too many etudes, they run out of time for their upcoming recitals, juries, performance hours, masterclasses, etc.



## *Who are your main influences in your life (not just music!)?*

The main influences in my life are my mother, father, Uncle Joe, Aunt Emma and Noni. These people demonstrated the best aspects of life through example. Mark Lusk was and still is a motivating force in my life.

## *How do you suggest balancing life with music?*

Put the "first" things in your life first. Most things in our lives have urgency attached to them and unfortunately have little importance or significance. Identify the most important things in your life and relegate everything else to a distant third place. Here's my list: family, religion, health (eating well and working out), music (practicing my instrument on a daily basis and always striving to get better) & continual learning. For help with this topic, read "First Things First" and "7 Habits of Highly Effective People" by Stephen R. Covey.

## *Please give some tips for freelancing.*

- #1. Be a good person and make as many friends as possible. Our job as musicians and educators is to create and build relationships with people.
- #2. Experience live music and meet the musicians in your scene.
- #3. Take lessons from the established professionals in your community to continue learning and building relationships.
- #4. Have the right tool for the right job. For tenor trombonists, make sure you own and can play both small and large bore tenors. Work on your doubles: bass trombone, alto trombone, euphonium, bass trumpet, tuba. Many times, young professionals can break into the scene with your doubles.
- #5. When you're on time, you're late. Give yourself double the time you think you need. This is especially important when preparing and performing recitals.
- #6. Warmup before your playing obligation. No competent musician wants to suffer through ten or more minutes of mediocre playing; your first notes should sound as good as your best. The finest musicians are the most prepared.
- #7. Luck (noun): being at the right place at the right time and having the goods to do the job. I see many players who feel like they have never gotten their "big break." That "little" brass quintet or wedding band gig that they had 6 months ago was their "big break." They did a subpar job and haven't reaped the benefits of their opportunity.

#8. Create work for yourself and others. Don't sit around and wait for people to call you. Graduating from music school or joining your local musicians' union does not create work. Transcribe something for your instrument, arrange music for an ensemble, write your own music, form a chamber ensemble, create a website/Facebook page, record, teach, share. It feels uncomfortable to do something different, or for the first time, but don't let that stop your forward progress.

#9. Be a musician first or in the immortal words of Mark Lusk, "Put the music first and everything else will take care of itself." I find that too many musicians have a "way" of playing and apply it to every composition/endeavor they encounter. This would be similar to a cook who refuses to prepare food the way the customer wants. "I'm the cook - I like pork chops rare so I'm going to prepare everyone's pork chops rare." Many of us were trained by orchestral musicians to make a glorious, full, projected sound. That's great...when sitting in the back of an orchestra performing our Romantic favorites in a grand concert hall. This type and volume of sound doesn't always work well in a brass quintet when accompanying a choir in a gothic church. Great musicians let the literature and circumstances determine the way they play. Athlete or Artist - the choice is yours.

#10. The fewer musicians, the more refined you must play. Larger ensembles and performing venues help hide coarseness.

#11. Change! When you are asked to change something, go from a 3 to a 7 or a 7 to a 3. I find too often musicians aren't willing to make a significant change in their playing for the benefit of the overall musical picture. If your music director asks you to make a specific change, continue exhibiting that change throughout the entire rehearsal, concert or season.

#12. It takes around ten years to fully break into a city's music scene. You have to commit yourself to the long game.

#13. Business cards, no matter how archaic, still serve a purpose. Do your best to never change your phone number or common sense email address.

#14. Listen to as much music as possible.

### ***What are your feelings about students majoring in music education versus music performance?***

Major in music education if you want to be a music teacher; major in music performance if you want to be a performer. Music, whether performance or education, is a "vocation" - a calling/your life's work. A wise man once told me, "If you pursue something you love, you'll never work a day in your life." And, "If

you really love something, you will find a way to make it work. There's a lot of room at the very top and very bottom but the middle is extremely crowded."

I have heard multiple music education students state, "I can't stand kids!" My response is, "Who do you think you're going to be teaching?"

Suboptimal reasons for making music a career:

- #1. I love my band director. There's so much more that goes into being a band or orchestra director than students could ever imagine. If you're interested in becoming a band director, spend time asking your teacher about the requirements of his or her job.
- #2. I enjoy being part of something bigger than myself (this can also be an asset).
- #3. I like performing in the marching band.
- #4. I love the band bus.
- #5. It's the only thing I'm "good" at.
- #6. I made it to Region Band in 12th grade!

Reasons for making music a career:

- #1. I have something special and unique and want to offer it to other people.
- #2. I enjoy working with people/students.
- #3. I make hard decisions on a regular basis to practice and study my craft.
- #4. I already practice my instrument for hours per day.
- #5. I enjoy learning new music.
- #6. I'm interested in composers and the different periods of music.
- #7. I am dedicated to learning music theory.
- #8. I am sincerely interested in learning how to use my ears.
- #9. I'm interested in working on my piano skills.
- #10. I'm willing to sing and improve my voice.
- #11. I'm willing to make changes based on recommendations of my teachers and ensemble directors.

***Is anyone else in your family a musician?***

No. My mom played the clarinet in high school and has a very good ear.

***What is your favorite place that you have performed?***

Unity Chapel in Ligonier, PA.

*If you were on a desert island, what are your top 3 etude books for your instrument and solos for your instrument?*

Etude Books:

- #1. Selected Studies by H. Voxman
- #2. School of Sight Reading - LaFosse
- #3. Trombone Virtuoso - Mantia

Solos:

- #1. Fantasy - Paul Creston
- #2. Sonata - Paul Hindemith
- #3. Concerto - Jim Pugh

*What advice would you give to someone interested in majoring in music in college?*

- #1. Music can be very fun but at its core, it is a business. Colleges exist to make money.
- #2. If you are still in high school, make sure you are studying with a great teacher on your primary instrument.
- #3. It takes at least a year of hard work to prepare for college auditions.
- #4. Start studying elementary keyboard skills and music theory.
- #5. Visit each music school's website and view their individual audition requirements. Visit the studio webpage. Inquire with the applied teacher if he or she would like to hear anything in addition to the school of music requirements.
- #6. Start working on your college applications early. Set November 20th as a goal of completion. If heeded, there will be time for changes before the applications are due.
- #7. Ask for "positive" letter of recommendations at least two months in advance. Letters should come from people who really know and believe in you. Provide your writers with a list of personal accomplishments and details of your student-teacher relationship.
- #8. Physically visit the college campuses you're interested in.
- #9. College professors are looking for good, trustworthy people for their studio.
- #10. Start building a relationship with the studio professor before your audition. Take a few lessons from the professor prior to your audition.
- #11. College professors are looking for your ability and willingness to make changes. Exhibit these changes in subsequent lessons.

#12. When choosing a college, the most important people are the studio teacher and ensemble directors. You will learn and work with these people your entire college career.

#13. Talk with current and former students about that particular experiences.

#14. And finally, ask the big question, "Where are your graduates now?"

***What are you listening to currently?***

Currently, because of my job, I'm spending time exploring kids songs and pop music. Outside of work, I spend most of my time listening to Bible teachers, Justices Scalia and Thomas, Jordon Peterson, many historians and authors, and lectures on the American Civil War and the Battle of Gettysburg.

***Do you have a favorite genre of music?***

Jazz! I love the Hard Bop era.

***What non-music courses in college helped you with being a musician?***

Intro to Psychology and Writing 101.

***What are you working on right now?***

I'm always writing new arrangements for trombones and brass. I'm going to be recording my first solo CD. The Pittsburgh Trombone Project and Bone Forum are also working on CD's.

***Please list some of your favorite websites for musicians.***

Youtube: Tuba People TV and Sarah's Horn Hangouts

Hickey's Music Center

Hipbone Music - Michael Davis

Alessi Music Studio

Smart Music

***Do you have any tips for preparing for auditions?***

There's nothing to be afraid of. Preparation is the way to minimize pressure. You have everything to offer and nothing to prove. You have a short amount of time

to paint a picture of your entire musical life. Try to convey and recreate what the composer intended. Put all of your concentration and energy on the music and the task at hand. If you can do that, you won't be nervous and you'll play your best.

*If you couldn't have a career in music, what would you do instead?*

Doing anything "well" appeals to me. If I couldn't have a career in music, I would probably be a psychologist, lawyer or historian.

*Who are your favorite composers?*

Dimitri Shostakovich, Jean Sibelius, Bob Florence and Toshiko Akiyoshi.

*How could we make music education better?*

I would mandate all college music educators spend time on a regular basis in public schools. I feel that many of our collegiate educators are out of touch with what really goes on in public education.

*Do you like to teach? Why or why not?*

I love teaching and have always wanted to be a teacher. I love inspiring kids by helping them find the best within themselves.

*What are your favorite solos for your instrument?*

- #1. Fantasy - Paul Creston
- #2. Sonata - Paul Hindemith
- #3. Concerto - Jim Pugh
- #4. T-Bone Concerto - Johan de Meij
- #5. Colors - Bert Appermont
- #6. Little Buckaroo - Anthony DiLorenzo
- #7. of Clowns and Dreams - John Harmon
- #8. Concerto - Derek Bourgeois
- #9. Concerto - Launy Grondahl
- #10. Sonata - Richard Crosby

*What are some of your favorite books that are helpful for musicians?*

1. The Bible ("Sermon on the Mount" Matthew 5 - 7)
2. Psycho Cybernetics by Dr. Maxwell Maltz
3. First Things First - The 7 Habits of Highly Effective People - The 8th Habit by Stephen R. Covey
4. The Four Hour Work Week - Tools of Titans by Timothy Ferriss
5. Living the 80/20 Way by Richard Koch
6. Born to Win - See You at the Top by Zig Ziglar

*If you could go back in time, how would you practice differently when you were in high school?*

I would waste no time in identifying my musical liabilities and specifically work on those things that needed improvement.

There's a proverbial story about a cellist who spent a lot of time sitting in the school lounge. When a trombone student asked his teacher how that cellist could be the top player in his section but had so much free time to sit around, his teacher replied, "When he practices, he works on things he can't do."