

EASTMAN
SCHOOL OF MUSIC
UNIVERSITY OF ROCHESTER

The Musician's Résumé Handbook

BOB BORDEN
KATHY IVY

Office of Careers and Professional Development
Eastman School of Music
University of Rochester
Rochester, New York

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WHAT IS A RÉSUMÉ?

A résumé is a formal overview of your past and current professional and educational experience. It should directly and concisely list any experiences relevant to the types of work you are seeking. Some description of your experiences may be appropriate, but you should be as concise as possible. Remember, a résumé is not an autobiography – it is an outline of your experiences.

Résumé or Vita?

Some people understandably confuse résumés and vitae. The two documents are very similar and many employers use the terms interchangeably. In fact, employers in academia will often ask for a “vita” in an employment advertisement when they wish to receive a one-two page document that others might call a résumé.

For practical purposes, the choice to use a résumé or vita depends on the type of position for which you are applying. Performance résumés, to be used for auditions, are almost always one-page documents that include specific performance experience and educational information. Résumés to be used for other purposes will vary in length. If you are applying for several types of positions, you may need to prepare different résumés of varying length. Vitae tend to be longer, more comprehensive documents and are usually requested for academic positions. Some people create vitae 15-20 pages long, but such thoroughness is not always recommended. Most vitae will include *all* professional and educational information, not just the most important or seemingly relevant information.

One solution to the dilemma of whether to use a vita or a résumé is to create a document that can serve either purpose. Such a document would read basically as a lengthy résumé, about 4-5 pages long (see example on page 26). The Office of Career Services highly recommends this solution, especially when applying for faculty positions at institutions of higher education.

Purpose and Importance

Although a résumé is useful in a number of situations, it has two basic purposes. The first is to create in the reader such an interest in you as an applicant that s/he will want to invite you for an interview or audition. The résumé should serve essentially as an advertisement of and for a product – you! It should make the employer (the “buyer”) want to take a closer look.

The other purpose of a résumé is to encourage potential employers to pay close attention to you when they do meet you or hear you perform. Remember, a résumé is your only representative when you are not present. Thus, it must be perfect – well-organized and highly polished. If the musical director and audition/selection committee of a symphony have to listen to many auditions in a brief period of time, you want your résumé to help make you stand out. To paraphrase excellent advice given by the Office of Career Development and Placement at Oberlin College, a good résumé tells a conductor/employer immediately that you are an interesting and talented musician with the experience s/he is seeking.

Too many musicians feel that a résumé is unimportant and that their performance will speak for itself. Given the fierce competition for professional performance positions, this assumption is clearly a mistake. A strong résumé will enhance the degree of attention any auditions may pay to your performance---they will listen more carefully. If your résumé is sloppy or poorly organized, they will have no reason to listen any more closely to you than to the other candidates. The same holds true for non-performance jobs as well. A great résumé alone will not get you a job, but a poor résumé can easily keep you from getting even an interview or audition.

INTRODUCTION

Dedication, years of practice, loads of talent, and a love of music are only a part of what it takes to launch a career as a successful professional musician. The manner in which musicians present themselves on paper and in person plays a significant role in getting the gig.

The Musician's Résumé Handbook is designed to help you with one part of presenting yourself as a professional musician: the résumé. Whether you are a teacher, performer, school administrator, arts manager, or are still undecided, there will most likely be times in your professional career when you will need a résumé.

Many musicians understand the important role a résumé can play in the job search process but don't know where to start. From self-assessment to the finished product, this handbook will walk you through every step of preparing, planning, designing, and printing your résumé.

With a little time, initiative, and the help of this handbook and the Office of Careers and Professional Development, you should be able to develop a powerful and effective résumé to meet your job search needs.

WHERE TO BEGIN...

Self-Assessment

Before you start to put together your résumé, it is extremely important to understand your strengths and weaknesses so that you can present yourself in the best possible manner.

Self-assessment can be done in several ways. One easy way is to make a list of your strengths and weaknesses as well as your skills, abilities and talents. If you are applying for a job (non-performance) that requires skills and experience you do not have, do not assume that you are not qualified. Most people have transferable skills that make them highly qualified, even if they lack direct experience in a particular area.

Before you start on your résumé, and before you decide not to apply for any given job, consider whether you have any of the following skills and/or experience:

Teaching	Creativity	Administrative
Supervising	Production	Writing
Performing	Designing	Managerial
Planning	Outlining	Preparing
Advising	Presenting	Computer Literacy

These are skills that most employers like to see in a good job candidate. So even if you have not had specific experience doing a particular job, you may have enough transferable experience to qualify for it. What matters is how you market your skills and experience on your résumé.

Other, more in depth methods of self-assessment include intelligence and aptitude tests and personality inventories. These methods will help you look more closely at yourself and identify traits and talents to help you plan your career. A most valuable resource for self-assessment is the annually updated *What Color is your Parachute?* by Nelson Bolles. Bolles walks the reader through various self-assessment and career exploration exercises.

Setting up a meeting with Career Services

Although you are encouraged to set up a consultation with the Office of Career Services to help you with any aspect of your job search and preparation, you may wish to wait until after you have done a fair amount of self-assessment to help direct your career goals. If you need any help with self-assessment or feel that you do not have a career direction, please stop by the Office to set up an appointment.

Once you have assessed your skills, strengths, and weaknesses, it would be helpful to set up a meeting with the Director of Career Services to discuss job search strategies and start putting together a credential file. At this point you should be ready to draft your résumé.

Résumé Categories

The following is a list of possible categories (in no particular order) that you may wish to include in your résumé. The appropriate categories for various kinds of work are discussed later in "Types and Lengths of Résumés" (page 11).

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 résumé so that it best highlights your experience.

CATEGORIES

Name

Instrument or Voice Type

Address

Home and Work
Current/Permanent/After "x" date

*Objective

Education/Training

Degree(s) earned (include dates and institutions)
Grade Point Average
High School Study (if at a major music institution)
Major/Principal Teachers
Master Classes
Professional Certification, Licensure, Accreditation

Teaching Experience

Professional Teaching
Student Teaching
Musical Coaching
Private Studio
Summer Camps
Master Classes Given
Clinics Given
Non-Music Teaching

Performance Experience

Solo Experience
Solo Orchestral Engagements
Recitals
Chamber Music
Orchestras/Wind Ensembles
Jazz/Rock
Freelance

Voice-Opera, Roles Studied, Musical Theater

Conducting-Guest Conducting, Major Conducting Positions

Recordings and Broadcasts

Tours

Competitions

Professional Leadership

Guest Lectures
Clinics Presented
Professional Presentations
Adjudication
Publications

Compositions/Arrangements

Related Experience

Internships
Summer Festivals
Music-Related Work Experience

Other Experience

Non-Music Related Work
Language Proficiency
Community Service
Volunteer Work
Special Skills
Collegiate Extracurricular Activities

Honors/Awards

Scholarships, Fellowships, and Scholastic Awards
Prizes and Grants

*Personal (encouraged for vocal performance résumés)

Height, Weight, Eye/Hair Color

Remember that this list is by no means all-inclusive!

*Please note that a few of the categories are optional and may not suit your purpose. The “objective” category is no longer required on résumés: “Professional Objectives” are much less in vogue than they once were. However, many people still use them, and some employers find them useful, especially in the area of music education. Please take note of some of the objectives used in the sample résumés at the end of this handbook. Consult the Office if you need assistance developing an effective objective.

BRAINSTORMING

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 brainstorm ideas and experiences thoroughly.

“Brainstorming” simply means listing as much information about yourself as possible, without passing any judgment as to whether it is good, bad, relevant or useless. We encourage you to take the preceding list of categories and brainstorm **ALL** of your experiences that could possibly fit under any category. Write them all down under the appropriate category titles and save the paper---you will use this information later! 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

Trumpet

111 East Avenue

Rochester NY 14604

Phone: 585-555-1212

Email: jd000e@mail.rochester.edu

274-1210

Work:

Career Services, ESM

100 Gibbs St.

Rochester NY 14605

Phone: 585-

Education:

DMA, Eastman school of Music, Rochester, NY (1997)

MM, University of Kentucky, Lexington, KY (1992)

BM, DePauw University, Greencastle, IN (1988)

Principle Teachers-Trumpet:

Barbara Butler, Professor ESM

Vincent DiMartino, Associate Professor UK

Richard Jones, Principal Trumpet, Rochester Philharmonic

Howard Rowe, Music Director, Rush-Henrietta School District, Henrietta NY

James Hines, Instructor, SUNY Geneseo, Geneseo NY

Robert Grocock, Professor DePauw

Chapman Perry, Principal Trumpet, Indianapolis Symphony

Principle Teachers-Jazz:

Thomas Ghiudi, Jazz Ensemble Director, Fairport High, Fairport NY

Randy Salmon, Assistant Professor, DePauw

Raymond Ricker, Professor ESM

Master Classes:

Allen Vizzutti, Rych Byrd, Doc Severenson, Don Ellis (1982), Jamie Aebersol

Professional Certification:

IN and KY elementary and secondary certification

Teaching Experience: Listening to Jazz course taught for BOCES, Fairport NY
Trumpet Instructor, ESM/Indiana School for the Arts
Director of Bands, Florence KY
Student Teaching-Fairport NY and Putnam County IN
Private Studio 1988-present

Recitals: Junior and Senior recitals, DePauw
Alumni recital, DePauw
Fairport High School
Monroe Community College
ESM Recitals

Orchestras: RPO, Cobbs Hill Orchestra, Lexington Wind Symphony, DePauw
Symphony,
Penfield Symphony, Greece Symphony, Greencastle Symphony

Wind Ensembles: DePauw Wind Ensemble

Jazz: DePauw Jazz Bands, ESM Jazz Ensemble, Brass Choir, Trumpet
Ensemble,
featured soloist with Miami University Jazz Ensemble

Freelance: Various gigs in Rochester, Chicago, and western IN

Conducting: North Putnam Jazz Ensemble
Fairport Community Band

Related Experience: Performing Artist Series Intern (Summer 1991)
Stage Manager, DePauw
Student Assistant to Randy Salmon, Assistant Professor DePauw

Other Experience: Head RA-ESM, RA-DePauw
Proficient in Spanish
Habitat for Humanity Volunteer
Computer Literacy, IBM and Macintosh PCs

Prof. Membership: American College Personnel Association
International Association of Jazz Educators
Indiana State School of Music Association
International Trumpet Guild

Honors/Awards: Graduate Assistantship and Summer Fellowship, ESM
Rector Honor Scholarship
University Honor Scholarship
Rittentour Scholarship
ESM Wind Ensemble, Japan Tour
ESM Performer's Certificate
Performance Honors, DePauw

References: James Undercofler, Phyllis Wade, Adrian Daly, Ray Ricker, Vincent DiMartino

What a final résumé based on this information might look like:

JONATHAN DOE

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

EDUCATION

Doctor of Musical Arts in Performance and Literature, Eastman School of Music, Rochester NY (1997)

Master of Music in Performance, University of Kentucky, Lexington KY (1992)

Bachelor of Music in Instrumental Music Education (Psychology Minor), School of Music, DePauw University, Greencastle IN (1988)

Principal Teachers (Trumpet)

Barbara Butler, Professor, Eastman School of Music
Vincent DiMartino, Associate Professor, University of Kentucky
Robert Grocock, Professor Emeritus, DePauw University
Chapman Perry, Principal Trumpet, Indianapolis Symphony Orchestra, Indianapolis IN

Master Classes

Allen Vizzutti, Eastman school of Music, July 1993
Doc Severinson, DePauw University, November 1987

PERFORMANCE

Orchestral

Fourth Trumpet, Rochester Philharmonic Orchestra, 1996-Present
First Trumpet, Cobbs Hill Orchestra, Rochester NY, 1996-Present
First Trumpet, Lexington Wind Symphony, Lexington KY, 1994
Fourth Trumpet, Lexington Wind Orchestra, Lexington KY 1992-94

Recitals

Monroe Community College, Guest Recital, Rochester NY 1996
Community College of the Finger Lakes, Guest Lecture Recital, Canandaigua NY 1995
Fairport High School, Guest Recital, Fairport NY 1995
DePauw University, Alumni Recital, 1992

Freelance

Various experience using a wide range of styles including jazz and rock throughout Central Indiana and Upstate New York.

College Ensembles

Eastman Philharmonia, Principal/Rotating, 1993-Present

Eastman Wind Ensemble, Principal/Rotating, 1993-Present

Selected to tour Japan, Summer 1994; this tour includes a recording for CBS Masterworks.

Eastman Jazz Ensemble, Featured Soloist/Lead Trumpet, 1995

TEACHING EXPERIENCE

Trumpet Instructor, Eastman School of Music, Community Education Division (1993-Present)

Instructed students representing a wide range of abilities.

Director of Bands, Florence Central Schools, Florence KY (1988-90)

Conducted Symphonic Band, Jazz Ensemble, Marching Band and Brass Ensembles.

Taught private lessons, designed and implemented overall instrumental music program.

Trumpet Instructor, Indianapolis school for the Arts, Indianapolis IN (1984-86)

Sole trumpet instructor for studio of over twenty high school students

HONORS AND AWARDS

Graduate Assistantship, Eastman School of Music

Eastman School of Music Performer's Certificate

Summer Fellowships, University of Kentucky

Rector Honor Scholarship, DePauw University

University Honor Scholarship, DePauw University

Rittentour Scholarship, DePauw University

OTHER

Related Experience

Performing Artist Series Intern, University of Kentucky

Stage Manager, DePauw University

Student Assistant to Randy Salmon, Assistant Professor, DePauw University

Professional Certification

Elementary and Secondary certification from Indiana and Kentucky (1988)

Professional Memberships

International Association of Jazz Educators (1984-Present)

Indiana State School Music Association (1986)

International Trumpet Guild (1982-Present)

REFERENCES FURNISHED UPON REQUEST

FORMAT

Once you have thoroughly brainstormed your past and current experiences, it is time to decide on a format for your résumé. The format you choose as the framework for your résumé depends on your background, the kind of job for which you are applying, and the way you would like to present yourself.

The four most common résumé formats used by musicians are *Chronological*, *Order of Importance*, *Functional* and *Targeted*.

Chronological

A chronological résumé, 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 résumé need not be in reverse chronological order. Most people who use this format will have sub-categories, much like those listed in the résumé 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, experience is 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 résumé 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 résumé 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 résumé for a very specific job. Most performance résumés are targeted résumés; that is, they eliminate all peripheral information and discuss the only two things that auditioners are interested in: training and performance experience.

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

TYPES AND LENGTHS OF RÉSUMÉS

K-12

A K-12, or primary/secondary school teaching résumé usually requires a standard chronological format. It is important to describe any teaching experience that you may have. Simply listing your teaching jobs or student teaching experiences does not give a potential employer a clear idea of what you have done in those positions.

Although school administrators often prefer one-page résumés, two-page résumés are acceptable in the field of music education since prospective music teachers have extensive performing and studio teaching experience to include in addition to their education background.

Performance

Performance résumés must be limited to one page and should include only educational training and performance experience. All material should be listed in order of importance, without any description or list of duties. Although it is acceptable to include the dates you performed in an opera or orchestra, such information is not necessary.

College Teaching

College search committees often disagree about the appropriate length and types of categories to include. A thorough, well-organized résumé, however, is a good place to start. The Office of Career Services recommends that you limit a college teaching résumé to five or fewer pages because search committees rarely want wade through a 15 page curriculum vita.

Because different colleges and conservatories are looking for different qualities in a teacher, we recommend developing two résumés: one that highlights your teaching strengths and one that frames your performance background. Both kinds can be achieved by rearranging the order in which the categories appear. In some instances, however, information must actually be re-written, added or omitted to change the tone and focus of your résumé.

As in K-12 résumés, the college résumé should contain some descriptive information, especially in the teaching experience category. Such information will enable the reader to know the depth of your experience. For example, simply listing that you had a private studio in 1997 doesn't say very much and could be overlooked. Without any descriptive information, a person who taught two brothers at home for one month would appear to have the equivalent experience of one who had a University-based home studio of over 20 students, including monthly masterclasses and an annual studio recital.

SELLING YOURSELF

Confidence and Experience

Some people develop résumés that come off as either too arrogant or too shy. You should strive to find an honest medium. The general rule for writing résumés 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.

Conversely, talented musicians and teachers too often spend a good deal of time comparing themselves to the great musicians in their field. If you are humble and consider yourself a relatively average teacher or performer, there is no need to let the potential employer suspect such feelings. Just state the facts and let the reader be the judge.

“Résumé” Language

A good résumé 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 résumé 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 (1995-97)

- 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 (1994-Present)

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

Avoid Listlessness – and Lists

You have probably gathered by now that verbs are an important part of descriptions. 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.” Show what you can do – don’t just create a list.

One word of caution: Don’t go overboard. You want to impress readers with your skills and abilities, not push them away by screaming at them. The list of active verbs on the following page will help you pack your résumé with a powerful, professional punch.

Summary – Selling Yourself

- Be confident, not conceited
- Don’t sell yourself or your experience short
- Eliminate personal pronouns
- Use correct verb tense and active verbs
- Be specific and concrete; avoid wordiness
- Be consistent with verb tense and forms of entries

Catering Your Résumé 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 an employer wants to see. If 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 (as much as possible without sounding forced) 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.

Make the Position you want the Focus of your Résumé

If the position demands a lot of pizzazz, don’t make the reader wade through dozens of good but ordinary experiences to find the “hot” ones. On the other hand, if you believe the search committee is looking for someone with a solid, comprehensive background, describe even the most ordinary experiences in ways that create confidence in your ability

Look at some of the sample résumés and think about the kind of person reflected by each. How does the arrangement and description of entries enhance the attractiveness of the applicant?

ACTIVE VERBS

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

REPRODUCTION OF RÉSUMÉS

By the time you're ready to reproduce your résumé, you have no doubt expended a great deal of effort. Don't allow all that good work to go to waste by taking shortcuts at the final stage. Your résumé should look as professional as it reads. So, use professional materials and printing techniques.

Printing

Today, most people are familiar with word processing. If you are not, now would be an excellent time to learn. Word processing makes revision much faster than typing and allows you to use quality laser printing for your final copy. Using a laser printer will greatly enhance the look of your résumé.

Locations for Laser-printing

Rush Rhees Library – Computer and Reserve Library (CARL) located next to Reserve Reading Room in back of library

Humanities Writing Center – Morey 100, River Campus

Eastman – Eastman Living Center Computer Lab

Kinko's Copies – 335 East Avenue
Phone: 262-2679

1667 Mount Hope Avenue
Phone: 271-2130

Kinko's Copies also offers typing and copying services.

Other Typing/Copying Services

You might want to hire an experienced typist to type your résumé. Check advertisements in newspapers and on bulletin boards. The Careers and Professional Development Office often receives notice of such services.

Do not use a public photocopier such as those in libraries and institutional duplicating centers, as they often leave distracting smudges and provide uneven quality.

Fonts

Whether you type your document yourself or have someone else do it, 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 (readers with less than 20-20 vision may not appreciate the reminder that their vision isn't what it used to be). 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 create fonts (shadow fonts, for example) – they distract and often annoy readers. Some good examples of font styles are **Ariel**, **Times New Roman**, and **Tahoma**. Most macintosh programs have an excellent selection of fonts with which to experiment.

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. 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 at me!” 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 bont paper may actually be one way of standing out since most résumés today are light, no-white shades.)

If you are applying for academic positions that require a curriculum vita, you might consider downplaying the look of your document. It should still be neat and attractive, but not too “slick” (the underlying idea here is that scholars don’t have time to be fussy over such matters).

One final note about paper selecting: some of the more expensive kinds of paper do not work well with the laser printing available at the campus facilities. When the paper is folded, the print on the crease often flakes off. Take the time to consider all of these details and double-check the quality of your résumé.

THE FINISHED PRODUCT

Creating an effective résumé requires time and careful revision. Once you have completed your résumé, take some time away from it to achieve distance. Then come back to it with a critical eye to see if it conveys a good candidate for the kind of position you want. Ask your teachers and colleagues to read your résumé and give you their impressions. Different opinions on the finished product can help you shape it further.

Résumé Checklist

As you consider the effectiveness of your résumé, ask yourself the following questions. A “yes” answer to each question will ensure that you have created a professional looking document.

1. Have I adequately covered *all* of the work experiences and skills (including transferable skills) relevant to the position?
2. Does the *order* of my résumé emphasize my suitability for the position?
3. Is the format appropriate and easy to follow?
4. Have I used strong, active verbs to describe my experience?
5. Have I avoided mere listing (“responsibilities included”)?
6. Have I achieved consistency of point of view, verb tense, categorical form and chronology?
7. Have I avoided wordiness and redundancy?
8. Is the résumé attractive in terms of style, font, and format?
9. Have I *thoroughly* proofread for grammatical, typographical and mechanical errors?
10. Have I used high quality paper and printing for a polished final product?

HOW AND WHEN TO USE YOUR RÉSUMÉ

Listed below are obvious and not-so-obvious points in your job search that require your résumé.

Applications. Most job applications will require you to send a letter of application and résumé. They may also ask for reference letters, which you should have sent under separate cover. The Office of Career Services offers a credential file service to assist in this process. When you begin your job search, you should fill out the necessary forms to set up your file and have it ready for the application process.

Inquiries. When writing to see if a position is available, or to see if a new position can be created, you should enclose a résumé so that a potential employer can see who is interested. Perhaps your résumé will be so intriguing that s/he will invite you in for an interview even if there are no current openings.

Interviewing. You shouldn't push your résumé on someone who hasn't asked for it, but you should have extra copies available in case someone doesn't have it. If you know your interviewer doesn't have a copy, politely offer one.

Auditioning. Have a few copies available, but wait for a request before offering it.

SAMPLE RÉSUMÉS

EUGENIA HOROWITZ

Violin

154 Park Avenue
Rochester, NY 14607
(585) 555-7069

ORCHESTRAL EXPERIENCE

Rochester Philharmonic Orchestra, substitute	Rochester, NY	1987
Lancaster Festival Orchestra and Chamber Orchestra	Lancaster, OH	1991
Eastman Philharmonia, concertmaster	Rochester, NY	1987 - 90
Aspen Chamber Orchestra	Aspen, CO	1987 - 90
Eastman Dryden Orchestra, concertmaster	Rochester, NY	1991
Eastman Graduate Chamber Orchestra, concertmaster	Rochester, NY	1990 - 91
Heidelberg Schloss Spiele Orchestra	Heidelberg, Germany	1987
Eastman Opera Theater Orchestra	Rochester, NY	1987 - 90
Juilliard Pre-College Orchestra, assistant concertmaster	New York, NY	1980 - 86

SOLO PERFORMANCES WITH ORCHESTRA

Ridgewood Symphony Orchestra, Sandra Dackow conducting	Ridgewood, NJ	1990
Juilliard Pre-College Orchestra, Ronald Braunstein conducting	New York, NY	1986
Livingston Symphony Orchestra, Istvan Jaray conducting	Livingston, NJ	1986
Sewanee Festival Orchestra, Americo Marino and Patrick Strub conducting	Sewanee, TN	1983, 1984

CHAMBER MUSIC EXPERIENCE

Cleveland Quartet Seminar Coaching with the Cleveland Quartet, John Graham and Catherine Tait. Performances in Kilbourn Hall and the Rochester Public Library.	Rochester, NY	1988 - 91
Juilliard Quartet Seminar Coaching with the Juilliard String Quartet. Performance in Paul Hall, Lincoln Center.	New York, NY	1989
Gainey Music Center Member of the Santiago Piano Trio.	Owatonna, MN	1990
Eastman School of Music Musica Nova: contemporary ensemble. Performances for Charles Wuorinen, Michael Daugherty, others. Intermusica: chamber ensemble. Performances with Julius Baker, others.	Rochester, NY	1986 – present

EDUCATION

Master of Music, Performance and Literature, Eastman School of Music	Rochester, NY	May 1992
Bachelor of Music and Performer's Certificate, Eastman School of Music (valedictorian)	Rochester, NY	May 1990
Diploma, Juilliard School of Music, Pre-College Division	New York, NY	May 1986

MAJOR TEACHERS

Violin

William Preucil
Donald Weilerstein
Sylvia Rosenberg
Sally Thomas

Chamber Music

Kronos Quartet
William Preucil
Abram Loft
Robert Sylvester
Thomas Paul

Master Classes

Joseph Gingold
Cho-Liang Lin
Joseph Buswell
Janet Bookspan
Gilbert Kalish

James Browning
Baritone

240 South Goodman • Rochester, New York 14607 • 585/555-2710

Roles

<u>Le Nozze de Figaro</u>	Bartolo (in-house co.) Figaro (touring co.)	<i>Eastman Opera Theater</i>
<u>Il Barbiere di Siviglia</u>	Bartolo	<i>Eastman Opera Theater</i>
<u>Albert Herring</u>	Inspector Budd	<i>Eastman Opera Theater</i>
<u>Red, Hot & Cole!</u>	Monty Wooley	<i>Eastman Opera Theater</i>
<u>Street Scene</u>	Henry Davis	<i>Eastman Opera Theater</i>
<u>Candide</u> (scenes)	Dr. Pangloss	<i>Eastman Opera Theater</i>
<u>La Bohème</u>	Benoit/Alcindoro	<i>Opera Theater of Rochester</i>
<u>Dido and Æneas</u>	Æneas	<i>Yale University</i>
<u>The Rape of Lucretia</u>	Junius	<i>Yale University</i>
<u>The Mikado</u>	The Mikado	<i>Yale University</i>
<u>Trial by Jury</u>	The Usher	<i>Yale University</i>
<u>Don Giovanni</u>	Don Giovanni, Masetto*	
<u>Così fan tutte</u>	Guglielmo, Don Alfonso *	
<u>Le Nozze di Figaro</u>	Il Conte Almaviva *	
<u>Ariadne auf Naxos</u>	Harlekin, Musiklehrer*	

*roles studied

Solo Concert Work

Bach <u>Cantata 182</u>	Rochester Bach Festival; Melvin Butler, cond.
Bach <u>Matthaus-Passion</u>	Eastman Philharmonia; Donald Neuen, cond.
Handel <u>Messiah</u>	Yale Glee Club; Fenno Heath, cond.
Mozart <u>Requiem</u>	Berkeley Chamber Players; Alexander Platt, cond.
Mozart <u>Coronation Mass</u>	Yale Chamber Players, Dante Anzolini, cond.
	Yale Summer Chorus & Orch; Marian Dolan, cond.
Fauré <u>Requiem</u>	Eastman Chamber Ensemble; Judy Congdon, cond.

Awards & Master Classes

Winner, Trumbull College Fine Arts Competition
Eastman School Voice Fellowship
Master classes, Janet Bookspan (Dramatic interpretation)
Master classes, Seth McCoy, tenor
Master classes, William Sharp, baritone
Master class, Carol Webber, soprano
Master class, Barbara Hill Moore, soprano

Training

Voice teachers:	Voice coaches:	Drama teachers:
Seth McCoy, tenor	Kenneth Merrill	Lynn Singer
Korby Myrick, mezzo	Yehudi Wyner	James Simpson
Barbara Kilduff, soprano	Christina Curren	David DeRose (directing)

Education

B.A. Theater/English Yale University, New Haven, CT
M.M. Vocal Performance Eastman School of Music, Rochester, NY, in progress

Henry Clay Ford

Bass - Baritone

Home: 3244 Winton Road South #H22
Rochester, New York 14623
(585) 555-2338 home/msg.

West Coast: 134044 Avenida Grande
San Diego, California 92129
(619) 555-1223 (parents)

Union Affiliations: A.G.M.A., A.F.T.R.A

Opera Theatre Experience

La Bohème	Benoit/Assistant Director	Eastman School/Opera Theatre of Rochester
Boris Godunov	Featured Dancer, "Polish Act"	San Diego Opera/Russian Arts Festival
Ballad of Baby Doe	Horace Tabor (u.s.)/Jacob	Dorian Opera Theatre
My Fair Lady	Cockney Quartet/Butler; Servant's Chorus	Opera Pacific
La Bohème	Customs House Guard	San Diego Opera
<i>"Uniformly good singing from the Mimi. . . to the crusty Customs House Guard" – San Diego Magazine</i>		
Barbiere di Siviglia	Fiorello (u.s.)	San Diego Opera
Die Fledermaus	Frank	Santa Barbara Civic Light Opera
I Quattro Rusteghi	Cancian	Pacific Chamber Opera
The Mikado	Pooh-Bah	San Diego Gilbert & Sullivan Co.
<i>"Easily the member of the cast with the greatest comic flair was Henry Clay Ford as Pooh-Bah." – San Diego Union</i>		
Gondoliers	Don Alhambra	Don Powell Theatre
<i>"Mr. Ford, as Don Alhambra, was slimy, pompous, and absolutely wonderful." – Daily Aztec</i>		

Musical Theatre Experience

Fiddler on the Roof	Tevye (u.s.)/Nachum	San Diego Civic Light Opera (Starlight)
Evita	General, Aristocrat	Starlight
Student Prince	Dr. Engel (u.s.)/Armheim	Starlight
Babes in Toyland	Father	Starlight
Annie	Drake	Starlight – <i>Best Supporting Actor</i>
Brigadoon	Andrew McLaren	Starlight

Recording, Television

Pro Arte Records CDD 480, "H.M.S. Gilbert & Sullivan"
Rochester Philharmonic Orchestra, Mark Elder, Conductor, with members of the Eastman Chorale
" . . . the first 11 ever, on a scale of 10 for Elder's G&S."
Delos Records 3072, "Christmas with the Roger Wagner Chorale," Roger Wagner, Conductor
" . . . sets a new standard in recorded vocal sounds."
– *LA Times*
P.B.S. Television, San Diego Opera's Production of Lehar's "The Merry Widow" with Beverly Sills

Oratorio

Requiem	Fauré	St. Peter's Episcopal, Del Mar
Requiem	Mozart	Imperial Valley Symphony Assn., Centro Cultural de Baja California
Messiah	Handel	Palomar Chorale
Requiem	Mozart	International Orchestra, Zoltan Rosenyai, conductor
"And in These Times"	David Ward-Steinman	Herod, Angel (world premiere)

Apprentice Programs, Classes, Awards

Performer	Onandaga College	Cornelius Reid Master Class
<i>" . . . a vastly talented singer. . ." – Mr. Reid</i>		
Apprentice Artist	Opera Pacific	Dr. David di Chiera, Director
Apprentice Auditor	San Diego Opera Center	Tito Capobianco, Director
Performer	San Diego Opera Center	Regina Resnick Master Class
Auditor	Wigmore Hall, London	Elizabeth Schwarzkopf Master Class
4 th Place	Metropolitan Opera Auditions	San Diego Region

Education/Special Skills

Master of Music: Performance and Literature, Eastman School of Music, 1991
B.F.A. Music: United States International University, 1988
Vocal Training: Thomas Paul, Jane Randolph, Jonathan Mack
Vocal Coaching: George Trovillo, Nico Castel, Janet Bookspan, Alexander Rom
Piano – 3 years; Viola – 5 years; Classical Guitar – 1 year; Organ – 1 year

DANIEL JEREMIAH SMITH

Home: 8 Williams Lane ▪ Chester, New Jersey 07930 ▪ (908) 555 – 1818
School: 100 Gibbs Street, Box 180 ▪ Rochester, New York 14605 ▪ (585) 555-1956

EDUCATION

Bachelor of Music in Music Education ▪ Eastman School of Music of the University of Rochester,
Rochester, New York (1987-1991) Graduating with High Distinction ▪ Cumulative Average: 3.85

TEACHING EXPERIENCE

Student teacher – French Road Elementary School, Brighton, New York (Sept. – Oct. 1990)
Full time; taught grades 3-5 Orff-oriented General Music.

Student teacher – Fairport Central School District, Fairport, New York. (Nov.-Dec. 1990)

Full time; grades 9-12; directed three choirs and taught Music Theory and Music in Our Lives.
Teacher and Music Supervisor – Summer Institute for the Gifted – College Gifted Programs, Inc., Verona, New
Jersey. (Summers, 1989 –90) Taught Music Theory and supervised individual instrumental practice sessions.

Student teacher – Chester F. Carlson Metrocenter YMCA, Rochester, New York (Nov.-Dec. 1989)
Shared weekly kindergarten music class.

Teacher's assistant and tutor – Summer Institute for the Gifted. (Summers 1987-90) In- and out-of-class tutor
for various subjects, including PSAT/SAT preparation, creative writing, vocabulary building, and high
school math.

RELATED EXPERIENCE

Music Director – committee on Performing Arts, University of Rochester for the musical *Baby*.
(Winter, 1991) Taught music to twelve-member cast; formed and conducted pit orchestra.

Presenter – Rochester Philharmonic Orchestra Children's Concerts. (Springs, 1989-90)

Made pre-concert presentations to grades 4 and 5 in the Rochester City School District.

Resident Assistant and Counselor – Summer Institute for the Gifted – College Gifted Programs, Inc., Verona,
New Jersey. (Summers, 1987-90) Live-in counselor for grades 7-12.

PERFORMANCE EXPERIENCE

Accompanist – Eastman School of Music, Rochester, New York. (1987-91)

Rehearsal and performance pianist – Various musicals, including *Joseph and the Amazing Technicolor Dreamcoat*,
Sugar, and *Anything Goes*. (1986-91)

Baritone – Eastman-Rochester Chorus, Rochester, New York – Donald Neuen, conductor. (1988-89, 91)

LEADERSHIP ACTIVITIES

President, Eastman School Student Association (1990-91) Presided over weekly meetings, coordinated \$41,000
budget, supervised student organizations and activities (including Yearbook), and maintained open
communication between students and administration.

Member of the University Council (1990-91) University of Rochester – Attended to University-wide issues,
including curriculum, finances, and student attrition.

Member of Music Educators National Conference (MENC) (1987-91)

Vice-President, Eastman School Student Association (1989-90)

Member of the Eastman School Committee on Academic Policy (1989-90) Revised and restructured Eastman
curricula, especially in the Music Education Department.

Member of the Eastman Orientation Committee (1988)

AWARDS

New Jersey Governor's Teaching Scholar (1987-91)

Member of the Keidaeans, Senior Honor Society of the University of Rochester (1990-91)

University Student Life Award Recipient (1991)

Lois Smith Rogers Merit Scholarship Recipient (1987-91)

Student Marshal, University of Rochester Commencement Ceremony (1991)

*References available upon request from the Eastman School of Music Career Planning and Placement Office, 100 Gibbs
Street; Rochester, New York 14605*

Marion A. Hopewell

Prior to May 25th: 100 Gibbs Street, Box 168, Rochester, New York 14605
(585) 555-1725

After May 25th: 46 Black Cove Estates, Portland, Oregon 04108
(207) 555-1234

EDUCATION

Eastman School of Music, Rochester, New York.

Currently pursuing a Bachelor of Music degree, with a double major in music education (instrumental concentration) and euphonium performance.
Expected date of graduation: May 1991.

PROFESSIONAL EXPERIENCE

**Student Teacher, Pittsford Sutherland High School and Park Road Elementary School, Pittsford, New York
Fall 1990.**

Directed high school and elementary (fifth and sixth grade) band; taught group and private lessons at both levels. Served as assistant conductor on the high school winter concert. Directed elementary band Performance of personal arrangement of the chorale "A Mighty Fortress is Our God" for low brass. Performed with Sutherland High School jazz Ensemble and directed the Mendon-Sutherland High School Orchestra.

Director, Mendon High School Show Choir, Fall 1990.

Retained by the school district of Pittsford, New York, to direct, rehearse, and prepare thirteen person show choir for winter concert.

Intern, Rochester Philharmonic Orchestra, Summer 1990.

Assisted and observed all departments of the Rochester Philharmonic Orchestra. Gained practical experience in the areas of grant-writing, programming, and tour production. Observed union contract and artist fee negotiations.

Student Teacher, Metrocenter Y.M.C.A., Rochester, New York, Spring 1990.

Taught the "Music TIME" method to toddlers (ages 3-4). The method involves the teaching of rote songs to establish early tonality and rhythm.

Student Teacher, Monroe County School for the Arts, Rochester, New York, Fall 1989.

Conducted trombone and tuba sectionals for students in grades 9-12.

Student Teacher, School No. 6, Rochester, New York, Spring 1989.

Taught beginning recorder to third grade students (some with learning disabilities) using the "Jump Right In" method. The method utilizes tonal and rhythmic patterns to improve aural skills.

Private Instructor, euphonium and trombone, 1986 – present.

Maintained a studio of six students of various ages and ability levels.

LEADERSHIP AND VOLUNTEER EXPERIENCE

President, Music Educators National Conference (Eastman chapter), 1990 – present.

Design, initiate, and administer all fund raising activities membership drives, informational seminars, and community outreach programs.

Resident Advisor, Eastman School of Music, 1989 – present.

Counsel undergraduate music students, perform administrative duties as assigned by resident director, intervene in crisis situations including suicide attempts, residence hall fire, and personal injuries.

Volunteer, Pediatric Unit, Strong Memorial Hospital, Fall 1990.

Vice-President, Music Educators National Conference (Eastman chapter), 1989-90.

President, Sophomore Class, Eastman School of Music, 1988-89.

Representative, Sophomore Class, Committee on Academic Policy, Eastman School of Music, 1988-89.

Served on committee of four student representatives and faculty representatives from each department, improving curriculum in all Eastman School departments.

President, Eastman Orientation Committee, 1987-88.

Supervised 30-student committee with subcommittees on activities, handbook, and the “Freshman Show.” Responsible for planning all aspects of week-long orientation programming for incoming freshmen.

PERFORMANCE EXPERIENCE

Eastman Wind Ensemble, principal euphonium.

Maine Winds—professional touring ensemble, seasonal, trombone and euphonium.

Port City All-Stars—rock/dance band, trombone.

Eastman Chamber Rock Ensemble, lead trombone.

Engagements with various brass quintets.

Eastman-Rochester Chorus member.

HONORS AND AWARDS

Member of Kaiedeans, 1990 – present.

Eighteen member senior honor society of the University of Rochester.

Eastman School Merit Scholarship, 1987 – present.

Eastman School Special Scholarship, 1989-90.

Howard Tribeau Memorial Scholarship, 1987-89.

Eastman School Leadership Award, 1988.

Marcia Brown Memorial Scholarship, 1987-88.

REFERENCES AVAILABLE UPON REQUEST.

Aaron Paderewski

Department of Music
The University of Texas at Austin
Austin, Texas 78712
(512) 555-9876

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

- Education** **Eastman School of Music**, Rochester, New York, candidate for the degree of Doctor of Philosophy (Composition), current. Projected completion date August, 1991.
Eastman School of Music, Rochester, New York, Master of Music (Composition), 1989.
Eastern Michigan University, Ypsilanti, Michigan. Bachelor of Music (Piano Performance), 1986.
- Experience** **Visiting Lecturer**, *University of Texas at Austin, Austin, Texas.*
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. 1990 - .
- Graduate Teacher**, *Eastman School of Music, Rochester, New York.*
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. 1987 - 1990.
- Composition Instructor**, *Community Education Division, Eastman School of Music, Rochester, New York.*
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. 1988 - 1990.
- Teaching Artist**, *Cultural Resource Council, Syracuse, New York.*
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. 1988 - 89.
- Visiting Lecturer**, *University of Rochester, College of Arts and Sciences.*
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. Fall 1988.
- Visiting Lecturer**, *Eastern Michigan University, Ypsilanti, Michigan.*
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. Fall 1987.

- Major Teachers**
- Christopher Rouse** (*Eastman School of Music, 1989 – 90*)
Warren Benson (*Eastman School of Music, 1988 – 90*)
Joseph Schwantner (*Eastman School of Music, 1987 – 89*)
Samuel Adler (*Eastman School of Music, 1986 – 87*)
Anthony Iannaccone (*Eastern Michigan University, 1982 – 86*)
David Burge (*piano*) (*Eastman School of Music, 1987 – 88*)
Joseph Gurt (*piano*) (*Eastern Michigan University, 1983 – 87*)
- Recent Honors and Awards**
- Rudolf Nissim Orchestral Prize**, *American Society of Composers, Authors and Publishers, New York, NY, 1989.*
- Charles E. Ives Scholarship**, *American Academy and Institute of Arts and Letters, New York, NY, 1989.*
- ASCAP Standard Award for Serious Music**, *American Society of Composers, Authors, and Publishers, New York, NY, 1989, 1990, 1991.*
- ASCAP Grant to Young Composers**, *New York, NY, 1988, 1990, 1991.*
- Howard Hanson Award for Orchestral Music**, *Eastman School of Music, Rochester, NY, 1989, 1990.*
- Sernoffsky Composition Prize**, *Eastman School of Music, Rochester, NY, 1987, 1988.*
- Outstanding Graduate Teaching Prize**, *Eastman School of Music, Rochester, NY, 1989.*
- Recent Commissions**
- Brooklyn Philharmonic**, *under Lukas Foss, a theatrical overture commissioned by Meet the Composer, Inc., and the ASCAP Foundation. Premiered October 24, 1989, New York, NY.*
- New York Youth Symphony**, *under Samuel Wong, a new work for orchestra commissioned for the “first Music 8” series to be premiered May 24, 1992, 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, 1992, New York, NY.*
- Pro Musica**, *a work for Classical chamber orchestra premiered under Timothy Russell, April 1990, Columbus, OH.*
- Prism Saxophone Quartet**, *a new major work for traditional saxophone quartet to be premiered in September 1991, 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. To be premiered March 1994, Ypsilanti, MI.*
- Thomas Gallant**, *First Prize Winner of the 1990 Concert Artists Guild International New York Competition, for a solo oboe work to be premiered in Los Angeles, April 20, 1991, 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**, *1988 American Guild of Organists National Winner, for a virtuosic showpiece premiered in November 1989, Saint Paul’s Cathedral, Pittsburgh, PA.*

- Selected Recent Performances** **Living It Up**, Rochester Philharmonic under Kenneth Jean, Rochester, NY, and Vale, CO, July/August 1990
- Living It Up**, Brooklyn Philharmonic under Lukas Foss, Great Hall, Cooper Union, New York, NY, October 1989.
- Twelve Secrets**, American Composers Orchestra under Paul Lustig Dunkel, Equitable Center Auditorium, New York, NY, December 1988.
- Twelve Secrets**, Grand Rapids Symphony under Catherine Comet, DeVos Hall, Grand Rapids, Michigan, December 1990.
- Twelve Secrets**, Oakland East Bay Symphony under Michael Morgan, Oakland, CA, January 1991.
- Serenade**, Pro Musica under Timothy Russell, Columbus, OH, April 1990.
- Three Poems of Paul Blackburn**, Phenisher Harris, soprano, Paul James, piano, Boulder Colorado, Albuquerque, New Mexico, June 1990. Detroit, MI, October 1990.
- Toccata JMF**, Christopher C. Young, organ, Saint Paul's Cathedral, Pittsburgh, Pennsylvania, November 1989 (premiere). Also performed in each of 22 concerts during a U.S. tour, January through May 1990. Most recently performed in Seattle, Washington in September 1990, and Wichita, Kansas in October 1990. At least ten more scheduled performances in through February 1991.
- 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 1989. To be recorded and commercially released on compact disc, Spring 1991.
- Publications** **Arbor Prismatici**, 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 1991, Gasparo.
- Invitation Standing:** Music of Aaron Paderewski, various artists. Sampler (chamber music) due to be released Winter 1992, full disc (orchestral and chamber music) due to be released Fall 1992, Liscio.
- Saxophone Quartet**, Prism Saxophone Quartet, possible release date Winter 1993, Koch International.
- References** **Samuel Adler**, Professor of Composition and Composition Department Head, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604. (585) 555-0000.
- Warren Benson**, Professor of Composition, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604. (585) 555-0001

Andrew D. Fratangelo
111 East Avenue, #800
Rochester, New York 14604
(585) 325-2599

Present Position: Graduate Student/Teaching Assistant
Eastman School of Music
26 Gibbs Street
Rochester, New York 14604

EDUCATION

Ph.D. in Music Education	Eastman School of Music Rochester, New York Expected date of graduation (Research advisor: Dr. Richard Grunow)	1992
Master of Music in Music Education	Eastman School of Music Rochester, New York	1988
Bachelor of Music with teaching certification	George Mason University Fairfax, Virginia	1981

SPECIALIZATIONS

Improvisation
Inservice Teacher Education
Instrumental Music Education
Jazz Studies: Piano/Arranging
Measurement and Evaluation in Music
Music Learning Theory
Music Technology (MIDI)
Student Teacher Supervision

PERFORMANCE MEDIUM

Piano

Teachers: Bill Dobbins, Eastman School of Music
Emily Vanderpool, Eastman School of Music

Arranging

Teachers: Rayburn Wright, Eastman School of Music
Bill Dobbins, Eastman School of Music

PROFESSIONAL EXPERIENCE

Teaching Experience

Teaching Assistant – The Eastman School of Music, Rochester, New York, 1988.
Instrumental Methods Classes, Improvisation, Student Teacher Supervision, MIDI
(Musical Instrument Digital Interface).

Presentations, Seminars, and Workshops

Instrumental Music Education Workshop. Eastman School of Music, Rochester,
NY, 7/29/91 – 8/2/91.

MIDI, Synthesizers, and Music Education. Eastman School of Music, 7/22/91 –
7/26/91.

Instrumental Music Workshop. Eastman School of Music, Lockerby Composite
School Junior Band, School Voyageurs, Ontario, Canada, 5/2/91.

Improvisation and Instrumental Music. Temple University, Philadelphia, PA,
4/8/91.

Understanding Classical Music. BOCES, Mt. Morris, NY, 3/22/91.

Improvisation and Music Learning. Teacher Inservice, Albany, NY, 2/12/91.

Music Learning Theory and Instrumental Music Instruction. National Music
Clinic, Adam's Mark, Philadelphia, 1/31/91 – 2/2/91.

Improvisation and Music Learning. Teacher Inservice, Bristol, Connecticut
Public Schools, 8/31/90.

MIDI, Synthesizers, and Music Education. Fairfax County Public Schools,
Fairfax, VA, 8/30/90.

MIDI and Music Education. Eastman School of Music, 7/23/90 – 7/27/90.

Instrumental Music Education Workshop. Hartt School of Music, West Hartford,
CT, 7/12/90 – 7/13/90.

MIDI and Arranging. Bolling Air Force Base (United States Air Force Band),
2/5/90 – 2/6/90.

Board of Cooperative Education Services (BOCES)

Improvisation. State University of New York, Geneseo, 10/26/90.

Improvisation. State University of New York, Geneseo, 4/6/90.

Improvisation. State University of New York, Geneseo, 11/10/90.

Instrumental Music. Mount Morris, NY, 10/27/89.

Instrumental Music. Mount Morris, NY, 4/5/89.

Instrumental Music/Music Learning Theory. Teacher Inservice, Williamsport
Pennsylvania Public Schools, 10/15/88.

Teacher Inservice and Program Evaluation. Carol Morgan School, Santa
Domingo, Dominican Republic, 3/12/88 – 3/20/88.

Instrumental Music Teacher – Fairfax County Public Schools, Fairfax, Virginia.

Cooper Intermediate School (Grades 6 – 8), McLean, Virginia, 1986-1988.
Symphonic Band, Concert Band, Jazz Ensemble, Beginning Band.

Robinson Secondary School (7 – 12), Fairfax, Virginia, 1984 – 1986.
Symphonic Band, Concert Bands, Jazz Ensemble, Beginning Band, Marching Band.

Oakton High School (9-12), Vienna, Virginia, 1981 – 1984.
Symphonic Band, Concert Bands, Jazz Ensemble, Beginning Band, Musical Theater, Marching Band

Awards and Recognition

Awarded the Teaching Assistant Prize in recognition of Excellence in Teaching at the Eastman School of Music, May 27, 1990.

Exemplary rating in “Skillful Teacher” evaluation program, Fairfax County Public Schools, 1988.

Performance Experience

Piano/Keyboard

Freelance jazz pianist in the Washington, D.C. and Rochester, NY metropolitan areas, 1977 – present.

Corporate film and commercial recording with Chuck Sayre Music and other independent contractors, 1982 – present.

Various recordings for publication promotion, 1982 – present.
e.g.: Hal Leonard Publishers, Columbia Pictures Publishers, Chuck Sayre Music.

Eastman Jazz Ensemble, Eastman New Jazz Ensemble, Eastman Studio Orchestra, Eastman Chamber Jazz Ensemble, 1988 – 89. Performances with Billy Hart, drums, Kenny Wheeler, flugelhorn.

Performance in Lyon, France with Jacques Helmus, April 1988.

Horn

Studied horn with David Whaley, National Symphony Orchestra, 1977 – 1981.

PUBLICATION

Dissertation

An Investigation of the Effects of Audiation-Based Improvisation Techniques on the Music Achievement of Elementary Instrumental Music Students (in process).

Articles

Fratangelo, Andrew D. Audiation, Improvisation and Music Learning Theory. *The Quarterly*. Volume II, Numbers 1 and 2. Spring/Summer, 1991. University of Northern Colorado.

Recordings (piano/keyboard)

Album with Jacques Helmus: *Aimra Works, Parcours*. Instant Present Records.
Grunow, Richard F. and Gordon, Edwin E. *Jump Right In: The Instrumental Series*. Chicago, Illinois, G.I.A. Publications, Inc., *Home-Study Cassette*.
Grunow, Richard F. and Gordon, Edwin E. *Jump Right In: The Instrumental Series*. Chicago, Illinois: G.I.A., Accompaniments for *Solo Book*.

Compositions/Arrangements

Grunow, Richard F. and Gordon, Edwin E. *Jump Right In: The Instrumental Series*. Chicago, Illinois, G.I.A. Publications, Inc., *Ensemble Book*.
Fratangelo, Andrew D. *Jump Right In: Concert Selections* (in process – expected date of publication: 1991).
Triste. Arranged for Jazz Ensemble. Recorded by Eastman Studio Orchestra Jazz Ensemble, July, 1988. Performed by New Jazz Ensemble, December, 1989.
But Beautiful. Arranged for Jazz Ensemble. Recorded by Eastman Studio Orchestra jazz Ensemble, July, 1988.
Imagination. Arranged for Studio orchestra (with vocalist). Performed and recorded by Eastman Studio Orchestra, April 1989.
Tippin'. Arranged for Jazz Ensemble. Performed by Eastman New Jazz Ensemble, December, 1988.
Watch What Happens. Arrangement for Jazz octet. Recorded by Arranger's Holiday Ensemble, July, 1987.
Summer. Original composition for Jazz octet. Recorded by Arranger's Holiday Ensemble, July, 1986.

PROFESSIONAL SOCIETIES

Music Educators National Conference
International Association of Jazz Educators
Virginia Music Educators Association
Virginia Band and Orchestra Directors Association
National Band Association

REFERENCES

Bill Dobbins	Eastman School of Music	Jazz Studies
Donna Brink Fox	Eastman School of Music	Music Education
Edwin E. Gordon	Temple University	Music Education
Richard F. Grunow	Eastman School of Music	Music Education
Steven Laitz	Eastman School of Music	Music Theory
Alfred Mann	Eastman School of Music	Music History
Sheldon Turrentine	Fairfax County Public Schools	Music Coordinator

James Starling
424 University Avenue
Rochester, New York 14607
Home: (585) 555-8200

Objective: A position that would enable me to use my strong organizational, administrative, and communicative abilities to help an organization achieve its goals.

Education:

1986 – present **EASTMAN SCHOOL OF MUSIC, University of Rochester**
Rochester, NY

Bachelor of Music, Performance (Bassoon)

Expected date of graduation: May 1990.

January 1990 **AMERICAN SYMPHONY ORCHESTRA LEAGUE**
Washington, D.C.

Management training seminar

Work Experience:

1988 – present **GIBBS CHAMBER ORCHESTRA** Rochester, NY

Personnel Manager

- Deal with personnel matters of 55 member orchestra and aid in maintaining a well balanced atmosphere. Other responsibilities include contracting extra players, assist in production and operations, and mediating grievances between conductor and players.

1988 – present **EASTMAN RESIDENCE HALLS, E.S.M** Rochester, NY

Resident Assistant

- Student advocate and liaison between 425 person student body, administration, and support staff.
- Counselor and mediator of student concerts, crisis and common issues in the lives of musicians.
- Creator and director of educational programs and activities.

1989 – present **CONDUCTING AND ENSEMBLES DEPT., E.S.M.** Rochester, NY

Administrative Aide

- Assist in office administration.
- Perform various clerical tasks.
- Aid in accommodation of general needs of conducting staff.

1987 – present **ENSEMBLE LIBRARY, E.S.M.** Rochester, NY

Library Assistant

- Maintenance and repair of library music.
- Organize and acquire rental materials for school ensembles.
- Assist in functioning and overall operation of Ensemble Library.

1985 – 1988 **PRIVATE STUDIO TEACHER** Atlanta, GA

- Studio instruction of beginning and intermediate level bassoon students 11 to 18 years of age.

Performance Experience:

December 1987 **ATLANTA SYMPHONY ORCHESTRA**, 3rd bassoon
1988 – present **GIBBS CHAMBER ORCHESTRA**, Principal bassoon
June 1988 **GRANT TETON SEMINAR ORCHESTRA**
1989 – present **GENESEE SYMPHONY ORCHESTRA**, Principal bassoon
1989 – present **STATE UNIVERSITY OF NEW YORK, GENESEO SYMPHONY ORCHESTRA**, 2nd bassoon

Activities and Professional Involvement:

1989 – present **AMERICAN SYMPHONY ORCHESTRA LEAGUE**, member
1987 – 1988 **EASTMAN STUDENT ASSOCIATION**, Treasurer
1986 – 1987 **EASTMAN SCHOOL OF MUSIC**, Freshman Class President
1986 – present **INTERNATIONAL DOUBLE REED SOCIETY**, member

CURRICULUM VITAE

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.

***BIBLIOGRAPHY OF SOURCES
CONSULTED IN DEVELOPING THIS HANDBOOK***

1990 ASCUS Annual Job Search Handbook for Educators. Evanston, IL: Association for School, College and University Staffing, Inc., 1989.

Bolles, Richard Nelson. The 1990 What Color Is Your Parachute? San Francisco, CA: Ten Speed Press, 1990.

Janes, Jean. Résumé/Letter Writing for Conservatory Students. Oberlin, OH: Oberlin College Office of Career Planning and Placement, 1989.

Papolos, Janice. The Performing Artist's Handbook. Cincinnati, OH: Writers Digest Books, 1984.

Powell, Randall C. Career Planning Today. Dubuque, IA: Kendall/Hunt Publishing Co., 1981

Ulrich, Heinz. How to Prepare Your Own High-Intensity Résumé. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1983.

Uscher, Nancy. Your Own Way in Music. New York, NY: St. Martin's Press, 1990.

Wheeler, R., and Han, S. The Career Skills Publication Series. Boston, MA: Office of Career Planning and Alumni Relations, New England Conservatory, 1988.

Writing an Effective Résumé. Rochester, NY: Career Services and Placement Center, University of Rochester, 1990.

For further reading, please consult the Office of Career Planning and Placement library.