

INSTITUTE FOR MUSIC LEADERSHIP



EASTMAN SCHOOL OF MUSIC
UNIVERSITY *of* ROCHESTER

Careers and Professional Development

SECURING AN ACADEMIC JOB IN MUSIC

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Academic Jobs in Music – Introduction

There are approximately 35,000 music positions in approximately 1840 Departments or Schools of Music at the collegiate level in the United States and Canada. Although some faculty members have a position at more than one school, there is still a large core of positions available to qualified musicians. Positions become open for a variety of reasons: departments may decide to expand their offerings, current faculty may take another job elsewhere, may fail to get tenure, may resign, retire or expire!

Getting a suitable job for you is a process that takes time, commitment and energy on your part. Good preparation is critical.

There are two kinds of positions at the College Level:

Tenured (in ascending order of rank): Assistant Professor, Associate Professor, Professor, (and Professor Emeritus), Chairs of Departments are usually Associate Professors at the very least. Deans of Departments have usually attained the rank of Professor

Untenured: Adjunct, Lecturer, Instructor (often Assistant Professor positions without a completed Doctorate)

Hiring Cycle

Schools and Colleges affiliated to the NASM (National Association of Schools of Music) are bound by regulation to hire for ranking (tenured) positions by May 1 of each year for the following academic year. For a timely search to be held, these positions must typically be nationally advertised by mid-February at the latest. The prime time for positions to be advertised is between September and approximately February 15. When this cycle occurs, prime interviewing time is February, March, and the beginning of April.

When existing faculty take a new position in this cycle, they must also notify their department of college by May 1 that they will be unavailable for teaching in the following fall. The vacancy created in this situation must then be filled, but because there is not enough time to do a full search, typically a one-year (untentured) position will be advertised. This is subject to be re-advertised as a tenured position for the following year (pending suitable funding for the position). Although one-year candidates often have an advantage in securing the tenured position, there are no guarantees; however, in most cases, upon a successful application for the tenured position, the one-year position should count towards an individual's tenure case.

The Application Process

APPLYING FOR A JOB WHICH MAY NOT EXIST – CREATING AN ADJUNCT POSITION

If you plan on relocating to a particular area, or wish to continue living in your current location without a tenured position, you should consider adjunct work as a viable, shorter-term possibility. Adjunct work is essentially done on an "as needed" basis, and departments (especially smaller ones) are often willing to expand their offerings on an adjunct basis. However, adjunct work is often a case of creating your own job opportunity. Adjunct work is attractive to all parties concerned: a student is able to get instruction, a department is able to expand its offerings at little or no cost, and adjunct faculty members receive a salary and get solid work experience. This helps them to attain a tenured position at a later point in time. Usually,

adjunct work is on a part-time basis, and comes with minimal (or zero) benefits. Adjunct faculty may sometimes be paid directly by the student, but more often than not will be paid through the department. For example, if a chemistry student wants to take additional guitar lessons as an elective, once that student has registered for the class, a prorated portion of the student's tuition will be transferred from the College of Arts and Science to the Music Department or the College of Fine Arts. Adjunct work is funded through this sort of tuition charge-back.

If you are contacting a music department to see if adjunct work may be a possibility, your approach should indicate your flexibility and willingness to adapt to the changing needs of the department, in addition to establishing your credentials. Since there may well be no work available at first, do not send more materials than you have to - typically a cover letter / letter of inquiry and a résumé or curriculum vitae will suffice. If more materials are required, the department will follow up with you. It is often easier to create adjunct work for yourself once you have moved to a certain area, have an opportunity to meet with a department in person, or have established yourself locally through performances, etc.

The College Music Society website <<http://www.music.org>> is an excellent source of information. You can search for colleges and music departments by name, city, state, country, zip code, zip code range, or area code.

APPLYING FOR A JOB WHICH DOES EXIST

This involves a more structured approach in which the application parameters are spelled out for you in the job description. It is important to remember that there is no one job-listing source that has EVERY job currently available in music. However, there are a variety of sources which, when used together, will enable you to be informed about job listings in your field of expertise.

Job Listing Sources

- **Eastman School of Music Office of Careers and Professional Development website and Online Employment Opportunities Listing:** Links to resources, including academic job links. The online Employment Opportunities Listing is a comprehensive listing of many of the music related jobs currently available. Free to all current Eastman students and alumni. Visit the website at <http://www.esm.rochester.edu/careers> to find out more.
- **Music Vacancy List:** Issued by the College Music Society, <http://www.music.org>. Members may receive the weekly via e-mail or monthly by hard-copy. An excellent source for job listings. There is a fee for membership.
- **Chronicle of Higher Education:** Available in most libraries. Jobs are posted online at <http://www.chronicle.com>. Typically, jobs posted from last week are available FREE, jobs posted for the current week are available by subscription. Another excellent source for listings.
- **Affirmative Action Register:** <http://www.aar-eeo.com>. This is a FREE, searchable online database.
- **Society for Music Theory:** Listing of music theory positions can be found at <http://www.societymusictheory.org/>
- **American Musicological Society:** The AMS list is a site on which job listings in musicology are posted, including messages on a variety of issues pertaining to musicology. <http://www.ams-net.org/>
- **Conductor's Guild:** Appearing monthly, the Guild's *Conductor Opportunities Bulletin* lists current vacancies and news of study opportunities and competitions in orchestra, opera, chorus, music theatre, wind ensemble and band. There is a membership fee. For more details, check: www.conductorsguild.org.

- **Bridge: Worldwide Music Connection:** Issued 24 times a year, electronically, by the New England Conservatory Career Services Center. For information: visit <http://www.newenglandconservatory.edu/career/index.html> or call (617) 585-1118. There is a fee for this subscription.
- **Indiana University Newsletter:** Online listing of job openings related to music. <http://www.music.indiana.edu/admin/placement/jobs.shtml> Updated regularly.
- **National Association of Schools of Music (NASM):** Great organization and resource used by music schools, including a yearly conference. <http://nasm.arts-accredit.org>

The Job Description

Pay attention to the details listed in the job description. If necessary, contact a department directly or visit their website to obtain a complete listing as some of the above sources (especially the not-for-profit ones) may edit the original listing for inclusion in its publication. When reading the job description, think about exactly what the job entails - build up a picture of the environment to which you may be applying. Make sure that the job is suited to your background, skills and interests. Other questions you should consider are:

- Is it a one-year position or a tenured position? What is the rank?
- Could the job have a strong internal candidate (it might if the requirements are especially specific)?
- When does the position start?
- Is a doctorate required? If so, it may still be possible to be hired for the position without a doctorate, but not at the tenured rank advertised (i.e. you might be hired at the Instructor level pending completion of the doctorate for an Assistant Professor position listed as ‘_doctorate required’).
- How many references are requested? –Send three references” generally means send three references - sending more may mean that only the first three received are read. When is the deadline? - If you find out about the job close to the deadline or right after the deadline, contact the department or the chair of the committee directly to see if applications are still being accepted. Generally, requirements for a job at a public institution are more strictly adhered to than at private institutions where late applications may be accepted after the deadline.

Researching the Job

It is absolutely important that you research EVERY job to which you apply. Minimally, you should check the website for the department (if it exists) and for the College or University of which it is a part. It is also helpful to research the community/region and the role the music department, college or university plays there. Talk to your faculty about particular schools; it is possible that somebody you know will know either about the quality of the department, or possibly somebody in the department. Use your contacts. You should also check the –Directory of Music Faculties in Colleges and Universities, U.S. and Canada”, available in all good music libraries and available in the Office of Careers and Professional Development for perusal.

Check for details about the department including:

- Faculty member listings (including which of those are Eastman alumni)
- Nature, focus and philosophy of the department
- Teaching loads
- Degree programs offered
- Faculty makeup (part-time or full time, ranking, Bachelor’s, Master’s or Doctoral degrees attained)
- Whether the school is a member of the National Association of Schools of Music

It is also possible to research salary and benefit information about different faculty rank in every University. Annual statistics are published by the Chronicle of Higher Education and are kept on file in the Office of Careers and Professional Development. This is especially useful later in the process when it comes to knowing how well a College treats its faculty in remuneration issues. However, these figures can only be used as ballpark figures - the salaries are university-wide (which may include figures from Medical and Business schools). Additionally, the figures include information on the average length of employment by rank (the longer this average, the higher the salary); nonetheless, it is a good basic comparative source.

Having good advance knowledge of the environment will help you tailor your application to each individual school. It is important that your application doesn't appear to be a standard application that you have sent to every job on the market. If you don't take the time to show the committee that you are interested enough in the job to have done some basic research, chances are that they won't be particularly interested in your application either.

Always think about who may be reading your materials – Deans of Departments, Chairs of Departments, Chairs of the Search Committee, potential faculty colleagues, possibly even select students at some point of the process. The smaller the department to which you are applying, the higher the possibility that somebody who is not in your area of expertise will be reading your application. Near the end of the hiring process, it is not unusual that an interview with the Dean of the College of Arts may be with someone who is not a musician.

Don't worry about your competition. So what if there are over 150 applicants? Not all of them may be as qualified as you may be. Believe in yourself, and make the effort to ensure that ALL of your application materials show you in the best possible light. If you are applying for junior faculty positions, you are typically going to be applying with your peers, or your peers who may be a year or two ahead of you. You are not necessarily going to be competing against junior faculty that has 3-5 years experience, unless the position is a particularly attractive one.

Materials You Might Need For a Job Application

For an organized, timely application, you should have many of the following items either on file or in process, depending on your area of specialization.

1. Credential File of current references

Credential file services are offered online through Interfolio.com. Free Interfolio accounts are available for current ESM students and can be obtained through the Office of Careers and Professional Development. Visit www.esm.rochester.edu/careers for more information.

2. Current transcripts

Job listings may require official or unofficial transcripts. Make sure your most recent degree awarded is specified, and check for inaccuracies. While copies of your transcript can be sent with your credential file, they are considered unofficial. Only the Office of the Registrar issues official transcripts. Current students can request copies of the transcript online at <http://www.esm.rochester.edu/registrar>. Alumni must call (585) 274-1220 or e-mail the Registrar at registrar@esm.rochester.edu.

3. The core of a good cover letter or ‘letter of application’

This will have to undergo significant modifications, depending on the job description.

4. Résumé or Curriculum Vitae (a long, detailed résumé)

A good résumé or CV takes time. This is a critical part of your application. Get advice from your faculty or a career office professional!

5. Recent recording of high quality (in CD, or video format)

The recording should probably last 30-40 minutes or less. Put your best material first. Make sure both the audio and performance quality are good.

6. Additional materials often required by search committees include:

- Video of rehearsal or performance (for conductors especially) or teaching ability (studio lesson, masterclass)
- Portfolio of scores (for composers), publications or articles (for theorists and musicologists)
- Bibliography of publicly presented papers (if not in Curriculum Vitae)
- Statement of your teaching philosophy
- Copies of concert programs and reviews
- Repertoire list
- Evidence of research or creative activity
- Samples of scholarly work
- List of courses taught or courses that you would feel comfortable teaching
- Evidence of successful teaching (statements from previous students, teacher evaluations, success of students)
- Evidence of committee work
- Names, addresses and other contact information of additional referents
- Any additional supporting materials you deem appropriate.

Writing a CV

What is the difference between a résumé and a CV?

The primary differences between a résumé and a vita (curriculum vita) concern issues of detail and content. Typically résumés end at page one or two, CVs begin on page 3, but length is a secondary concern. A résumé is a summary of one's experiences. A CV typically is an evolved résumé tailored to meet the rigors of a search for an academic position. Content typically includes earned degrees, evidence of research and/or scholarly work, teaching at the collegiate level, presentations and publications.

CV Categories

The following is a list of possible categories (in no particular order) that you may wish to include in your CV.

Look over these categories carefully and decide which ones would best present your professional and educational experience. Most importantly, do not feel compelled to follow a given formula, rather, design and organize your CV so that it best highlights your experience.

<u>Name</u>	<u>Professional Leadership</u>
<u>Contact Information</u>	Guest Lectures
Home and/or Work Address	Clinics Presented
Current/Permanent/After "x" date	Professional Presentations
Phone numbers	Adjudication
Email address	Publications
	Research
	Classes designed
<u>Education/Training</u>	<u>Compositions/Arrangements</u>
Degree(s) earned (include dates and institutions)	
Concentration	<u>Related Experience</u>
Title of Dissertation	Internships
Major/Principal Teachers	Summer Festivals
Master Classes taken	Music-Related Work Experience
Professional Certification, Licensure, Accreditation	Academic Service
	Administrative Service
	Related Professional Service
<u>Teaching Experience</u>	<u>Affiliations/Memberships</u>
Professional Teaching	Professional
Student Teaching/Assistantships	Music Related
Courses Taught	Leadership Positions
Musical Coaching	
Private Studio	<u>Other Experience</u>
Summer Camps	Non-Music Related Work
Master Classes Given	Language Proficiency
Clinics Given	Community Service
Non-Music Teaching	Volunteer Work
	Travel/Study Abroad
<u>Performance Experience</u>	Special Skills
Solo Experience	Collegiate Extracurricular Activities
Solo Orchestral Engagements	US Work Permission/Visa Status
Recitals	
Chamber Music	

Orchestras/Wind Ensembles Jazz/Rock Freelance Voice-Opera, Roles Studied, Musical Theater Guest Conducting/Major Conducting Positions Recordings and Broadcasts Tours Competitions	<u>Honors/Awards</u> Scholarships Fellowships Scholastic Awards Prizes and Grants
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Remember that this categories list is by no means all-inclusive!

Some of the categories may not suit your purposes or needs and you probably won't have something that fits into every category. Don't worry!

Many people make the common mistake of selling themselves short. They prejudge their past experience and its inadequacies, often eliminating good, relevant experience before it ever has a chance to get down on paper. To be sure that you weigh your experiences evenly and avoid significant omissions, you should first get everything down on paper, and then decide what to keep and what to omit.

In your first draft, write down everything under the appropriate category titles. Do not eliminate anything in the process. Save the editing of this information until you have a better sense of how you want to lay out your résumé. For now, just keep an open mind!

The following is an example of what a list might look like after a brainstorming session:

Jonathan Doe

Department of Music
The University of Texas at Austin
Austin, TX 78712
Email: jd000e@gmail.com

3914 Avenue B
Austin, TX 78751
(512)555-3889

Education:

- PhD, Composition, Eastman School of Music, Rochester, NY (expected graduation 2007)
- MM, Composition, Eastman School of Music, Rochester, NY (2005)
- BM, Piano Performance, Eastern Michigan University, Ypsilanti, MI (2002)

Teaching Experience:

- Visiting Lecturer, University of Texas at Austin, 2006-present
- Graduate Teacher, Eastman, 2002-2005
- Composition Instructor, ECMS, 2002-2005
- Teaching Artist, Cultural Resource Council, Syracuse, NY, 2004-2005
- Visiting Lecturer, University of Rochester, College of Arts and Sciences, Fall 2004
- Visiting Lecturer, Eastern Michigan University, Fall 2003

Major Teachers:

- Christopher Rouse, ESM, 2006-20067
- Warren Benson, ESM, 2005-2006
- Joseph Schwatner, ESM, 2004-2005
- Samuel Adler, ESM, 2003-2004
- Anthony Iannaccone, EMU, 2002-2003

- David Burge, piano, ESM, 2004-2006
- Joseph Gurt, piano, EMU, 1998-2002

Honors and Awards

- Rudolf Nissim Orchestral Prize, American Society of Composers, Authors and Publishers, New York, 2007
- Charles E. Ives Scholarship, American Academy and Institute of Arts and Letters, NY, 2007
- ASCAP Standard Award for Serious Music, American Society of Composers, Authors, and Publishers, NY, 2007, 2006, 2005
- ASCAP Grant to Young Composers, New York, NY, 2007, 2006, 2005
- Howard Hanson Award for Orchestral Music, ESM, 2007, 2006
- Sernoffsky Composition Prize, ESM, 2006, 2005
- Outstanding Graduate Teaching Prize, ESM, 2007

Recent Commissions

- Brooklyn Philharmonic, under Lukas Foss, a theatrical overture commissioned by Meet the Composer, Inc., and the ASCAP Foundation. Premiered October 24, 2007, New York, NY
- New York Youth Symphony, under Samuel Wong, orchestral commission for “First Music 8” to be in Carnegie Hall
- New York Chamber Ensemble, under Stephen Rodgers Radcliffe,
- Pro Musica, April 2001, Columbus, OH.
- Prism Saxophone Quartet, September 2001, Los Angeles, CA.
- Eastern Michigan University Wind Ensemble, March 2000, Ypsilanti, MI.
- Thomas Gallant, April 20, 2007
- Barbara Harbach, a new work for harpsichord solo
- Christopher Young, 2006 American Guild of Organists National Winner, for a virtuosic showpiece premiered in November 2007, Saint Paul’s Cathedral, Pittsburgh, PA.

Recent Performances

- Twelve Secrets, American Composers Orchestra
- Twelve Secrets, Grand Rapids Symphony under Catherine Comet,
- Twelve Secrets, Oakland East Bay Symphony
- Serenade, Pro Musica
- Three Poems of Paul Blackburn, Phenisher Harris, soprano, Paul James, piano, Boulder Colorado
- Toccata JMF, Christopher C. Young, organ
- Café at Night, Prism Saxophone Quartet

Publications

Arbor Prismatici, Hallley Music Works, ASCAP
 Café at Night, Halliley Music Works
 Living It Up, Halliley Music Works
 Serenade, Halliley Music Works
 Songs After Light, Halliley Music Works
 Three Poems of Paul Blackburn, Halliley Music Works
 Toccata JMF, Halliley Music Works
 Twelve Secrets, Halliley Music Works

Recordings

Toccata JMF, Barbara Harbach, organ

Invitation Standing: Music of Aaron Paderewski, various artists.

Saxophone Quartet, Prism Saxophone Quartet

References

Samuel Adler, Professor of Composition and Composition Department Head, ESM

Warren Benson, Professor of Composition, ESM

Format

Once you have thoroughly brainstormed your past and current experiences, it is time to decide on a format for your CV. The four most common CV formats used by musicians are:

- **Chronological**
- **Order of Importance**
- **Functional**
- **Targeted**

Chronological

A chronological CV, as the name suggests, lists your work experience in chronological (or more typically, *reverse* chronological) order. This format enables the reader to track your work history easily, check for gaps of unemployment and visualize your professional growth.

The entire CV need not be in reverse chronological order. Most people who use this format will have sub-categories; much like those listed in the CV category section on pages 6-7, and will arrange information in reverse chronological order only within each category. The résumé on the previous two pages provides a good example.

Order of Importance

With this format, experiences are listed in the order of importance to the reader, enabling him/her to see your most relevant and impressive information first. This form is almost always used for performance résumés.

Functional

A functional CV highlights your skills, abilities and accomplishments rather than the places where you obtained them. Past work experience should be listed separately, but the focus is on skill. This format is not commonly used for music positions.

Targeted

A targeted CV is not as much of a format as it is a style. It is often eclectic, using characteristics of each of the first three formats, and is used most often to produce a highly focused CV for a very specific job. Most performance CVs are targeted CVs; that is, they eliminate all peripheral information and discuss the only two things that auditioners are interested in: training and performance experience.

A targeted CV does not have to be limited to performance jobs. Any CV that you are writing solely for a specific job would be a targeted résumé.

What Kind should I use?

When writing a CV for a higher education position, most people opt for a chronological CV that is written in reverse chronological order, meaning that the most recent items are at the top. Of course, you can use any kind you choose!

Selling Yourself

Confidence and Experience

Some people develop CVs that come off as either too arrogant or too shy. You should strive to find an honest medium. The general rule for writing a CV is “don’t hold back.” In other words, sell yourself – show potential employers how good you are. However, don’t embellish. If what you set down on paper is the truth and is presented in a factual, professional manner, you need not worry about appearing too arrogant.

“CV” Language

A good CV communicates professionalism and energy to a potential employer, not only by its form and content but also by its style. The language you use to represent yourself can make a reader want to know more about you, so choose your words carefully. Try out several ways of characterizing your experience and decide which best conveys an attractive, dynamic and professional applicant. The following tips will help.

Say “no” to pronouns and “yes” to verbs

It is understood on a CV that you are speaking about yourself; therefore it is redundant (and wordy) to use “I” or other personal pronouns when describing your experience. Start with a verb to convey action and accomplishment.

Example:

Church Music Minister, St. Mary’s Church, Rochester NY (2003-2005)

- Directed adult choir, which increased by 50% the second year
- Founded and directed children’s choir
- Managed all aspects of choir, including budgeting, rehearsals, planning, and library management
- Created the first combined choirs ecumenical spring concert

Make a Tense Decision

Notice in the above example that the verbs chosen all work with the understood pronoun “I.” The use of past tense conveys a sense of accomplishment: all of these achievements have been successfully completed and are now a part of the applicant’s experience.

Some people use present tense to describe positions that they currently hold. If you decide to use present tense, be sure to make it clear that you are still performing the activity you describe. Do not arbitrarily shift from past to present tense, which indicates a lack of professional foresight and revision. Whatever tense you use, make sure it works with the understood “I.”

Example:

Private Piano Teacher, Pittsford NY (2005-Present)

- Teach elementary students, plan lessons, establish repertoire and program recitals

Action Verbs

Beginning with a verb conveys immediately an energetic, capable applicant – someone who will perform well. However, some verbs work better than others, and you should put some thought into selecting them. You want to choose a verb that says precisely what you have done and emphasizes your accomplishments and skills. Notice the difference between the following descriptions of the same job:

- Worked on audition process
- Revised and streamlined audition process

Both descriptions express action, but the latter grabs the reader by being more concrete, specific and positive. An even better entry might read:

- Introduced innovative and successful changes into audition process.

But all three descriptions, because they start with verbs, work better than the lifeless and worn-out responsibilities included.”

Here is a short list of **Action Verbs** to help you get started:

created

started, conceived, designed, developed, established, expanded, founded, generated, implemented, initiated, introduced, invented, launched, opened, organized, originated, produced, set up

taught

trained, rehearsed, instructed, tutored, directed, coached, conducted, briefed, informed, prepared, advised, familiarized, counseled, discussed, acquainted, guided, lead, drilled

did

conducted, directed, produced, developed, participated, provided

wrote

composed, arranged, edited, recorded, researched, reported, summarized

supervised

administered, controlled, coordinated, delegated, demonstrated, directed, guided, instructed, led, managed, monitored, ordered, oversaw, programmed, scheduled, trained

evaluated

adjudicated, judged, assessed, analyzed, conceived, conceptualized, compared, defined estimated, forecasted, inspected, interpreted, observed, pinpointed, recommended, reviewed, projected, solved, strategy, surveyed, updated

assisted

advised, carried out, consulted, notified, observed, performed, supported

changed

influenced, encouraged, innovated, motivated, promoted, persuaded, stimulated, supported, reduced, cut, altered, eliminated, expanded, increased, negotiated, adapted, adjusted, improved, modeled, proposed, reconciled, revamped, revised

put together

assembled, built, compiled, coordinated, effected, engaged, gathered, implemented, maintained, organized, planned, prepared, researched, selected, structured

achieved

attained, completed, dealt, effected

chose

brought, enlisted, selected, ordered

communicated

consulted, contacted, interviewed, investigated, lectured

efficiency

accelerated, expedited, applied, maintained, mastered, reinforced

Catering Your CV to the Position

Just as important as conveying energy and aptitude is convincing a potential employer that your qualifications meet the job description. Try to picture the kind of person who would be perfect for the position you want, then emphasize the skills and experiences you possess that make you resemble that picture. In other words, *bring out what the employer wants to see*.

When you are applying for teaching positions at schools that are looking more for teachers and less for performers, highlight experiences related to planning, organizing and teaching. Don't allow extensive performance experience, though important, to obscure your qualifications as a teacher. When you do describe other experiences, try to relate them to teaching. The exact opposite is true when applying for positions at schools and conservatories that you know are looking for someone with a strong performance profile.

Order

The order of categories should reflect the position you are applying for and your level of experience. For a person with years of teaching experience, that is the first category an employer would want to read. However, for a teacher who has just graduated and does not have much teaching experience, education is the first category an employer would want to read. As you gain experience, you will rearrange your categories and add new listings and delete the older ones.

Style

Letterhead

The top of your CV should include your name, address, and contact information, including telephone number and email address. Try to create a “letterhead” that will help your résumé stand out from others. You don’t need anything too flashy, but something that is pleasing to the eye and reflects you and your overall style.

Some examples of letterheads:

John Doe

111 East Avenue, #C11 • Rochester NY 14604
(585) 555-1212 • jd000e@mail.rochester.edu

JOHN DOE, trumpet

111 east avenue, #c11
rochester, ny 14604
(585) 555-1212
jd000e@mail.rochester.edu

~ **John Doe** ~ *trumpet*

111 East Avenue, #C11
Rochester NY 14604
(585) 555-1212
jd000e@mail.rochester.edu

John Doe

111 East Avenue, #C11 Rochester, NY 14604 (585) 555-1212 jd000e@mail.rochester.edu

John Doe

111 East Avenue, #C11, Rochester, NY 14604

(585) 555-1212 -- jd000e@mail.rochester.edu

Overall Look

Make sure that the printing fonts are easy to read. They should be around 12pt in size. You don't want to make your reader squint to read too-small print. You also want to avoid too-large print, which looks elementary and seems to be striving to fill space.

Similarly, choose a font style that looks professional. Don't play around with creative fonts (shadow fonts, for example) – they distract and often annoy readers. Some good examples of font styles are **Arial**, **Times New Roman**, and **Tahoma**.

Whatever font style and size you choose, remember to be consistent. Don't switch from one to the other throughout your résumé, even to distinguish between category headings and entries. Instead, use **bold**, **CAPS**, or underlining to highlight important categories or subcategories. If you do decide to change font size as a means of distinguishing, make sure the difference is subtle and doesn't call attention to itself rather than the content.

Paper

You should invest in high-quality bond paper – it need not be too expensive, but should be better than regular photocopy paper. Choose an attractive color, one that is easy on the eye (e.g. off-white, ivory, pale grey). We strongly caution you against choosing a “wild” color (chartreuse, hot pink, etc.) as a way to “stand out.” Using such colors will attract notice but will also scream “look lame!” as if the content might not be enough to grab a reader's attention. Think carefully before making such a choice. (Note: going with white bond paper may actually be one way of standing out since most résumés today are light, non-white shades.)

Emailing your CV

Many employers now accept résumés, CV's and cover letters electronically by email or by uploading it to their website. When emailing or uploading your CV to a potential employer, send the document as a PDF. When emailing Word documents, the different versions of Word can change your formatting, font size and style to something other than what you intended. Be cautious of this and use PDF's whenever possible.

Jonathan Doe

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Austin, Texas 78751
(512) 555-3889

EDUCATION

Eastman School of Music, Rochester, New York, candidate for the degree of Doctor of Philosophy (Composition), projected completion date August, 2007

Eastman School of Music, Rochester, New York, Master of Music (Composition), 2005

Eastern Michigan University, Ypsilanti, Michigan. Bachelor of Music (Piano Performance), 2002

TEACHING EXPERIENCE

Visiting Lecturer, *University of Texas at Austin, Austin, Texas, 2006-present*

Teach private weekly instruction in the craft of musical composition to major and secondary students at the undergraduate, master's and doctoral levels. Lecture/instruct beginning composition class for undergraduate composition majors as well as talented non-composition majors stressing creative approaches to writing music, aural comprehension skills and notation/manuscript. Assist in programming and conducting the University of Texas New Music Ensemble. Coordinate and supervise the regular Composer Concert series of recent music by composition majors. Chair of the Composition Curriculum Committee designed to improve and strengthen both undergraduate and graduate programs.

Graduate Teacher, *Eastman School of Music, Rochester, New York, 2002-2005*

Taught private weekly instruction in the craft of fundamental composition ranging from tonal and modal writing through advanced current practices to undergraduate, graduate and doctoral non-composition majors and supervision of graduate composition teaching. Coordinated, produced and publicized the monthly Composers' Forum Concerts, which consisted of performances of music by doctoral, master's and undergraduate composition majors.

Composition Instructor, *Eastman Community Music School, Rochester, New York, 2002-2005*

Taught private weekly teaching of fundamental musical composition, through a variety of techniques to community members ranging in age from high school to senior citizen.

Teaching Artist, *Cultural Resource Council, Syracuse, New York, 2004-2005*

Trained primary and secondary school teachers about art music and jazz from a composer's point of view, in a comprehensive two-week seminar. During the following school year, worked with students of the trained teachers as preparation for a serious music performance.

Visiting Lecturer, *University of Rochester, College of Arts and Sciences, Fall 2004*

Taught weekly private instruction of fundamental musical composition to non-music majors; in addition, weekly seminars were initiated on the development of art music in the twentieth century emphasizing major trends, stylistic changes and techniques of important composers.

Visiting Lecturer, *Eastern Michigan University, Ypsilanti, Michigan, Fall, 2003*

Taught private weekly lessons of fundamental composition ranging from tonal and modal writing through advanced current practices to undergraduate and graduate music majors. Taught fundamental theory for non-music majors, stressing aural comprehension and dictation skills. Programmed, rehearsed, and conducted the University Collegium Musicum in a concert of early music for a combination of vocal and instrumental ensembles.

MAJOR TEACHERS

Christopher Rouse, *Eastman School of Music, 2006-2007*

Warren Benson, *Eastman School of Music, 2005-2006*

Joseph Schwantner, *Eastman School of Music, 2004-2005*

Samuel Adler, *Eastman School of Music, 2003-2004*

Anthony Iannaccone, *Eastern Michigan University, 2002-2003*

David Burge (*piano*), *Eastman School of Music, 2004-2006*

Joseph Gurt (*piano*), *Eastern Michigan University, 1998-2002*

HONORS AND AWARDS

Rudolf Nissim Orchestral Prize, *American Society of Composers, Authors and Publishers, New York, NY, 2007*

Charles E. Ives Scholarship, *American Academy and Institute of Arts and Letters, New York, NY, 2007*

ASCAP Standard Award for Serious Music, *American Society of Composers, Authors, and Publishers, New York, NY, 2007, 2006, 2005*

ASCAP Grant to Young Composers, *New York, NY, 2007, 2006, 2005*

Howard Hanson Award for Orchestral Music, *Eastman School of Music, Rochester, NY, 2007, 2006*

Sernoffsky Composition Prize, *Eastman School of Music, Rochester, NY, 2006, 2005*

Outstanding Graduate Teaching Prize, *Eastman School of Music, Rochester, NY, 2007*

RECENT COMMISSIONS

Brooklyn Philharmonic, *under Lukas Foss, a theatrical overture commissioned by Meet the Composer, Inc., and the ASCAP Foundation. Premiered October 24, 2007, New York, NY.*

New York Youth Symphony, *under Samuel Wong, a new work for orchestra commissioned for the "first Music 8" series premiered May 24, 2007, in Carnegie Hall, New York, NY.*

New York Chamber Ensemble, *under Stephen Rodgers Radcliffe, an oboe concerto with small chamber ensemble to be premiered in March, 2006, New York, NY.*

Pro Musica, *a work for Classical chamber orchestra premiered under Timothy Russell, premiered April 2001, Columbus, OH.*

Prism Saxophone Quartet, *a new major work for traditional saxophone quartet premiered September 2001, Los Angeles, CA.*

Eastern Michigan University Wind Ensemble, *under Max Plank, an extended work for wind ensemble commissioned by Kappa Kappa Psi and Tau Beta Sigma of Eastern Michigan University. Premiered March 2000, Ypsilanti, MI.*

Thomas Gallant, *First Prize Winner of the 1990 Concert Artists Guild International New York Competition, for a solo oboe work premiered in Los Angeles, April 20, 2007, then performed throughout the country.*

Barbara Harbach, *a new work for harpsichord solo to be performed throughout the country and recorded for commercial release on the Gasparo label.*

Christopher Young, *2006 American Guild of Organists National Winner, for a virtuosic showpiece premiered in November 2007, Saint Paul's Cathedral, Pittsburgh, PA.*

RECENT PERFORMANCES

Twelve Secrets, *American Composers Orchestra under Paul Lustig Dunkel, Equitable Center Auditorium, New York, NY, December 2006*

Twelve Secrets, *Grand Rapids Symphony under Catherine Comet, DeVos Hall, Grand Rapids, Michigan, December 2006*

Twelve Secrets, *Oakland East Bay Symphony under Michael Morgan, Oakland, CA, January 2006*

Serenade, *Pro Musica under Timothy Russell, Columbus, OH, April 2005*

Three Poems of Paul Blackburn, *Phenisher Harris, soprano, Paul James, piano, Boulder Colorado, Albuquerque, New Mexico, June 2005. Detroit, MI, October 2005*

Toccata JMF, *Christopher C. Young, organ, Saint Paul's Cathedral, Pittsburgh, Pennsylvania, November 2005 (premiere).*

Café at Night, *Prism Saxophone Quartet, Merkin Hall, New York, Orchestra Hall, Detroit, other performances in major concert halls in Chicago, Los Angeles and throughout the country, Fall 2004. To be recorded and commercially released on compact disc, Spring 2008.*

PUBLICATIONS

Arbor Prisma, Halliley Music Works, ASCAP

Café at Night, Halliley Music Works

Living It Up, Halliley Music Works

Serenade, Halliley Music Works

Songs After Light, Halliley Music Works

Three Poems of Paul Blackburn, Halliley Music Works

Toccata JMF, Halliley Music Works

Twelve Secrets, Halliley Music Works

RECORDINGS

Toccata JMF, Barbara Harbach, organ. Due to be released Winter 2007, Gasparo.

Invitation Standing: Music of Aaron Paderewski, various artists. Sampler (chamber music) due to be released Winter 2007.

Saxophone Quartet, Prism Saxophone Quartet, release date Winter 2007, Koch International.

REFERENCES

Samuel Adler, Professor of Composition and Composition Department Head,
Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604

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Warren Benson, Professor of Composition,

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Résumé and Curriculum Vitae Tips!

Many of the same basic criteria apply to résumés and Curriculum Vitae (CV) as to cover letters.

1. Don't use a CV that has evolved over the course of time from your high school days! Start over. Take a pen and a blank sheet of paper and brainstorm all of your achievements. Focus on quality and content; don't think about presentation at this point, and don't do this at the computer.
2. After you have finished brainstorming, start organizing your thoughts into similar activities.
3. Think about how you want to present yourself to a search committee. Think carefully about what the job description typically requires. Remember that the committee will only know of you what you send them. They will not make any assumptions or 'leaps of faith' about your achievements. Is the committee primarily looking for an educator, a performer, a researcher, or a combination of these or other skills?
4. When formatting the CV, think carefully about the order in which you are laying out the content. Does it reflect the image you are trying to create? Does the CV have a natural and logical flow? Does it establish your suitability for the position from the very beginning?
5. In the formative stages of a CV, don't worry over the ordering of each section, or the content within each section. Although there are a myriad of details to organize, as you craft your CV, a preferred layout will begin to emerge. Use the advice of a colleague, a mentor or a career office to get feedback. Always remember that everyone will have an opinion - take their opinion into consideration, but think carefully before making any changes.
6. The layout of a CV should be visually consistent from beginning to end. Make sure that it is 'inviting to the eye' so that it gets read from beginning to end.
7. Items at the same level of importance should have the same details of presentation - font size and selection, placement on the page, etc. Be consistent. Make sure there are no obvious inconsistencies. Be aware that the longer you work on a document, the harder it is to see obvious mistakes.
8. Think about the pacing of the CV. Is it too short or long? Too cramped or too spaced out? As your eye roves over the document, are the important pieces of information noticeable, or are they buried in detail?
9. Find the balance between misrepresenting you (bad!) and under-representing yourself (just as bad - shame on you!). Find your happy medium between these two extremes; you must aim to represent yourself in the best possible light - this means giving accurate, detailed descriptions where necessary, using just the right turn of phrase, etc.
10. Don't let the presentation be distracting. It is a secondary consideration to the content. A good CV is one which is easy to read, and whose presentation is not even noticed. This is the ultimate goal!
11. Wherever possible, don't break sections or subsections of content across the page; try to avoid one-word lines. Rearrange material or rewrite it so that the end of a section corresponds with the end of a page.
12. It's usually a good idea to make sure that your name is on each page, but make sure it is 'out of the way'.
13. When applying for an academic job in music, one of the most important issues that will be considered is the depth and quality of your previous (collegiate) teaching experience. Give good, detailed descriptions of all quality, relevant teaching experiences. Make sure that any collegiate experience that you may have at the faculty level is obvious as such.
14. Consult résumé and CV books for ideas, knowing that yours will never be in any of these books.
15. There is no one fixed format for a CV. But make sure that your contact information, your education and your relevant experience are clearly laid out.
16. The vita and cover letter are used to screen out candidates who are not qualified for the advertised position. As a result, the vita must be informative, impressive, attractive and accurate!
17. The length of a vita is determined by the content. The greater your experience, the longer your vita should be. Good vitas are concise, direct, and factual; additionally, they contain little punctuation, and no prose. Keep your points short, use 'power verbs' and strive to make an impact!
18. The style of your vita should establish a particular tone of excellence; it should be consistent with your general writing style.

19. Laser-print your CV and use quality paper.

What is a Cover Letter?

Mention “cover letter” to several people and you will find each person has a different opinion of what a cover letter is. “A cover sheet for your résumé” or an “explanation of everything in your résumé” are two likely answers. So what *is* a cover letter? And what is it supposed to do?

Simply put, a cover letter is a 1-2 page document usually sent with your résumé to a prospective employer. **The primary purpose of a cover letter is to highlight the information on your résumé that you feel is relevant to the position for which you are applying. Your main goal is to explain specifically how your experience and qualifications make you ideally suited for the job.** Here is where the résumé exhaustion helps out. If you have thoroughly described your experience, it should be fairly easy to narrate that experience and relate it to the job in question. The cover letter does other things as well: it demonstrates your writing and organizational skills, and it speaks volumes about your work habits and professional demeanor. A good candidate may not always have a good letter, but a good letter almost always represents an excellent candidate.

Sometimes the terminology surrounding cover letters can be confusing. Some job listings do not mention a cover letter while some call for a *letter of application* or a *letter of introduction*. This is not as confusing as it sounds. These different names have come to mean virtually the same thing, though there are slight variations. For all practical purposes, a *cover letter* and a *letter of application* are exactly the same and are what we refer to by the general term *cover letter*. A *follow-up letter* may also be mentioned during your job search. This kind of letter is usually sent after an initial interview as a way of reviewing important aspects of the meeting and reinforcing the portions of your résumé relevant to the job. Regardless of the type of letter you are writing, the purpose is this: to win you an interview and, ultimately, a job offer. Therefore, the features of any successful letter---concreteness, directness, economy, and active language---will be more alike than different.

A cover letter is not simply a formality. Often it can be the deciding factor between getting an interview or receiving a form letter rejection. Of course, your experience and expertise are by far the most important assets you bring to a job search, but any number of qualified candidates are likely to be applying for each job. Your ability to make yourself stand out among a talented group will win you the job you desire.

Sample Format of a Cover Letter

Current Address
City, State, Zip

Date of Writing

Full Name of Individual, Title
Organization or Institution
Street Address
City, State, Zip

Dear Ms., Mr., Prof., Dr., (If none listed, just start the letter - it's better not to start: To whom it may concern/Dear Search Committee/Dear Chair, etc...)

1st Paragraph

Indicate your formal application for a specified job. Be sure to state the exact name of the position, and the institution to which you are applying. Tell how you heard of the opening or where you saw the vacancy listed. Try to create an immediate interest so that the reader will continue. You might want to establish exactly where you are professionally at this point, or if not in this paragraph, then at the beginning of the second paragraph. . If possible, end the paragraph by indicating your ability and enthusiasm to do the job.

Central Paragraphs

Discuss your qualifications and experiences as they apply to the job description and qualities of a likely candidate. Cite specific examples to graphically illustrate your qualifications. Indicate what it is about the specific job or department that interests you, not only commenting on what you can do for them, but also what they can do for you in your professional development. If you have no directly-related experience, this section needs to point out your related skills to explain transferability. Give specific examples of your experience to back up your statements. This section should continue to create in the reader a desire to pay close attention to your materials.

Last Section - 1 or 2 paragraphs

Close your letter, reiterating your interest and making it clear what the next step will be. Indicate that you look forward to hearing from them soon, that you would be interested in speaking with them further about the position and that you would be happy to provide more materials upon request. You should additionally let them know if any additional materials will be arriving under separate cover – for example, a credential file from the Office of Career Services.

Sincerely,

(Your handwritten Signature)

Type your full name

Enclosure

**** **This letter should be direct and concise.** Try to keep it to one page or two at the most. Spelling and grammatical errors are unacceptable in your cover letter or in any of your materials. Make sure that you fill the page. Don't leave a lot of white space when you could be making a stronger case for why your application should receive the highest consideration. Keep subjectivity off the page as much as possible, but don't be afraid to let your passion and commitment shine. Think about your audience. Read it from their perspective.

42 Tips for Cover Letters

1. One word: Spell-check!
2. A good cover letter and Curriculum Vitae are documents that will get you an interview; no more, and no less. It's the interview that gets you the job.
3. A cover letter should complement a Curriculum Vita or resume, not duplicate it.
4. A cover letter needs to be written with ONE specific job in mind.
5. Write a cover letter after you have done some research about the institution to which you are applying.
6. Don't assume that a cover letter will be read from beginning to end. You must craft it so that the reader is drawn in to the content.
7. When writing a good cover letter, there is an art to telling the reader something they want to hear, without them realizing that you are telling them something they want to hear.
8. A cover letter should immediately establish the reason for sending the letter in the first place, and identify the specific job for which you are applying. It is often useful for the reader to know where you heard about the job, or where you saw it advertised.
9. Whereas a Curriculum Vitae or resume is essentially a document of past events, a cover letter offers tremendous potential to talk about your future.
10. After reading a cover letter, a potential employer should feel that you could be an ideal match for the needs of the department, and that the personality that comes off the page is that of a future COLLEAGUE.
11. To save a considerable amount of time later on, take time to really craft a solid core of text. HOWEVER, tweak this core to meet the demands of a particular position; this DEMANDS time AND attention to detail.
12. A cover letter that takes no time to put together is probably not going to work.
13. The closer you are to your documents, the harder it is to see GLARRING ERRORRSS!!!
14. You should try to get a couple of people to read your documents so that you hear opinions about what works and what does not. Even if these are completely contrary, you are in a better position to make an informed choice about how you feel.
15. There always comes a certain point in time when you just have to send the darn thing off.
16. The staff of career offices can easily be suckered into reading your cover letters and Curriculum Vitae.
17. No matter how good a cover letter guide is, your cover letter will never be in it.
18. You will learn more about writing a cover letter by doing it than reading about how you should do it.
19. The first choice a committee often makes is which one of the following two piles should your documents go into...a) Should read more carefully, b) Guess what? Write your cover letter with this in mind.
20. Don't make any assumptions about your reader. You should also not assume that the search committee is entirely comprised of people in your field, so make sure that the content of your cover letter is comprehensible. Phrases that you don't even think about saying may mean nothing to a reader.
21. The content of a cover letter can be crafted in such a way that it generates potential points of departure in an interview. You should think through some of the questions that your cover letter might raise.

22. A cover letter should not be difficult to read under any circumstance. It should convey the maximum amount of information with the minimum of effort on the part of the reader. Think carefully about your choices of language, font, layout, and spacing.
23. The visual impact of a cover letter and Curriculum Vitae should not be underestimated. The first thing a reader should **not** think upon seeing your documents is: —“It’s going to be a struggle to get through this”.
24. Flow on the page is critical. Think about the structure, and how your ideas progress. There should be a logical progression from beginning to end. This is critical in guiding the reader to the end of the page.
25. Don’t assume that the entire letter will be read. It is your responsibility to keep the attention of the reader.
26. At regular intervals, you should try a completely fresh approach to your cover letter.
27. The presentation should not distract the reader from the content. This is a critical issue. The presentation must serve the format. The ideal presentation is one that is not noticed.
28. There is no one correct way to write a resume. There is an infinite number of incorrect ways.
29. Before you write a cover letter, be at one with the job description for at least 5 minutes.
30. Keep a copy of each cover letter written for each position, so that if and when you get an interview, you can remember what you wrote.
31. A cover letter should complement your Curriculum Vitae in such a way that your application stands out from the pool of applicants. With this point in mind, think carefully about your particular strengths that you can work to your advantage.
32. The content of a cover letter is dictated primarily by the job description, and secondarily by your experience.
33. A cover letter can highlight particular points on your resume to which you want to draw attention.
34. It is possible to convey everything you have to say on one page.
35. If you have to go to two pages, make sure that the letter is interesting enough to warrant this.
36. Three words: Tweak, tweak, tweak.
37. Beware of one-word lines; space is critical. Paraphrase so that you can save yourself an entire line.
38. You want to tell the employers that you would be an ideal candidate for the interview process without saying it directly. This is the result you want in their minds by the time they finish reading your documents, but this should be implied by the content.
39. You are in complete control of how the reader will feel after reading your letter.
40. You have to be able to defend everything you put on the page. At the same time, you should aim to represent yourself in the best possible light.
41. Under no circumstances should a cover letter feel and/or read like a form letter.
42. You should not assume that you will hear back from a search committee. This can be a very frustrating part of the process. But remember that the job search is a process – it takes time, energy and perseverance.

Credential File

If you are going to be actively applying for positions, you should open a credential file with Interfolio.com before you graduate from Eastman. It can also be opened as an alumnus, any time after you graduate, however, if you open the file while you are enrolled, you will be eligible for a free three year account. Contact the Office of Careers and Professional Development for more information.

Your credential file generally consists of your letters of references and unofficial transcript (must be initially requested from the Office of the Registrar). You can also add to your file your CV and cover letter. This would allow you to be able to send one package to the position you are applying for. Additionally, if you have certification documents, copies of these can also be uploaded as part of your file.

Letters of Recommendation

Most job applications require letters of recommendation in the initial stages of a job application. If you are applying for many jobs, as a courtesy to your referents, you should set up a credential file account with Interfolio.com. It saves your referents the trouble of having to write the same letter for each of your job applications. Once you know that a letter from your referent has actually arrived in your Interfolio account, you can be confident that it will be sent out to arrive in a timely manner. Until a letter has arrived in your Interfolio account, do not assume that a letter has been written or sent, despite assurances that it has! Most letter writers have the best intentions, but are often swamped with a variety of duties, including writing letters of recommendation for people other than you. You can check to see if a letter has been uploaded by logging into your Interfolio account. Make sure they have enough time to write a good letter on your behalf.

Choose referents you are confident will write stellar letters for you, and who will take the time to go to bat for you. The referents should know your work well, and should not necessarily be big names. When asking these people for letters of reference, ask them if they would feel comfortable writing a good letter of reference on your behalf. Depending on their response, you can choose whether or not to have that letter sent out. By choosing your referents carefully, you retain a large degree of control over the quality of your credential file.

Confidential letters are highly recommended. They generally carry much more weight in a committee's mind. If you choose to have confidential references placed in your file, the only thing that you can be told about your file is whether or not the letter has arrived. Confidential letters allow your writers to speak openly and candidly about your skills. So choose carefully!!!

Most vacancy notices and placement ads request three to five current letters of recommendation as part of the application process. Your letters should be relatively current. Letters that date back more than five years are not considered current, but can still be used. However, you should bear in mind that old letters do not represent your current level of work and achievement.

Recordings

Make sure that any recording sent is a current, accurate representation of your performance abilities. Listen to your CD BEFORE you send it off to ensure that the CD has music on it, that no problems in whatever editing or dubbing may have occurred, and that the sound quality is acceptable. Put your best playing first. Make sure it is clear to the listener what they are listening to, or what to expect (annotate the recording). It is unlikely that all the committee will listen to your recording in its entirety. They are simply trying to quickly assess the caliber of your work. In the event that they do reach the end, that is generally a good sign. Remember that committee members are busy people. They will not have the time, energy or inclination to wade through a recording that is a waste of their time.

Sending the Application Off

Do everything to ensure that the application arrives before the deadline. When deadlines are open, get your application in as soon as possible – if it is more than 3 to 4 weeks following the date when the initial deadline was posted for applications to be considered, contact the department to see if they are still accepting applications. If they aren't, you are wasting your time.

The Waiting Game

The earlier the application deadline in the hiring cycle (September - May 1), the more time committees have to sift through applications. You can call or e-mail the department to see if your application arrived (especially if you call close to the time you mailed it off), but be prepared for the chair of the search committee or the department to pick up the phone and interview you on the spot!!!

Once your application has arrived, a committee will get in touch with you on their schedule. You have no rights or control over this part of the process. You may never get an acknowledgment that your file arrived, or that is complete. You may only get a postcard to return to the human resources office (for statistical purposes only). The first notification you get may be to let you know that they have just hired somebody for the position; they may even let you know that this person has fewer tangible credentials than you. For example, let's say you have completed your doctorate; they may ~~be~~ happy to announce that they have hired so-and-so who is currently enrolled in a doctoral program somewhere else". Don't allow the waiting game to frustrate you. Don't take it personally. It's part of the process.

If the school where you really, really want to teach has not yet been in touch with you, it may be appropriate to get in touch with the school to see if they can give you any guidelines as to the timeliness of their search. It is even more appropriate if you are going to interview at other schools, or even have an offer from another school. However, be sensitive to their schedule – it's ultimately outside of your control. If they are behind on the timeline, or you are not part of their plans, you may just have to give up on this perfect job. Remember: if they don't hire you, it can also be their loss.

Committees

Committees are made up of human beings; some searches are well run and some are not. Bear in mind that their schedules are probably already very busy, and that in the initial stages of the process, they need to get the best impression from your application in the minimum amount of time. Typically, the smaller the department, the fewer people will be involved in the process; the bigger the job, the more people will be involved. Think about what sort of things you would be looking for in a candidate if you were on a hiring committee. Focus not only on quality of achievements, but issues of future potential, demonstrated ability to

do the specific job advertised, and the search for somebody that they will want to work with in the future. The idea of collegiality is an important part of the hiring process, although it often comes during the interview stage, and not in the initial application. Because committees are varied in makeup, it is impossible to predict what impression your application will make on an individual member. One person may feel that your application is strong; another may feel it is average. Some people may like your recording or your CV; others may be annoyed with your layout. So when you are putting your application together, be yourself. Don't try to be somebody who you think the committee will want you to be.

A well-run committee will manage its search in a timely manner, and will give each candidate his or her due. Ultimately they will make their choice on the materials you send them. Focus on what makes your application unique. You may hear from your referents that a committee has been in touch with them to establish certain things about your letters of reference (including whether or not the individual contacted wrote the letter!). If the individual is phoned personally, this is generally a good sign because it means that your application has been favorably received. However, this may also mean that they are collecting more information to better assess their final candidates for interview. You still may not make this final cut.

The Interview Process

THE PHONE INTERVIEW

The phone interview is more often than not a very unsatisfying experience for both parties, but it allows a department to probe your skills and interests more conveniently and more cheaply than going through the expense of an on-site interview. Make sure you are clear when the phone interview has been scheduled. Be available at least 30 minutes in advance so that you are relaxed and relatively well-prepared in advance of receiving the call. The call may involve one member of the committee, or could be a conference call involving multiple members of the committee. Have a copy of all your materials you sent them accessible (particularly your cover letter and your CV), since many of their initial questions may focus on points or strengths which you have brought up. Have a clear expectation of what you would like this phone interview to accomplish – you want to make a good enough impression to make it to the next round – no more and no less; you will usually not be hired directly from the phone interview alone.

Don't script your answers; instead, make a list of key points that you can talk about at relative ease on particular topics. Make sure you have a clear understanding of the position and the department, and have questions prepared. Asking questions shows true interest in the position, and preparing ahead shows an organized applicant. The committee may well give you an idea how the remainder of the search will happen. Remember: it is still on their deadline, and you are not in any position to make demands. They will probably assume that you are also in the market for other jobs. If you are high on their list, they know that you will probably be a good candidate for other positions. This means that they will need to move quickly if they are to secure your employment (if you are their candidate of choice). Follow up with a thank you note, and use to opportunity to re-iterate your interest in the position. Set up a mock phone interview with ESM Careers if you have concerns about how you might react in a phone interview setting.

ON-SITE INTERVIEWS

Congratulations. At this point, you have already convinced the committee that you are a very strong candidate, and they are probably looking forward to meeting you as much as you are nervous about going to a live interview. For most junior faculty positions, they are already pretty confident that you can do the job. However, they will want to make sure that you are the best candidate they can hire. They are also looking to

hire somebody that will be a future colleague, somebody that will be an asset to the department, and also somebody who is willing to make a commitment to the department.

Generally, all expenses of the interview should be covered by the institution. As this is not always the case, it should be verified in advance (politely). The interview is conducted both for the committee members to meet with you personally, and for you to examine the department, its staff, students and facilities. In advance of the interview, you should have the details of exactly what the committee has planned for you – pre-interview dinner, interview timetable (with the committee, and possibly the Dean, vice-president, department chair, or students), recital performance, masterclass or lecture presentation on an assigned topic, etc. Be prepared to change or modify your presentations depending on the level or knowledge of your audience (particularly in a masterclass or lecture situation). Bring additional copies of your vita if necessary. If a committee takes you to lunch or dinner, order carefully!

Continue to research the position, the department, the institution and the community. Find out the past, present and future focus of the department, the concerns of the administration, etc. Analyze your strengths and weaknesses, and be prepared to discuss them if necessary. Anticipate likely questions and practice interviewing skills. Prepare the key points about yourself you wish to make sure you talk about, and questions you would like to ask. Be professional, prepared and in control at all times. Breathe – don't let nerves take over. Don't present yourself as a student applying for a first job. Present yourself as a professional, and as a future colleague.

Avoid discussion of salary at this point; you should know the salary range from your pre-interview contacts or through your research through the Chronicle of Higher Education. Details of salary will be discussed upon a job offer being made, and is often made not by the committee but the Dean of the College (who may not be on the committee). Inquire about tenure and promotion criteria, the record of the department in student placement, the fringe benefits in general terms, etc.

Send a thank you note. You can use this opportunity to add information if you feel it is appropriate, but above all, DON'T OVERDO IT! Many people who are eminently qualified for a position talk themselves out of a job. More often than not, they don't realize that this is the primary fault with their application.

If you get an interview and somebody else gets the position, it is not inappropriate to ask for advice or feedback on what to do next time. This is usually well received if you take the approach that you are trying to learn as much about the interview process. However, committees may be wary of giving you specific reasons that they didn't hire you out of concern that this could be used against them at a future date.

If you've never had an interview for a position at this level, you can set up a mock interview in ESM Careers. The mock interviewer enjoys playing the role of a committee chair, academic dean, faculty member or student.

The Job Offer

Congrats again; now the job offer is on the table. The job offer is often made on the phone. A time frame should be given in which to make the offer. Salary will generally be discussed along with the offer. Remember that you are always at a disadvantage if you talk about an acceptable dollar figure first. Additional issues to be discussed could include:

- moving expenses
- whether or not you will have a computer
- whether or not you will have a teaching assistant
- what your course load and your committee work obligations will be each semester
- options for additional teaching (typically at extra remuneration)
- options for faculty development
- options for sabbatical
- student advising load
- benefits: health benefits, life insurance, retirement benefits (how much does the institution contribute to your 403b (retirement plan), how soon will you be vested (i.e. how soon will the institution start making these payments - this can range from immediately to two years later, etc).

It is possible that some or all of these issues may be non-negotiable, but you need to know these details in advance of making a decision.

Once the job offer is on the table, it is yours to turn down. However, you should respond with an answer in a timely manner. You should not be pressured into an immediate decision – this goes against all standard hiring practices. However, an offer needs to be accepted or rejected in a timely manner so that an offer may be made to an additional candidate if necessary. Once the negotiations are complete, a written contract will be drawn up for your signature. A verbal contract of acceptance is held to be as good as a written acceptance.

Hired, But Haven't Finished Your Degree?

Be sure to plan for a timely completion of your degree program. Actively plan to finish this sooner rather than later. Your tenure case may depend on it. Now that you have a job, a completed dissertation or final degree recital is the icing on the cake - it won't make or break your career. Aim to complete all requirements; talk to your supervising faculty about it (remember, you are still a student in their eyes until all requirements are filled).

Essential Resources

- ESM Office of Careers and Professional Development, <http://www.esm.rochester.edu/careers>
- Yourself - Be proactive for your career - it won't happen by itself.
- The Chronicle of Higher Education
- Directory of Music Faculties in Colleges and Universities, US and Canada (Issued by the College Music Society)
- All job sources
- Your faculty
- And most importantly: ESM OFFICE OF CAREERS AND ITS STAFF, WE ARE HERE TO HELP YOU!

Sample CV's

Samuel Anthony Butler

Home: Corn Hill Terrace
Rochester, NY 14608
585-555-1616

Business: University of Rochester
500 Wilson Commons
Rochester, NY 14627
585-555-1423

EDUCATION

Eastman School of Music
of the
University of Rochester

Ph.D. (1976) Music Education
M.A. (1972) Music Education/Violin
B.M. (1968) Music Education/Violin

ADMINISTRATIVE EXPERIENCE

University of Rochester

Vice President and
University Dean of Students

1988 –

Chief student affairs officer with university-wide, executive responsibilities for the Division of Student Affairs. Eight units comprise the division, each with its own discrete organization and professional staff. Included are the offices of the Dean of Students, Minority Student Affairs, International Student Affairs, Interfaith Chapel, University Health Service, Residential Life, Sports and Recreation, Wilson Commons (Student Activities Office). The vice-president, a senior officer of the University, is a member of the Executive Staff of the University's central administration and reports directly to the President.

Eastman School of Music

Dean of Students

1981 – 1988

Responsible for all matters relating to student affairs and student life. Responsibilities include supervision of programs and personnel in: academic and personal counseling, residence halls, Office of Career Planning and Placement, Writing and Study Skills Center, Student Union, school security, orientation programs for new students. Advised various student organizations. Coordinated efforts of the chaplaincy and student health services; assisted in the administration of student financial aid; participated in minority recruitment; edited and produced relevant publications. Had primary responsibility for developing and writing the building program for the new Eastman Student Living Center. Chaired the School's Affirmative Action Review Board for the appointment of faculty. Was Fulbright Program Advisor. Represented the Eastman School on several civic and cultural boards, among them, Rochester's Cultural Commission and the Rochester Downtown Development Corporation.

Hochstein Memorial Music School

Executive Director

1970 – 1972

Chief Executive Officer, reporting to the governing Board of Directors, for all aspects of the operation and management of this comprehensive community music school. Responsibilities included representing the School in the greater Rochester community, overseeing day-to-day operations, preparing and managing the budget, hiring faculty and staff which numbered about sixty, overseeing the educational program and, with the faculty, helping to determine program direction; in addition, oversaw renovations of the School's facilities and established the School's first library of music, books, sound recordings, and listening facilities. Founded in 1921 as a settlement music school, the Hochstein School continues its rich tradition of musical education, offering a curriculum that includes instrumental, vocal, dance, ensemble instruction as well as academic music classes. The School, a United Way Agency and member of the National Guild of Community Schools of the Arts, enrolls approximately 1300 students.

TEACHING EXPERIENCE

University of Rochester

1990 -

–The Music of Black Americans: Selected Topics”

Lecturer

College of Arts and Sciences

Nazareth College

1976 – 1981

Conducting and ensembles; founder, Nazareth College Wind Ensemble. Other teaching responsibilities included violin instruction, string methods instruction, music education seminars, supervision of student teachers, music appreciation classes, course in the music of African-Americans, first-year music theory. Member, several faculty committees, and advisor to student chapter Music Educators National Conference (MENC) and to the Black Awareness and Cultural Association (BACA)—a minority student organization.

Assistant Professor of Music

Lecturer (1977 – 81)

Nazareth College

Summers, 1983 -

–The Music of Black Americans: Perspectives from Music and from Literature.”

Lecturer

1976 – 77

PROFESSIONAL MEMBERSHIPS

National Vice Presidents' Group

Elected to membership in 1989. Chief student affairs officers from 25 leading major research universities in the United States. An informal aggregation, the group meets twice yearly to share in one another's thinking about higher education issues.

National Association of Student Personnel Administrators

Association of College Personnel Administrators

American Association for Higher Education

Music Educators National Conference

College Music Society

HONORS AND AWARDS

Citation for Civic and Community Service by Mayor Thomas F. Ryan, City of Rochester, January, 1987.

Honorary Member, Sigma Alpha Iota Professional Music Fraternity, Eastman School of Music Chapter; Installed, April 1985.

Citation for Volunteer Service by the Metropolitan Women's Network of the National Association of Negro Women, 1983.

Elected to the Alumni Council of the Eastman School, 1978 – 1981.

Eastman School of Music Graduate Fellowship and Assistantships for study leading to the Ph.D., 1972 through 1975.

National Defense Education Act (NDEA), Title IV Fellowship awarded for graduate study leading to the Ph.D. degree, Eastman School of Music, 1968.

POTPOURRI

Married to Bridget C. Jones, Ph.D., Professor of Sociology, founder and director of Women's Studies Program, Nazareth College of Rochester. Professor Valentine's primary scholarly interests include Women's Studies and Sociology of the Arts.

Travel experiences since 1975 have included extensive meandering for purposes of study and for pleasure throughout central and eastern Europe, the Mediterranean, and North Africa.

Sally Smith

101 Gibbs Street, Rochester, NY 14604
ssmith@mail.rochester.edu
(585) 555-1234

EDUCATION:

Master of Music: Music Education	Eastman School of Music	2005-2007
Bachelor of Music: Music Education	Arizona State University	2001-2004
Undergraduate coursework in Music Education	University of Idaho	1999-2001

TEACHING EXPERIENCE:

Percussion Ensemble Director, University of Rochester, 2006-present

Founded the first Main Campus percussion ensemble, coached traditional percussion ensemble literature, guided group composition and improvisation of works utilizing found objects as instruments.

Graduate Teaching Assistant, Eastman School of Music, 2005-present

Developed and implemented undergraduate percussion methods curriculum, taught primary and secondary percussion to undergraduates, co-directed percussion ensembles, performed in large ensembles, maintained instrument inventory, increased organization and functionality of facilities.

Private Studio Teacher, Idaho, Arizona, and New York, 2000-present

Instructed students age seven to adult in concert percussion and drum set techniques.

Graduate Assistant, James Madison University, 2004-2005

Directed and arranged steel band music, taught percussion methods course, co-directed percussion ensemble, coached large ensemble percussionists, supervised work study students, managed instrument repair and transport.

Student Teacher, Pinebrook Elementary and Greece Arcadia High School, Rochester, NY, 2004

Instructed intermediate and secondary students in instrumental performance ensembles, instructed private and group lessons for all wind and percussion instruments, co-conducted concert programs.

Front Ensemble Instructor, Chandler High School, Chandler, AZ, 2003

Directed daily percussion sectionals, arranged keyboard and auxiliary music for the fall season, accompanied percussionists to competition, collaborated with staff in show design.

Front Ensemble Instructor, Westwood High School, Mesa, AZ, 2002-2003

Coached remedial reading sessions, improved four-mallet technique, instilled a sense of pride and accomplishment in a neglected section of the ensemble.

Teaching Intern, Gilbert High School, Kino Jr. High and Field Elementary, 2002-2003

Taught instrumental music for 72 hours in each placement, directed large ensemble rehearsals and group lessons.

Aural Skills Teaching Assistant and Small Group Leader, University of Idaho, 2000

Planned small group lessons, directed study sessions, and wrote and graded tests and assignments.

Teaching Intern, Lena Whitmore Elementary School, Moscow, ID, 2000

Apprenticed an established general music teacher in classroom instruction according to Piagetian methodology.

MASTER CLASSES AND ADJUDICATION:

Mallet Wrapping Clinic, Phoenix Christian High School, Phoenix, AZ, 2002
Percussion Adjudicator at Regional Solo and Ensemble Festival, Gilbert, AZ, 2002
Choir Percussion Accompaniment Clinic, Council High School, Council, ID, 2000
Percussion Technique Master Class, Choteau High School, Choteau, MT, 1999
Composition Workshop, LaGrande High School, LaGrande, OR 1998

LEADERSHIP AND VOLUNTEER EXPERIENCE:

Percussion Ensemble Director, Central High School, Phoenix, AZ, 2001-2002
Counselor, University of Idaho Music and Fine Arts Camp, Moscow, ID, 2001
Counselor's Assistant, Hampton Youth Music School, Moscow, ID, 1999, 2000
Percussion Coach, University of Idaho Bandfest, Moscow, ID, 1999-2001
Counselor, Rendezvous for Kids Arts Day Camp, Moscow, ID, 1996

MUSIC RELATED WORK EXPERIENCE:

Percussion Instrument Manager, Arizona State University, 2001-2003
Maintained, repaired and refurbished percussion inventory, coordinated instrument transport.

Marching Band Crew, University of Idaho, 1999-2001
Set up rehearsals, transported large instruments, organized uniform checkout.

HONORS AND ACHIEVEMENTS:

Eastman Teaching Assistant Award, 2006, 2007	National Society of Collegiate Scholars, 2000-2004
Nomination for Eastman Teaching Assistant Award 2005, 2006	Golden Key Honors Society, 2002-2004
Eastman Performer's Certificate, 2007	University of Idaho Dean's List, 1999-2001
Presser Scholar, 2003-2004	National Honors Society, 1997-1999
Arizona State University Dean's List, 2001-2004	Washington Idaho Symphony Young Artist Concerto Contest Winner, 1998
Phi Kappa Phi Honors Society, 2001-2004	Idaho Top Scholar, 1998

PERFORMANCE EXPERIENCE:

Eastman School of Music:	Arizona State University/Phoenix area:
Percussion Ensemble	Wind Symphony (section leader)
Marimba Ensemble (co-director)	Symphony Orchestra
Wind Ensemble (principle)	Contemporary Percussion Ensemble
Wind Orchestra (principle)	Pan Devils Steel Band
Musica Nova	Chamber Winds
Brass Build	Chamber Orchestra
Ossia Contemporary Music Ensemble	Sun Devil Marching Band
NEO Student Outreach Ensemble	Arizona Academy Drum and Bugle Corps

References available upon request.

Alden H. Snell II

30 Valley View Drive, Brockport, NY 14420
585.590.0129 snell.alden@gmail.com

EDUCATION

Eastman School of Music, Rochester, NY

Doctor of Philosophy, Music Education

Anticipated 2012

Master of Arts, Music Education

2006

Roberts Wesleyan College, Rochester, NY

Bachelor of Science, Music Education, *summa cum laude*

2001

Concentrations in Horn and Piano, Applied Studies in Organ and Voice

TEACHING EXPERIENCE

COLLEGIATE TEACHING

Eastman School of Music, Rochester, NY

2009 - present

Instructor, Secondary Instrumental Music Techniques

- Students learn sequential, standards-based methods for teaching secondary level instrumental music ensembles, and develop techniques to implement those methods.

Graduate Teaching Assistant

- Supervise instrumental and vocal student teachers.
- Assist with Student Teaching Seminar: facilitate student blog discussions; review and edit student teachers' cover letters, résumés, and philosophy statements; organize mock interviews for student teachers.
- Wrote "Classroom Connections" for *Gibbs St. Connection*: included lesson plans that address the National Standards based on repertoire performed by Eastman Ensembles and the Rochester Philharmonic Orchestra.
- Assistant to Department Chair: analyze student data; collect Pre-Internship Data; collaborate with other projects as needed.
- Musicianship Tutor: assist students in gaining requisite skills to pass Music Teacher Preparation Sophomore Qualifications Review.

Roberts Wesleyan College, Rochester, NY

2009 - present

Adjunct Professor of Music Education

- Teach Curriculum Seminar (graduate class): students learn current methods and techniques for implementing music curricula at the elementary and secondary levels.
- Teach Brass Methods for non-instrumental music majors.
- Supervise instrumental and vocal student teachers.
- Assist with Student Teacher Capstone: review and provide feedback on student teachers' weekly written reflections.

(TEACHING EXPERIENCE, CONTINUED)**PUBLIC SCHOOL TEACHING****Kendall Central School District, Kendall, NY**

K-12 Director of Music 2008 - 2009

- Mentored non-tenured music teachers
- Facilitated music-specific professional development opportunities for music teachers
- Maintained music department budget
- Provided music-specific feedback on district-wide infrastructure improvements

Kendall Elementary School 2005 - 2009

- Taught elementary instrumental lessons
- Directed Beginner Band, Elementary Band, and Jazz Ensemble
- Recruited 3rd - 6th grade students for instrumental music instruction
- Prepared students for In-House, NYSSMA Solo, and All-County Festivals
- Accompanied 4th, 5th, and 6th grade choruses
- Taught summer instrumental music lessons

Kendall Junior-Senior High School 2002 - 2005

- Taught junior high instrumental lessons and 8th grade general music
- Directed Junior High Band and Jazz Ensemble
- Assisted with High School Marching Band and school musicals
- Accompanied students at Solo Festivals

Hilton Central School District, Hilton, NY

Hilton High School 2001 - 2002

- Directed Concert Band and Jazz Ensemble
- Assistant Director, Hilton Crimson Cadets Marching Band
- Taught brass and percussion group lessons
- Taught Music Theory
- Directed pit band for school musical

PRIVATE TEACHING

Roberts Wesleyan College Community Music School, Rochester, NY 2004 - present

- Teach private piano and horn lessons

Hochstein Music School, Rochester, NY 2004 - 2006

- Taught private horn lessons

PUBLICATIONS

Snell, A. H., II, & Stringham, D. A. (2011). Developing teacher and student musicianship in the instrumental music ensemble (manuscript in preparation).

Stringham, D. A., Snell, A. H., II, & Grunow, R. F. (2011). A multi-phase examination of *Advanced Measures of Music Audiation* at three American schools of music (submitted for publication).

Stanley, A. M., Snell, A. H., II, & Edgar, S. N. (2011). Collaboration as effective professional development: Success stories from the field (submitted for publication).

Snell, A. H., II (2011). Arthur Farwell's New York City "Song and Light Festival." *American Choral Review*, 53(2), 2-13.

Snell, A. H., II, & Stringham, D. A. (2010). Individualized musical development in the instrumental music ensemble. *The GIML Audea* 15(1), 10-12.

PRESENTATIONS

2012

American Choral Directors Association National Symposium on American Choral Music
Washington, DC. June, 2012.

- *Arthur Farwell's New York City "Song and Light Festival"* (poster accepted for presentation)

NAfME Biennial Music Educators National Conference
St. Louis, MO. March, 2012.

- *A Multi-Institution Study of Advanced Measures of Music Audiation* (poster)
- *Collaborative Professional Development Models* (poster)

2011

New York State School Music Association Winter Conference
Rochester, NY. December, 2011.

- *Improvisation Across the Lifespan* (co-presenter)
- *Collegiate Musicians' Perspectives on Learning to Improvise* (poster)
- *High School Student Perspectives on Developing Musicianship in the Instrumental Music Ensemble* (poster)
- *An Ongoing Investigation of Advanced Measures of Music Audiation at Three American Music Schools* (poster)

NAfME Collegiate Workshop, Eastman School of Music
Rochester, NY. November, 2011.

- *Continuing to Develop Your Musicianship When Teaching*

(PRESENTATIONS, CONTINUED)

The Society for Music Teacher Education Symposium on Music Teacher Education
Greensboro, NC. September, 2011.

- *Developing Teacher and Student Musicianship in the Instrumental Music Ensemble* (poster)
- *Learning to Improvise: Collegiate Musicians' Perspectives* (poster)

3rd Gordon Institute for Music Learning International Conference
Chicago, IL. August, 2011.

- *Connecting Research and Practice: The Centrality of Singing, Movement, Improvisation, and Composition in Instrumental Music* (co-presenter)
- *Developing Teacher and Student Musicianship in the Instrumental Music Ensemble: An In-Service Teacher's Perspective* (poster)

Instrumental Music Teacher Educators Colloquium

Mt. Sterling, OH. May, 2011.

- *Developing Teacher and Student Musicianship in the Instrumental Music Ensemble: An In-Service Teacher's Perspective* (poster)

MENC Eastern Division Biennial In-Service Conference

Baltimore, MD. April, 2011.

- *Relationships Among Music Aptitude, Grade Point Average, and Graduation at an American School of Music* (Research Forum Paper Presentation and poster)

Doctoral Day Research Presentation, Eastman School of Music

Rochester, NY. January, 2011.

- *Developing Teacher and Student Musicianship: A Researcher's Journey*

2010

New York State School Music Association Winter Conference

Rochester, NY. December, 2010.

- *Developing Teacher and Student Musicianship in the Instrumental Music Ensemble: An In-Service Teacher's Perspective* (poster)
- *Relationships Among Music Aptitude, Grade Point Average, and Graduation at an American School of Music* (poster)

Interdisciplinary Arts for Children Program, State University of New York College at Brockport
Brockport, NY. November, 2010.

- *Music in the Elementary Classroom: You Can Do It!*

Introduction to Research Class, Eastman School of Music

Rochester, NY. July, 2010.

- *Junior High Instrumental Music Students' Audiation-Based Improvisation*

(PRESENTATIONS, CONTINUED)

Maine Music Educators Association In-Service Conference.

Orono, ME. May, 2010.

- *Individualized Musical Development in the Instrumental Music Ensemble* (co-presenter)

Pennsylvania Music Educators Association Annual Conference

Pittsburgh, PA. April, 2010.

- *Junior High Instrumental Music Students' Audiation-Based Improvisation* (presentation and poster)
- *Musicianship in the Instrumental Ensemble: In-Service Teachers' Perspectives* (poster)

Connecticut Music Educators Association In-Service Conference

Hartford, CT. April, 2010.

- *Individualized Musical Development in the Instrumental Music Ensemble* (co-presenter)

2009

New York State School Music Association Winter Conference

Rochester, NY. December, 2009.

- *Individualized Musical Development in the Instrumental Music Ensemble* (co-presenter)

Instrumental Music Pedagogy Class, Roberts Wesleyan College.

Rochester, NY. November, 2009.

- *Individualized Musical Development in the Instrumental Music Ensemble* (co-presenter)

2nd Gordon Institute for Music Learning International Conference

Winston-Salem, NC. August, 2009.

- *Individualized Musical Development in the Instrumental Music Ensemble* (co-presenter)
- *Junior High Instrumental Music Students' Audiation-Based Improvisation* (poster)

New York State Gordon Institute for Music Learning Spring Workshop

Rochester, NY. April, 2009.

- *Individualized Musical Development in the Instrumental Music Ensemble* (co-presenter)

2008

Kendall Central School District Professional Development

Kendall, NY. September, 2008.

- *Music Learning Theories*

Instrumental Music Pedagogy Class, Roberts Wesleyan College

Rochester, NY. April, 2008.

- *Jumping Right In to Music Learning Theory*

(PRESENTATIONS, CONTINUED)

2007

MENC Eastern Division Biennial In-Service Conference
Hartford, CT. March, 2007.

- *Junior High Instrumental Music Students' Audiation-Based Improvisation*
(Research Forum Paper Presentation and poster)

2006

New York State School Music Association Winter Conference
Rochester, NY. December, 2006.

- *Junior High Instrumental Music Students' Audiation-Based Improvisation* (poster)

Introduction to Research Class, Eastman School of Music
Rochester, NY. May, 2006.

- *Junior High Instrumental Music Students' Audiation-Based Improvisation*

SERVICE

Evaluator, New York State School Music Association Composition Committee. July, 2011.

Presider, Research Presentation Forum

MENC Eastern Division Biennial In-Service Conference, Baltimore, MD. April, 2011.

Examined pre-publication manuscript of *Simple, Brief, and Precise* (Walters, 2011).
February, 2011.

Guest Reviewer

Visions of Research in Music Education, 18. Special Edition: Student Research.

November, 2010.

Featured Alumnus interviewed for Freshmen Orientation Video, Roberts Wesleyan College
Rochester, NY. June, 2010.

Director, Byron-Bergen Community Band, Bergen, NY. June, 2010; July, 2007.

Chairperson, Orleans County All-County Festival, Kendall, NY. March, 2009; March, 2006.

- Responsible for all festival logistics: chose repertoire, supervised student selection,
recruited conductor, and facilitated rehearsals and final performance

Cooperating Teacher for Student Teaching Placements, Roberts Wesleyan College
Rochester, NY. 2006 - 2008.

(SERVICE, CONTINUED)

Hosted Instrumental Methods Class, Roberts Wesleyan College
Rochester, NY. Spring 2008.

- Provided students with opportunities to practice teaching in a variety of instructional settings

Representative-At-Large, New York State Chapter, Gordon Institute for Music Learning
2008 – present.

PROFESSIONAL AFFILIATIONS

Gordon Institute for Music Learning (GIML)
International Horn Society (IHS)
NAfME, the National Association for Music Education
New York State School Music Association (NYSSMA)
Society for Research in Music Education (SRME)

PROFESSIONAL DEVELOPMENT

Gordon Institute for Music Learning

- Instrumental Music Mastership Certification, Level 1, 2008.
- Early Childhood Music Mastership Certification, Level 1, 2007.

Technology Training

- “Smart Board Training,” Monroe-2 Orleans BOCES, Spencerport, NY, 2008.
- “Smartmusic Workshop,” Churchville-Chili High School, Churchville, NY, 2007.

HONORS

Eastman School of Music, Rochester, NY

- Kanable Scholarship, Eastman School of Music 2009 - present

Roberts Wesleyan College, Rochester, NY

- Presser Music Scholar Recipient 2000 - 2001
- Pi Kappa Lambda Honorary Society 2001
- President’s Citation for Academic Achievement 2001
- Dean’s List with Highest Honors 1997 - 2001
- B.T. Roberts Academic Scholarship 1997 - 2001

PERFORMANCE EXPERIENCE

Organ and Piano

Brockport First Baptist Church, Brockport, NY 2008 - present

- Church Music Director
- Provide service music on organ and piano
- Co-direct and accompany Adult Choir

Bergen First Presbyterian Church, Bergen, NY 2004 - 2008

- Provided service music on organ 1999 - 2002
- Accompanied choir on piano and organ
- Played keyboard in contemporary worship team
- Regularly directed multi-generational instrumental ensemble
- Arranged for Special Music performances during Advent, Lent, and Summer Seasons
- Served on Worship Committee and Multi-Media Committee

Good Shepherd Baptist Church, Buffalo, NY 1995 - 1997

- Provided service music on organ
- Accompanied choir on piano and organ

Substitute Organist for Baptist, Presbyterian, Methodist, Free Methodist, and Episcopalian Services when available.

French Horn

Roberts Wesleyan College Community Orchestra, Rochester, NY 1998 - 2001, 2007 - 2009

Eastman Horn Choir, Eastman School of Music, Rochester, NY 2003 - 2005

Hochstein Music Educators Wind Band, Rochester, NY 2001 - 2003

Roberts Wesleyan College Wind Ensemble, Rochester, NY 1997 - 2001