Tips for Writing Cover Letters

Overview

A cover letter, exactly as its name suggests, is an introductory letter that accompanies your resume. The goal of a cover letter is to frame the experience and skills an employer will find in your resume and make a compelling case for why you are a good match for the employer's stated needs. Writing a cover letter, like promoting a performance or project, challenges you to think critically about the unique value you have to offer. The added challenge of a cover letter is linking that value to the requirements of the position you are seeking.

In most cases, your cover letter is the first thing a prospective employer will see, so it is important to invest time tailoring the letter to the specific position. It's wonderful to have a "master version" of your cover letter with language you can use and adjust according to the position. That said, a successful cover letter has to be carefully crafted and personalized—it's easy to sense when an applicant has simply "cut and paste." Be prepared to heavily edit your letter or add new material to thoughtfully address the qualifications outlined in the job posting.

The more you know about the position and the hiring organization, the better you will be able to frame your experience to match an employer's needs. Spend time reviewing the job posting closely, peruse the organization's website, and collect information about the projects you would be contributing to, if known.

Once you have a clear sense of the job requirements and the mission of the organization, review your resume and think about which elements of your professional background most closely match the demands of the position you are applying for. A cover letter should ideally be kept to one page, which means you will likely only have space to cover 3-4 topics, skills or ideas. Before you start writing, list the broad topics/skills you want to address in the letter—this could include topics like “success teaching music in a variety of contexts,” “multi-genre artist,” or “creativity as an arts producer.” Having a broad outline in place will help you write with purpose.

Writing a clear and compelling cover letter is challenging and time consuming. It’s always advisable to enlist the help of a friend, family member or colleague—someone whose writing and editing skills you appreciate. The guidelines set forth in this handout will help you craft a solid, professional cover letter but you may wish to experiment with tone, format, and language. Using less formal language, offering personal reflections, or even telling a story can help set your letter apart. Although some employers may find these touches off-putting, it's not a bad idea to find small ways to infuse your writing with personality.

The sections that follow include: directions for formatting your letter; tips on writing clearly and convincingly in this format; and sample letters that you can use as templates for your work.
Tips on Bio Writing

A bio is an important piece to have in your marketing toolkit—you will use it to book performance opportunities, seek publicity for concerts, build your reputation as an artist, and connect with audiences. While your bio should include information about your most notable performances and achievements, it can be more than a mere list of facts. The best bios generally provide a more holistic view of an artist's life, creative motivations, and passions, both on and off stage. Writing your own bio is challenging—everyone struggles to strike the right tone and balance of detail—but you are also in the best position to create a dynamic portrait of your music and personality as an artist. This handout will help guide you through the process of writing a professional bio, no matter what stage in your career you may be. Every musician has interesting material that can be fashioned into a distinctive and compelling bio appropriate to the occasion and audience.

The Basics

- Your bio should present your most impressive credentials: venues where you've performed (the halls and their cities/states/countries), ensembles you've performed with, competitions, scholarships, or awards you have won, your range of repertoire, special projects, interesting hobbies, and where and with whom you have studied.

- Bios are written in the third person (use she/he, or your last name, etc.)

- It’s best to organize your bio according to topic rather than chronology. For example, if you wish to demonstrate that you are a multi-faceted artist, comfortable in a wide range of genres, you might dedicate each paragraph to a different area of your music making.

- Educational credentials are generally listed at the very end of the bio.

- If you have any reviews from critics or recommendations from notable artists describing your music or a particular performance, quote them (in the case of recommendations, make sure to request permission from the person who wrote it before using it in a bio).

Concert series and festivals often ask musicians for their bios to use in printed programs and for publicity purposes. Bios in programs give the audience a chance to get to know you, both as a person and professional musician, before you actually get on stage. Bios are also routinely used in booking performances. Musicians and/or their managers send bios to club managers or “presenters” (people who organize concert series or festivals), or include it as part of an electronic press kit, to try to interest them in booking the musicians. If you have an artist website, this is a great asset to include, generally on a sub-page of the site, or for download as part of your electronic press kit.

It’s typical for musicians to have more than one version of their bio—long and short, or one for booking performances and another for teaching. Keep in mind that publications and concert programs may have strict space requirements (they may request a one paragraph bio of no more
than 200 words). It’s helpful to have both a short and a long version of your bio to fit different situations, but you should ideally tailor and update your bio for each opportunity. Keep in mind the intended reader for the particular version you are creating. What a general audience member might want to read in a program will likely be different from what a grant panel would want to see as part of an application, or what a concert or festival presenter would want to read in considering hiring you for a performance. If you’re producing a bio to get bookings, the presenter is going to want to know what repertoire and programming you offer and what relevant performance experience you have. We recommend creating a “master document” that includes all the information you might possibly include in different versions of your bio. That way, when you need to fashion a new bio, you will have a large pool of language to draw from.

The challenge in writing a bio is to convey what is unique and special about you as a musician. You can consider including interesting or unusual repertoire, hobbies, collaborative projects, and future plans to make your bio stand out. You can also play with the formality of your language—while you may want a slightly more formal bio in your toolkit to supply for programs or to presenters, consider infusing a little more creativity and flare in the bio that you use for your website, of course, if you feel it would better represent your music, personality and/or specific project.

Your Bio in 6 Easy Steps

Instead of plunging in on a first draft, we’ve found that using this step-wise method can produce a tighter and more dynamic bio.

1. Start by making a ‘meta’ list of items you might include in your bio. It’s good to keep track of all your career-related accomplishments: where you’ve given performances, repertoire, projects, and awards. If you haven’t been keeping track, this will give you a reason to start. Keep this list saved on your computer so you can easily update it. Don’t simply rely on your resume for this list, since your bio should include items and info that may not necessarily show up on most resumes. List venues (name of hall, city, state, country) where you’ve performed, names of ensembles you’ve performed with, names of well-known artists you’ve collaborated with, festivals, scholarships, recordings, range of repertoire, premiers of works, your teachers, coaches, upcoming projects, etc. Add interesting personal information, such as why and how you became an early music aficionado, where you were born, unusual hobbies, or an interesting quirk such as you began composing for accordion at age three. If you have good quotes from reviews, use them. You can also use quotes from letters of recommendation as long as you have permission from the person you are quoting. Don’t worry about order, or writing sentences or paragraphs yet — just make your list as complete as possible.

2. Once you have a list of accomplishments, performances and personal information, take a stab at choosing the lead. Bios should grab the reader’s attention with the first sentence. You may have one particular item that stands out as a good lead or you may end up with 2 or 3 items that make a great grouping. Generally speaking, it’s best not to start with your educational credentials because it may give the reader the impression that you don’t have much professional experience. Instead, save all your educational listings (schools, degrees, teachers, coaches) for the end of your bio. In choosing your opening, think of your intended reader. You should also lead with the information that will be most relevant to the intended audience—for example, if you the bio you’re working on is for booking solo recitals, put your solo experience right up front.
3. After choosing the information you want to lead with, see what similar other items can be grouped together in following paragraphs (i.e. solo performances in one paragraph, chamber in another, upcoming projects in another, etc.)

4. Next, write a draft, dealing with one paragraph topic area at a time. For instance, if you have a grouping of contemporary music performances and premieres, work on a paragraph that concentrates on your commitment to and interest in new music. As you write sentences and then paragraphs, alternate referring to yourself by your full name, by last name, and by She/He. Any general statement or description of you should be backed up by specifics, such as “… has won top prizes in major US competitions, including first prize in the ABC competition and second prize in the XYZ competition,” or “… has performed recitals in New England and the Mid-West, on the ABC concert series in Cambridge, MA and the XYZ series in Chicago,” or “… with a wide repertoire ranging from Monteverdi to Haydn, Schumann and Harbison.”

Make sure that the sentences in one paragraph are logically linked together and that transitions from one paragraph to the next are smooth. If the previous paragraph discussed solo experience, then the next might start, “Also active as a collaborative artist, Jan Doe has performed with the ABC quartet and the XYZ trio at the 123 festival in Quebec.”

5. It can be useful to enlist the help of colleagues in writing your bio since people often feel self-conscious when speaking or writing about their own accomplishments. Once you’ve completed a draft, share it with fellow students, your teachers, and family members to collect their constructive criticism. It is typical for musicians to write 3 or 4 drafts before “finalizing” a bio. Remember, you will be continually updating your bio as your career progresses, so your bio, as well as your repertoire list and resume, are never finished documents — they’re always in flux.

6. Proofread. Proofread again, and get one or two fresh pair of eyes to proofread it again!

**Useful Phrases**

“Her recent recital [chamber music, orchestral, opera, etc.] performances include…”

“His 2004-05 season engagements include…”

“Ms. XYZ has appeared as a collaborative artist and chamber musician with renowned artists so-and-so and you-know-who.”

“Her primary studies were with So-and-So at the New England Conservatory. She has also worked with... or been coached by”

“... received his training at...” “... holds a Master's degree from...”

“... currently on the faculty at...”

*For gig marketing purposes:* If you are using your bio to market an ensemble for gigs, weddings, etc. keep in mind that not all of your readers will be familiar with the instrumentation of a brass or woodwind quintet or a piano trio. Also, your reader may make assumptions about the repertoire you perform or the general sound of your ensemble/music, so try to deliver a clear picture of the repertoire and the range of styles your ensemble can deliver.
Getting Inspiration

Before you sit down to draft your bio, take an hour or more to read the bios of artists you admire, or musicians who are at a similar stage in their careers. Ask yourself what stands out in the bio? Do you get a sense of what the person’s musical interests and passions are? Notice how the bio is structured—is the lead compelling or not? Are the topics of paragraphs clear? What about the order of the information? Does it make sense? What style of language or tone is conveyed—is it formal, informal, inviting, personal, quirky? This exercise is about getting a wide range of examples, approaches, and formats, not about comparing accomplishments. A long list of achievements doesn't necessarily make an interesting bio. When you are perusing, think about which pieces of information, phrases, or descriptions leave an impression, and jot them down to help inform your writing. Below are a few examples to jumpstart your thinking:

Miki Sophia-Cloud, Member of A Far Cry

Always on an adventure, violinist Miki-Sophia Cloud indulges her musical wanderlust with an itinerary that is constantly challenging, varied, and fresh. As a soloist, she has appeared at the Kennedy Center and Boston Symphony Hall, the Salzburg Mozarteum, and on National Public Radio. Recent performances include Barber’s Violin Concerto under Maestro Peter Oundjian, Berio duets with Ani and Ida Kavafian at Lincoln Center, Bach’s Concerto for Two Violins with Curtis Macomber, and a debut at the 2009 Bang on a Can Marathon in New York City. Always a passionate chamber musician, Miki was recently appointed the new violinist for the North Country Chamber Players, the first appointment of the group’s “new generation” of members. Her drive to support talented young composers has led Miki to give frequent premieres and performances of new works, several of which have been written for her. Outside the purely classical realm, she also performs with the free jazz/art rock nonet “Your Bad Self” and is known to shed some bluegrass fiddle from time to time.

A graduate of Harvard College, where she earned a double degree in English Literature and Music, Miki was awarded the George Peabody Gardner fellowship upon graduation, which granted her the opportunity to study at the University for Music and Performing Arts in Vienna with Philharmonic Concertmaster Rainer Küchl. Miki completed her master’s studies with Ani Kavafian at the Yale School of Music, where she won first prize in the Concerto Competition and served as a concertmaster of the Yale Philharmonia. She is currently a doctoral candidate under Miriam Fried at the New England Conservatory of Music. The lone crier residing in Cambridge, Miki happily tinkers in the kitchen whenever at home, feeding her gracious husband and friends all of her experiments.

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Michael Dahlberg, Cellist

Michael Dahlberg is an engaging performer and educator in the Boston area. After graduating from New England Conservatory in May, 2011 where he studied with Yeesun Kim of the Borromeo Quartet, he has explored music as a community-building tool, maintained a regular performance schedule and a private studio.

During the 2011/2012 season, Dahlberg became the cellist of the Boston Public Quartet,
performing across New England. In addition to the role as a professional string quartet, the group is also a team of teaching artists and co-organizers of the non-profit musiConnects, providing the communities of Mattapan and Roslindale with access to holistic music instruction, forums for creative collaboration and free performances.

An active freelance cellist in Boston, Dahlberg plays regularly with the Boston Philharmonic and Discovery Ensemble. This summer will be his fourth at the Tanglewood Music Center where he was awarded the Karl Zeise Memorial Cello Award (2009) and featured in contemporary chamber works as a New Fromm Player (2011/12).

Recent projects emphasize the layered nature of Dahlberg's early career. These range from collaborations with composers such as Oliver Knussen, Charles Wuorinen and John Zorn to shows with the Mark Morris Dance Group and the Laura Grill Band. He has held leading positions as Mentor in the inaugural class of Arts Leaders at From the Top's "Center for the Development of Arts Leaders," faculty at the Community Music Center of Boston and guest teaching artist for the 7th annual Panama Jazz Festival. With the aid of an entrepreneurial grant from New England Conservatory in the spring of 2011, Dahlberg founded the "LilyPad Quartet" project, which aimed to refocus classical music performance on the relationship between artist and audience as people.

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**Laura Grill Band**

It's jump jazz, it's barroom rock, it's chamber folk, and it's downright infectious." *Boston Globe*

“There’s a moment or two on Never Before that make Norah Jones look crude and belligerent by comparison." *Weekly Dig*

Born and raised outside of Chicago, Laura grew up with an appetite for picking up instruments...and the inability to put them down. In seemingly no time this translated to a personal investment in the study and creation of new music. Laura traded the heartland for the coast and moved to Boston in 2008. In the company of Crooked Still, Joy Kills Sorrow and Sarah Jarosz, Grill found her voice at the New England Conservatory.

Amongst the crowd of conservatory musicians Laura assembled her eclectic band of Tucker Antell (Clarinet, Flute, Saxophone), Matt Consul (Viola, Violin, Mandolin) and Brad Barrett (Bass, Cello).

Although clearly infused with jazz and classical sensibilities the Laura Grill Band sound is undeniably folk. Reflective lyrics are combined with tastes of chamber music, improvisation and four part harmonies to create a sound that is uncatalogued. "Never Before," the debut album from the Laura Grill Band, was released to much acclaim on June 23rd. The collection of intimate songs was recorded one-hundred percent live in a picturesque snowy cabin in New Hampshire.
Tips for Writing Teaching Resumes

Every entrepreneurial musician should have an effective, well-written resume in her arsenal. Most musicians have several resumes: for performance, teaching, and arts administration. Each resume should be geared specifically for that type of work, and further tailored to the particular position for which you are applying. This handout is designed to guide those applying for teaching and teaching artist positions.

The Basics

- **Less is more.** The purpose of a resume is to get you an interview. Your resume doesn’t need to list everything you’ve ever done—be discriminating and focus on your most pertinent experience, accomplishments, and skills. You should strive to keep your resume to 1-2 pages, but if you are further along in your career, you may need more space to accommodate your relevant work experience.

- **Always keep the employer’s needs in mind.** Study the job description carefully. Then adapt your resume to speak to the position’s specific responsibilities and qualifications.

- **Aim for simplicity.** Statistics show that employers spend less than 10 seconds scanning a resume. The format should allow the reader to take in your most important credentials at a glance. Formatting, though tedious, is very important in creating a clear hierarchy of information that will allow an employer to easily locate the information he/she is most interested in.

The Content

- **Divide your information into categories** and use bold, underline or caps to set them off. Typical categories for teaching resumes are:

<table>
<thead>
<tr>
<th>Teaching Experience</th>
<th>Education</th>
<th>Community Outreach</th>
</tr>
</thead>
<tbody>
<tr>
<td>Selected Performance Experience</td>
<td>Additional Training</td>
<td>Workshops &amp; Masterclasses</td>
</tr>
<tr>
<td>Relevant Experience</td>
<td>Honors and Awards</td>
<td></td>
</tr>
</tbody>
</table>

- **Teaching experience can incorporate a wide range of activities.** If you have led workshops, clinics or masterclasses, you can list this under your teaching experience section. To keep the information organized and easy to scan, you may want to create a sub-section or even a separate section to reflect this type of episodic teaching.

- **If you have experience in community outreach and performance,** you may want to create a separate section to highlight this work. In this category, you can include volunteer performances you have organized in community settings such as schools, community centers, parks, libraries, etc. It’s important to demonstrate how this experience has helped you develop skills relevant to the teaching position you are applying for. Focusing on program design, partnership development, public speaking and community building are all great ways to show how this experience is an asset to your teaching.
The Portfolio Career: Tips for Gigging and Freelancing

INTRODUCTION

Many musicians draw some or all of their income from semi-regular freelance work, ranging from performances with regional orchestras and theaters to church choirs and private functions. According to a study done by the U.S. Census Bureau and the National Endowment for the Arts (Artists in the Workplace, 2008), 44% of professional musicians in the U.S. are self-employed. This handout will offer an overview of the most common areas of freelance work for musicians and cover best practices for building a strong network of contacts and a steady stream of income. The categories of work detailed in this handout are by no means exhaustive and we encourage you to think creatively about how your skills as a musician could be utilized in other fields and/or projects. The Future of Music Coalition is a great resource for exploring different types of freelance work in greater depth. Their income stream index, financial case studies, and research reports provide valuable qualitative and quantitative data to help you envision how you might create a viable and flexible portfolio career.

It's important to note that each freelance community brings its own opportunities and challenges. The first step is to investigate the nature and culture of the freelance market you are hoping to enter by speaking with colleagues who are active in the area you currently live in or would ideally like to settle. Remember that even established artists need to sustain and grow a robust network of collaborators and potential subs—they can also benefit from your exchange. Most freelance musicians are happy to share their industry knowledge and enjoy meeting new artists who can complement and support the work that they do. The work of building a strong professional network and maintaining positive working relationships will be a common thread throughout this handout—-it is central to building a diverse and long-lasting freelance career, no matter your instrument, discipline, or geographic location.

MAJOR CATEGORIES OF FREELANCE WORK FOR MUSICIANS

Orchestra

While the major North American orchestras have relatively few openings and lengthy, competitive audition processes, there are many alternatives for classical instrumentalists who are interested in pursuing freelance orchestral work. There are hundreds of professional and semi-professional regional orchestras across the country that rely on freelance musicians to support their seasons, which can range from as few as 4 to over 20 performances a year. These orchestras hold regular auditions and musicians who live in
close proximity to several regional orchestras often travel between cities and sometimes across state lines to piece together steady performance work with several organizations. If you are interested in investigating opportunities available in your area, there are several organizations that offer audition information and other resources regarding regional orchestras across the country:

- **Regional Orchestral Players Association (ROPA), [www.ropaweb.org](http://www.ropaweb.org):** ROPA represents over 80 orchestras and 6,000 musicians in North America. Their website offers information about member orchestras in your geographic area and provides resources for musicians to ensure fair working conditions.

- **International Conference of Symphony and Opera Musicians (ICSOM), [www.icsom.org](http://www.icsom.org):** ICSOM represents over 4,000 musicians from 51 major symphony orchestras throughout the United States, and is a Players’ Conference of the American Federation of Musicians. Their website offers profiles of member orchestras and publishes a regular newsletter with pertinent news about the orchestral field.

- **League of American Orchestras, [www.americanorchestras.org](http://www.americanorchestras.org):** The League of American Orchestras is the only national organization that works to promote the health of North American orchestras through advocacy and leadership development for musicians and managers. In addition to sponsoring regular conferences and training programs, the League has an online resource center and publishes the quarterly publication Symphony Magazine.

- **The International Musician, [www.internationalmusician.org](http://www.internationalmusician.org):** The International Musician is the official journal of the American Federation of Musicians in the United States and Canada, and has regular listings for professional orchestral auditions across the country. Most conservatory libraries have subscriptions (print or online) to International Musician and you can access this information for free as a student or alum.

All major professional orchestras and many regional ensembles have formal substitute lists in the event that a full time musician is sick or needs to take a leave of absence. In order to join a substitute list, you will likely have to take an audition, though it may not be as formal or rigorous as a full seat audition. This can be a great way to get your foot in the door with a particular ensemble and build connections with more established musicians in your area. You can also reach out to established orchestral players in the area to request a lesson or informal audition. This is a great way to introduce yourself to key players and begin to build your reputation in the professional community. Remember that both contractors and instrumentalists need a good, up-to-date list of subs. People are always moving in and out of town, moving onto other jobs. When approaching a more established artist in the community—ask yourself the question: what is this person’s need, and how can I help fill it?
In addition to regional orchestras, there are many local opera and ballet companies that employ full orchestras or smaller ensembles to accompany their productions. There are several companies that employ full time orchestras, such as the Metropolitan Opera and the Lyric Opera of Chicago, and these ensembles require a rigorous audition process much like the major North American symphony orchestras. There are many more regional companies that have smaller seasons and may contract musicians through a music director or a less formal audition process. To explore opportunities in this area, it’s best to simply research which companies are active in a given geographic location and look-up the audition schedule and process for the upcoming season.

Finally, there is a growing body of start-up, independent, and musician-run ensembles that have very active performance seasons and need regular substitutes or new members. Examples include The Knights, International Contemporary Ensemble, A Far Cry, and the Boston Modern Orchestra Project—full orchestras or flexible chamber orchestras that perform both nationally and internationally. These types of ensembles tend to hire substitutes that have worked with members of the group in other settings or capacities. In this case, building relationships with preexisting members of the ensemble is often the best way to get your foot in the door.

**Theater**

There are many levels of freelance theater work, from the Broadway theaters in New York, to professional regional companies, and community-run programs. While there has been some attrition over the years, Broadway shows in New York still provide sought after and well-compensated work for freelance musicians. The hiring for Broadway shows, and for the top tier companies in other cities, is generally managed by local contractors—musicians who have extensive experience in theater freelancing and are trusted by particular venues or directors. These contractors are tasked with hiring an ensemble of union musicians who can meet the demands of the job. Each musician that is hired for a show is asked to provide a list of potential substitutes, who may shadow or periodically fill-in over the course of a show’s run. Subbing for a show is one of the most common ways that musicians break into the Broadway freelance scene. For touring productions, there may be a core group of musicians selected to travel with the show, or there may be local ensembles that are contracted for each city on the tour. The hiring practices for touring shows vary greatly depending on the type of show and the size of the ensemble.

Many off-Broadway and independent theater companies also employ musicians to accompany their productions, which may run for one weekend or for an entire season. In some cases, the theater companies will employ a core, flexible group of musicians to accompany all of their productions, events and educational programs. In other cases, musicians will be hired for specific productions. In both cases, hiring is generally managed by an in-house music director or a trusted contractor. While it is relatively rare to have open auditions for these types of productions, there are some theater companies that like to audition new musicians for each production.
Finally, there are many semi-professional and community theater companies that employ musicians to accompany dress rehearsals and final performances. These opportunities tend to be lower paying, but can be a good way to build experience and contacts. Again, hiring is typically done by a music director.

**Private Function Gigging**

Depending on your instrument, private events such as weddings, funerals, corporate functions and fundraisers can represent a large potential source of freelance income. There are many niches within this market—the first step is to figure out where there is the most demand for your particular skill-set and who are the active contractors/freelancers in your area.

The private function market is partially controlled by trusted contractors who have made strong inroads within particular communities. Active contractors are given general parameters by an employer (budget, length of event, musical style, etc.), which they use to subcontract a band or ensemble for an event. Contractors generally keep a roster of trusted musicians and hire for events based on who has the best skill-set/repertoire for an event, and of course, who can confirm their availability.

Depending on your instrument and your primary genre(s), you may be expected to have memorized repertoire or your own book of arrangements. Again, this information can be gleaned over time from speaking with, or better yet, sharing a gig with veteran freelancers who are active in different parts of the scene. Depending on your geographic location, owning a car, or having regular access to one, can make a big difference in how often you get calls. Contractors often prefer musicians who can easily travel to gigs and transport gear/other musicians to an event.

There are also many companies and agencies that provide music services for events. These companies or bands tend to have a core membership, but often need substitutes or additional musicians for larger scale events. Bands will often hold auditions for new members, which can be a great opportunity to quickly step into regular private function work. A great way to find out about these companies is to peruse wedding guides for your area, or look up approved vendor lists for popular wedding venues. This will help you create a short list of some of the more active, established companies/bands in your region so that you can orient your outreach.

It is also possible to build regular private-function work independently of contractors and agencies. For example, many organists or vocalists who are active church freelancers can pick up additional work performing at religious wedding ceremonies. It’s important to always investigate the unwritten rules that govern your area of the freelance market. In this example, the staff organist at the church where the wedding is taking place should have first right of refusal for the gig. These types of professional courtesies are important to be aware of.
Finally, many conservatories and music departments also have active referral services that connect local employers with student musicians. If this type of program is available at your school, it can be a great way to build experience, a network of collaborators, and a list of happy customers who can provide referrals for you.

**Church and Choral**

Particularly for vocalists, organists and pianists, church services can represent a regular source of freelance income. For vocalists, there are three primary categories of freelance church performance work:

- **Professional Choir Member**: Many churches employ a fully professional choir, with 12-15 members. These choirs rehearse throughout the week (1-3 times) and accompany Sunday and holiday services. While there is a fairly wide range based on the church and geographic location, the pay scale for professional choir members is generally $55-80 per call (rehearsal or service).

- **Section Leader**: While some churches have large budgets to hire fully professional choirs, many more churches have volunteer choirs that are supported by professional section leaders. These choirs generally have one rehearsal per week and sing on Sunday and for holiday services. In some cases, section leaders also coach volunteer members in rehearsals. The pay scale for section leaders can range anywhere from $30-$100 per service, with an additional fee for mid-week rehearsals.

- **Cantor**: Catholic churches in particular tend to hire solo cantors to lead Sunday Mass and other holiday services. For vocalists who are already familiar with the Catholic Mass, this may be the easiest and highest-paying type of church performance work you can secure. The pay scale for a cantor ranges from $100-$150 per service.

While some churches post open positions for choir members, section leaders or cantors, it is much more common for church music directors to select new musicians through referral. If you are interested in breaking into this line of work, the best way to do so is to reach out directly to a music director to request an informal audition. Church music directors are generally looking for vocalists who know the service liturgy or are familiar with popular hymns and have very strong sight reading skills. You can also reach out to musicians who are active in the church scene to let them know that you are available and interested in subbing. While church music directors tend to have established substitute lists, some communities ask the musicians to find their own subs. Another great way to break into this scene is to volunteer with a well-established community choir--this will allow you to expand your choral repertoire and build relationships with key directors and section leaders in the community.
Many church communities also hire organists, pianists, small ensembles or even a full orchestra to accompany Sunday or holiday services. While it is more common for a church to hire a staff pianist or organist, some communities with large budgets and a focus on devotional music will regularly hire large ensembles to accompany their choirs or cantors. Again, this hiring is managed by the church’s music director and is often done through referrals. There are also many synagogues that hire cantors and instrumentalists to lead Saturday and holiday services. If you are familiar with Jewish liturgy and have facility with Hebrew, this can also be a great avenue for potential freelance employment.

There are also many professional choirs across the country that are not affiliated with church communities, but draw vocalists who are experienced in devotional repertoire. Some of the most well-known examples include Handel and Haydn Society, Lorelei Ensemble, Tucson Chamber Artists, the Cantus Vocal Ensemble, the Skylark Vocal Ensemble and Chanticleer. These ensembles generally hire local musicians by audition, but many will also hire musicians from other regions who are well trusted and respected.

**Pop and Rock**

There are two main categories of pop and rock freelance work: shows with major commercial artists and gigs organized by independent artists/singer-songwriters. The former is largely controlled by contractors who are trusted by large venues or the artists themselves. This type of work is also generally restricted to union musicians. Contractors are looking for musicians who have the right skill-set and “look” for the job. You should be prepared to wear latex and stilettos. Again, making connections with local artists who have played these kinds of shows is the best way to find out who the main contractors are.

Independent singer-songwriters often look for musicians to complement their live performances and recording projects. These types of gigs may not pay very well, but they can lead to touring or more regular or better-paying work. The best way to break into this world is to attend shows of artists you like and find a way to connect either at the show or as a follow-up.

**Studio and Recording**

Studio performance work encompasses a range of freelance activities, including TV, film and new recordings. While there are some live TV performance opportunities (e.g. Saturday Night Live and other late-night shows), much of the work in this category is for commercials. These jobs are largely controlled by union contractors.

While some film recording work has been replaced by digital instrument libraries, there are still opportunities to record scores for commercial, independent and documentaries films. In the case of independent or small-budget films, these jobs are generally contracted out directly through the film score composer. With large-budget commercial films, this work may be contracted through the studio/film’s music director.
Finally, there is still a regular stream of recording work for new albums, ranging from self-produced to large-budget commercial projects. Work on big-budget commercial albums is generally managed by union contractors, while job offers for small/independent albums are most likely to come through preexisting relationships. Recording studios and engineers often have lists of musicians that they can recommend to their clients. Particularly with independent albums, the parameters for pay and time investment can be opaque. It’s important to ask a lot of questions about what will be expected and negotiate a fair fee based on the time and preparation that’s required. More on this topic is in the best practices section on negotiation.

**BEST PRACTICES**

While there are distinct cultures and norms within each area of the freelance market, there are basic professional practices that will help you find success no matter what type of freelance work you are pursuing. Below, you will find a brief overview of industry best practices--some will be intuitive and others may feel less so.

**Networking**

Much of the freelance performance world runs on relationships: with clients, contractors, fellow artists, administrators, producers and more. There is a tremendous amount of fluidity between the musicians you may collaborate with in other settings and the musicians you will interact with for freelance performance work. Musicians are always “at work.” Every gig, concert, or post-concert hang is an opportunity to make a new connection or strengthen a professional relationship.

Being a good member of your artistic community and making an effort to sustain relationships with musicians in your area will naturally lead to more freelance performance opportunities. This means supporting colleagues by attending their performances, recommending fellow musicians for opportunities when you are unavailable and staying in touch with people both online and in person. This is also how you will find out about market rates, active contractors, who to work with and who to avoid, and what the expectations are for different sectors of the market. Effective networking really boils down to being an active, contributing member of your artistic community.

**Communication**

One of the most the central ingredients for building an active freelance career is clear, prompt and professional communication. At a time when rapid electronic communication is the norm, contractors and clients alike will expect a fairly quick turn-around time for email correspondence. Simply put, stay on top of email and phone messages. When you do respond, make sure you’re providing all of the information that’s requested, and responding in a tone that is professional. If you can’t accept a gig, leave the door open for future opportunities by expressing gratitude and enthusiasm. As a gesture of goodwill, you may also offer to recommend other musicians for the job.
Once you have secured a gig, the way that you communicate and interact with your colleagues during rehearsals, performances or private events goes a long way in building a strong reputation as a freelancer. Being prompt, prepared and positive will get you the next gig. Being easy to work with is as important as playing well. Playing well and being easy to work with is a golden combination.

**Negotiation**

You’ve probably heard the advice: *say yes to everything when you’re starting out!* Yes, you should accept most gigs and remain open to a wide-range of opportunities. You never know what an opportunity may lead to. However, saying yes automatically and indiscriminately is a dangerous professional practice that can lead to low-pay, long hours, and high stress. Contractors and employers want to know two things: can you meet the demands of the job, and are you available. You need a lot more information to figure out whether you should accept a gig:

- How much does it pay?
- How many rehearsals are there?
- Where will the rehearsals and/or performances take place?
- How long is the performance?
- If applicable, what is the repertoire?

Once you have all of the facts, you can make a more informed decision about whether a gig is worth your time. Here are a few questions to ask yourself:

- Based on the number of hours required (active time, preparation and travel), is the pay reasonable?
- In order to make this call, you need to have a sense of what the existing range is for the kind of work you are being offered. Don’t be afraid to ask colleagues what they earn for different types of freelance jobs. This will give you a place to start.
- What other factors would make you feel that this gig was worth your investment (new connections, experience, etc.)?
- What other work would you have to give up or shift around in order to make the time investment required?

Here are a few tips for navigating fee negotiation:

- If you can, have the client, contractor or employer name their fee up front. That way, you have a sense of what their budget is for a particular job, and can negotiate up. In many cases, the client will offer this without being asked; contractors will typically do likewise.
- Lead with enthusiasm, and then ask for you what you need. Andrew Simonet, in his book *Making Your Life as an Artist* shares the following lucid advice about negotiation: “negotiating is wonderful. And everyone does it except artists.”
Negotiation does not mean haggling stingily over every last dollar. It means finding agreements that help both sides reach a common goal. I always lead with excitement about the opportunity. ‘I'm really thrilled about this residency…’ and then I use one of my favorite phrases: ‘And here’s what will make it possible for me…’ or ‘Here’s what will make it easy for me to say yes…”

- If there is no wiggle room for the fee, try to negotiate on time (number of rehearsals, length of engagement) or other extras such as travel or food.
- If you have to name a fee, it should be higher than what you would ideally like to get paid. This will leave room for negotiation and a comfortable ‘meeting in the middle.’
- Practice saying no graciously. Have language ready for declining a job that will still leave the door open for future collaboration. Here are a couple phrases you might use:
  - “I can’t commit to this with my current work load but I would love to stay in touch and find a way to work together in the future.”
  - “Thanks for thinking of me. Unfortunately, I not available to do this, but I would be happy to share names of colleagues who could be a good fit.”

As with any new skill, you’ll make mistakes, and you’ll get better with time and practice. To summarize, here are three A’s to keep in mind as you navigate job and fee negotiation:

- **Ask** questions
- **Advocate** for the value of your services
- Do it with a positive **attitude** and a sense of shared interest

**Writing and Reviewing Contracts**

If you are serving as a contractor for a gig, you will most likely have to supply a contract to the client or employer. This is critically important--don’t rely on verbal agreements alone. Follow up with a brief contract that outlines the parameters of the job: time, fee, travel arrangements, cancellation policies, deposits, etc. See the appendix for a sample contract that you can adapt for your usage.

As a freelancer, you will also be asked to regularly sign letters of agreement and contracts for one-time and ongoing work. First, make sure that the contract reflects the verbal agreements you made when you accepted the position. If you are unsure about an aspect of the contract, or feel that there are missing protections, ask questions! You can be in touch directly with the employer to clarify your questions. You can also send the contract to a trusted friend who either has a legal background or is experienced with drafting musician contracts.

**Promotional Materials**

Depending on what kind of freelance work you are pursuing, you may be asked to supply the following materials to a potential client, contractor or employer:
• Performance resume: you should have a concise one-page performance resume on hand for auditions
• Short and long bio: for a residency, a concert series, etc.
• Headshot: if you are pursuing TV or Broadway work, you may be asked to supply a headshot
• Work samples: audio or video on your website
• Client references, for private function work

Try to keep these materials up-to-date so that when an opportunity knocks, you can respond quickly with a polished resume, bio, or work sample. For guidance on how to create these materials, see our handouts on resumes, bios, and web presence for musicians.

**The Union**

Depending on the type of freelance work you are hoping to pursue, it may make sense for you to join the local chapter of the musician's union. For example, a lot of theater and orchestral freelance work is available exclusively to union members. If you are a member of the union, it does not prevent you from taking non-union jobs (private functions, regional orchestras and theaters, private teaching, etc.), which is a common misconception that prevents many musicians from joining. In addition to job access and secure pay-scale, you may also enjoy other benefits, including access to more affordable healthcare, the AFM's pension fund, and liability insurance. Union membership can also help you build your professional network. For example, many local chapters hold regular events where musicians who have recently relocated can play for and connect with active contractors. The membership fee is fairly low—$250 per year—and is fully tax deductible.

**Financial Management**

As a self-employed musician, good financial record keeping is essential, both for your own budgeting and for tax purposes. Many of the expenses you incur as a freelance musician—travel, home office, instrument care, etc.—can be deducted as a business expense and lower your overall tax obligation. It is absolutely critical to claim your freelance income, even in situations where your employer will not, so that you have a steady, ongoing record of earning. This track record is crucial for obtaining a loan to purchase a car, a home, or to finance a new business. It is recommended to find a good accountant in your area who has experience with musician wages and deductions—the cost of hiring an accountant to do your taxes can also be deducted and can result in significant savings. See our handout on financial management for more information about navigating taxes as a self-employed musician.
Sample Contract

__________, herein referred to as “the artist” agrees to perform for
__________, herein referred to as “the client” on __________
from __________ to __________ at __________
Agreements
1. The artist(s) agrees to arrive no later than __________.
2. The client agrees to pay the artist(s) $ ________ per hour, per person for playing time/
time on site, and $ ________ per musician for every 15 min. overtime.
3. The client agrees to pay the artist(s) $ ________ for travel and/or materials and/or
preparation.
4. The total fee due is $ ________.
5. A non-refundable deposit of $ ________ is due by ________.
6. The full balance is due on the day of performance.
7. There will be 3 performers, each to be paid separately by personal check or cash.
8. For outdoor events, musicians must have covering or complete protective shade from
extreme sunlight and rain in all cases. In the event of rain during any part of an event, the
musicians reserve the right to stop, pack up, and move indoors to avoid damage to
instruments, music, and other equipment.
Notes:
By executing this contract as client or artist, the person executing said contract, either
individually or as an agent or representative, has the authority to enter into this agreement,
and should he or she not have such authority, he or she personally accepts and assumes full
responsibility and liability under the terms of this contract. In the event of a scheduling
conflict or unexpected obligation (prior to the event day), where one or all of the musicians
cannot perform, it will be the responsibility of the artist to present a qualified substitute(s),
to uphold the terms of the contract.

The agreement of the musicians to perform is subject to proven detention by sickness,
accidents, acts of nature or other legitimate conditions beyond their control.

Signed______________________________ Date__________
Client signature

Signed______________________________ Date__________
Artist signature
Opportunities Abroad

If you are thinking about studying abroad, the first thing is to determine which country(s), schools, and teacher(s) to consider. Ask your teachers and fellow students for recommendations or consult international music school directories to explore your options.

Once you have a list of possible teachers, write to them via email to say that you are potentially interested in studying with them and would like an in-person or pre-recorded audition. You may need help translating the letter; ask your language arts faculty or an international student for assistance.

Before considering a year of study with a teacher you do not know, you may want to arrange to travel to the country between semesters, or on vacation and have several lessons with any prospective teachers. You want to find a good match. Once a teacher has agreed to take you as a student, you can ask for letters of recommendation from that teacher to help you in applying for any grants or scholarships.

The following is a general reference list of grant programs and technical assistance resources for music study, research and project work abroad. Check carefully the entries below—some organizations sponsor more than one program. Guidelines and deadlines change frequently—contact the specific program offices for more information on the opportunities listed below.

Most grant applications require a proposal statement (how you would use the grant) and background information in the form of a personal statement or resume. The most successful applications are the ones that detail a concrete plan: a teacher, a school, and your specific repertoire, research or goals for the time spent abroad. See our handout “Grantwriting for Artists” for tips on how to craft a compelling project proposal.

There are several grant programs that cover study in many countries: Fulbright, Rotary (both are for study in all fields in nearly any country in the world), and the Frank Huntington Beebe grant for music study in Europe. Otherwise, there are grants for study in specific countries, such as the Harriet Hale Woolley Scholarship, which is just for music and art studies in Paris.

You will need to write or call the grant organization to get a current application. Make sure you understand all the eligibility requirements (e.g., some require that you be enrolled in a school, some require that you already have a Bachelor's degree). Some grants provide money for room, board, travel, and a small stipend for living expenses, but the amounts vary from program to program. Make sure you have realistic information on what your expenses will be to live and study in the country that interests you.
Country/Location Specific Programs:

**Asia**

*Fellowship Programs*
American Institute of Indian Studies
1130 E 59th St
Chicago, IL 60637
[www.indiastudies.org](http://www.indiastudies.org)

Program: Senior Performing and Creative Arts Fellowships for study in India (4-9 months).
General Fellowships are awarded to academic specialists in Indian studies for periods of research in India. All fields of study considered.

Graduate and Post-Graduate Fellowships
American Center of Oriental Research
656 Beacon St, 5th floor
Boston, MA 02215-2010
[www.bu.edu/acor](http://www.bu.edu/acor)

Program: Various fellowships for graduate students and scholars for research in Jordan and the surrounding area. Student status and degree requirements apply.

Graduate School Grants
Academy of Korean Studies
110 Haogogae-gil, Bundang-gu, Seongnam-si, Gyeonggi-do, 463-791
Republic of Korea

Program: Grant for research or graduate and post-graduate study in a range of fields, including music; most grants include tuition, housing, registration fees, stipend. Must take language tests, if not passed, student may be admitted on a probationary basis.

*Lady Davis Fellowship Trust*
Hebrew University, Givat Ram
Jerusalem 91904 ISRAEL
[http://ldft.huji.ac.il](http://ldft.huji.ac.il)

Program: Fellowships for graduate or postdoctoral students, and for visiting professorships. Fellowships allow scholars of various disciplines to engage in research at either Hebrew University in Israel. Disciplines include the humanities.

*Research Grants*
Center for Chinese Studies
20 Chungshan South Road
Taipei, Taiwan 10001, R.O.C.

Program: Research grants (3 months to a year) for scholars in the field of Chinese studies, including cultural studies/music. Includes travel to Taipei and a stipend.

*Japan Foundation*
Research Fellowships
152 W 57th St, 39th Floor
New York, NY 10019
[www.jfny.org](http://www.jfny.org)

Program: In order to promote Japanese Studies, this program provides support to outstanding scholars in the field by offering the opportunity to conduct research in Japan. Areas of research include music.

*The Japan-US Friendship Commission*
US/Japan Creative Artists Residency
1201 15th St. NW, Suite 330
Washington, DC 20005
[www.jusfc.gov](http://www.jusfc.gov)

Program: Creative Artists’ Program provides five-month residencies in Japan for five individual artists in any discipline. Artists work on an individual project i.e. the creation of new work or pursuit of their individual artistic goals.

**Europe**

*Rome Prize Fellowship*
American Academy in Rome
7 E 60th St
New York, NY 10022-1001
[www.aarome.org](http://www.aarome.org)

Program: Applicants for 11-month Rome Prize fellowships in musical composition must hold a bachelor’s degree in music, musical composition or its equivalent. 11-month fellowship recipients receive a stipend of $25,000.

*Fellowships and Grants*
American Scandinavian Foundation
58 Park Ave
New York, NY 10016
[www.amscan.org](http://www.amscan.org)

Program: Fellowships/grants awarded to individuals/institutions for creative work in Scandinavia; preference given to candidates who have not previously lived or studied in Scandinavia. Average amount awarded: $3,000 - $18,000 to individuals. Countries included: Denmark, Finland, Iceland, Norway, Sweden.
The Ansbacher Fellowship for Young Conductors
The American Austrian Foundation
150 East 42nd Street
32nd Floor, Room 32.48 A
New York, NY 10017, USA
www.aaf-online.org
Program: Fellowship provides young and promising conductors from the United States the opportunity to attend rehearsals at the Salzburg Music Festival for up to four weeks.

Scholarship Programs
Alexander S. Onassis Public Benefit Foundation
56, Amalias Ave. 10558 Athens – Greece
www.onassis.gr/en
Program: Grants and scholarships for research, study, and artistic endeavor within Greece.

Austro-American Association Scholarship
Austro-American Association of Boston, Inc. 67 Bridle Path
Sudbury, MA 01776
www.austria-boston.org
Program: Award of $1,500 for students or junior faculty members for scholarly research or creative work related to Austrian culture; grant may be for travel or for other costs related to research or publication.

Belgian American Educational Foundation, Inc.
195 Church St
New Haven, CT 06510
www.baef.be
Program: Fellowships for advanced studies at one of the Belgian universities or institutions of higher learning. Applicant may be nominated by the dean of the graduate/professional school of his/her university.

Chateaubriand Fellowship
Embassy of France
Office for Science and Technology
4101 Reservoir Rd NW
Washington, DC 20007-2176
www.frenchculture.org
Program: The Chateaubriand Fellowship is a grant offered by the Embassy of France in the US. For doctorate students of the humanities enrolled in American universities and post-doctorates to conduct research in France for up to 12 months. Recipients receive a stipend, a round trip ticket to France and health insurance.

CMA/FACE French-American Jazz Exchange
Chamber Music America
305 Seventh Avenue
New York, NY 10001
www.facecouncil.org/jazz
Program: Supports collaborations of French and U.S. jazz artists (citizens or legal residents of their respective countries) that take place in one or both countries. A partnership program with the French American Cultural Exchange (FACE) and the French Embassy

Music Fellowships
Camargo Foundation
1 Ave Jermini
13260 Cassis, FRANCE
www.camargofoundation.org
Program: One semester of residence in Cassis on south coast of France; for scholarly pursuit of French-related projects. Up to five musical fellowships per year. Applicants must be college faculty, secondary school teachers, graduate students ABD, or musicians/artists.

Grants for Venetian Research
Gladys Krieble Delmas Foundation
521 Fifth Ave, Suite 1612
New York, NY 10175-1699
www.delmas.org
Program: The Foundation awards grants (pre-doctoral and postdoctoral) for travel to and residence in Venice and the Veneto. These grants are made to individuals to support historical research on Venice and the former Venetian empire and the study of contemporary Venice.

Gilbert Chinard Scholarships
Institut Français d’Amérique
234 Dey Hall CB# 3170
The University of North Carolina
Chapel Hill, NC 27599-3170
http://institut.unc.edu
Program: Four $1500 awards for maintenance (not travel) during research in France for a period of at least one month. History/Musicology students are eligible.

Harriet Hale Woolley Scholarships
Fondation des Etats-Unis
15 blvd Jourdan
75690 Paris cedex 14, FRANCE
Web: www.harriet-hale-woolley.com
Program: 4 awards yearly for American artists and musicians pursuing studies in Paris. Musicologists are not eligible. Applicants must
possess American citizenship and must be between 21 and 35 years of age. Stipend and studio provided.

**Harvard Center for Italian Renaissance Studies**  
Villa I Tatti – University Place  
124 Mount Auburn St  
Cambridge, MA 02138  
[http://itatti.harvard.edu](http://itatti.harvard.edu)  
Program: Postdoc fellowships in any aspect of the Italian Renaissance for study residencies of up to one year in Florence.

**Study Scholarships for Musicians**  
German Academic Exchange Service/DAAD  
871 United Nations Plaza  
New York, NY 10017  
[www.daad.org](http://www.daad.org)  
Program: Provides support for young musicians and Musicologists to conduct research and/or study in Germany. Grants include living expenses, travel, health insurance, stipend, German courses.

**IES Abroad Vienna Music Program**  
IES Abroad  
33 N. LaSalle Street, 15th Floor  
Chicago, IL 60602-2602  
[www.iesabroad.org](http://www.iesabroad.org)  
Program: Offers a wide-ranging and academically rigorous Music curriculum coupled with unique components such as the Music Performance Workshop. Area studies courses in a variety of disciplines are also available.

**French Study Abroad Tuition Grants**  
Institute for American Universities  
US Office Mailing Address:  
1830 Sherman Ave.  
Suite 402  
Evanston, IL 60201, USA  
[www.iaufrance.org](http://www.iaufrance.org)  
Program: Scholarships undergrad study abroad at any of the centers in France operated by the institute (Aix-en-Provence, Avignon, Toulon). Programs of study include the Humanities and Fine Arts.

**Study Grants**  
Italian Ministry of Foreign Affairs  
Piazzale della Farnesina, 1  
00135 Rome  
Web: [www.esteri.it/mae/en](http://www.esteri.it/mae/en)  
Program: Study grants are available for advanced musical training in Italian institutions.

**Scholarships for Study in France**  
Nadia and Lili Boulanger International Foundation  
25 avenue des Gobelins  
75013 Paris  
[www.cnlb.fr](http://www.cnlb.fr)  
Program: Scholarships are awarded to musicians of all nationalities; composers, performers, musicologists ages 20 to 32 years at the deadline (30 June) who wish to pursue their studies in France.

**NYU in Prague Music Scholarship**  
New York University  
NYU Office of Global Programs  
110 East 14th Street, Lower Level  
New York, NY 10003-4170  
[www.nyu.edu/studyabroad/prague](http://www.nyu.edu/studyabroad/prague)  
Program: Allows students from a college or university other than NYU, who are pursuing a major or minor in music performance or related field, and who plan to enroll in at least two music courses at NYU in Prague to receive financial assistance.

**King Olav V Norwegian-American Heritage Fund**  
Sons of Norway Foundation  
1455 West Lake St  
Minneapolis, MN 55408-2666  
[www.sofn.com](http://www.sofn.com)  
Program: For study in Norway at undergrad/grad levels in number of areas include music. For North American who has demonstrated a keen interest in Norwegian heritage and/or any Norwegian w/demonstrated interest in American heritage.

**Bicentennial Swedish-American Exchange Fund**  
Swedish Institute  
Slottsbacken 10, Box 7434  
103 91 Stockholm, Sweden  
[https://studyinsweden.se/scholarship/bicentennial-swedish-american-exchange-fund](https://studyinsweden.se/scholarship/bicentennial-swedish-american-exchange-fund)  
Program: Program for US citizens is intended for professional enrichment in a two-to-four weeks’ study trip to Sweden.

**Italian for Opera Singers Program**  
Scuola di Italiano Dante Alighieri  
Via Del’Torrione, 95  
Patrocinio Università degli Studi di Camerino**
Program: Tuition scholarship to International students awarded on the basis of financial need for studies in Italy. Specific study program is available for opera singers to study Italian language.

North America/South America

Canada Council Visiting Foreign Artists Programs
Canada Council
Canada Council for the Arts
350 Albert Street, P.O. Box 1047
Ottawa ON K1P 5V8
http://canadacouncil.ca/council/grants/find-a-grant/grants/visiting-foreign-artists-program
Program: Recognized professional Canadian cultural organizations may nominate a distinguished foreign artist to visit for the purposes of directing workshops or teaching master classes.

Charles DelMar Foundation
PO Box 1525
Pennington, NJ 08534-0686
Program: Grants to organizations working in multiple areas, including fine and performing arts. Focused on organizations in DC area or Puerto Rico.

Study Scholarships for International Students
Québec International
Québec Government Office in Boston
One Boston Place
201 Washington Street, Suite 1920
Boston, MA 02108
www.gouv.qc.ca/portail/quebec/international
Program: Scholarships for doctoral or post-doctoral research, or short term masters or doctoral research projects in Québec. To be eligible for a scholarship, an applicant's file must be presented by a teacher or researcher at a Québec university.

United Kingdom

Gates Cambridge Scholarship
Bill & Melinda Gates Foundation
Gates Cambridge Trust
PO Box 252
Cambridge CB2 1TQ
www.gatesscholar.org

Program: An international scholarship program to enable outstanding graduate students from outside the United Kingdom to study in any program at the University of Cambridge.

Joanna Randall-Maclver Junior Research Fellowship
Oxford University
www.ox.ac.uk
Program: For female college graduates of any nationality who wish to study music or fine arts at Oxford University; provides stipend of £15,311, single room and board. Awarded up to two years. Available at various Oxford colleges.

Marshall Scholarships
Marshall Aid Commemoration Commission
20-24 Tavistock Square
London
WC1H 9HF UK
www.marshallscholarship.org
Program: For graduate study in the UK. Available to US citizens who hold a first degree from an accredited four-year college or university in the US. Scholarship includes tuition, living expenses, annual book grant, thesis grant, research and daily travel grants, and fares to and from the US.

The Martin Musical Scholarship Fund
Philharmonia Orchestra
6th Floor The Tower Building
11 York Road
London, SE1 7NX
www.philharmonia.co.uk/about/mmsf
Program: Scholarships for instrumental music study in the UK, for those pursuing solo, chamber, or orchestral career. Not open to organists, singers, guitarists, or academic or jazz studies. Age limit 25.

The Mitchell Scholars Program
The US-Ireland Alliance
2800 Clarendon Blvd. suite 502 West
Arlington, VA 22201
www.us-irelandalliance.org
Program: Twelve Mitchell Scholars between the ages of 18 and 30 are chosen annually for one year of postgraduate study in any discipline offered by institutions of higher learning in Ireland and Northern Ireland.
**Music Study Scholarships**  
Associated Board of the Royal Schools of Music  
24 Portland Place  
London W1B 1LU, UNITED KINGDOM  
www.abrsm.org  
Program: Music scholarships to enable full-time study at one of the UK Royal Schools of Music.

**RSAMD International Opera Scholarships**  
Royal Scottish Academy of Music and Drama  
Scottish Opera / RSAMD Repetiteur Fellowship  
100 Renfrew St  
Glasgow G2 3DB, UNITED KINGDOM  
www.rcs.ac.uk/studyhere/feesandfunding  
Program: Scholarships for postgrads awarded to singers for study in Opera at the RSAMD.

**Rhodes Scholarships**  
The Rhodes Scholarship Trust  
8229 Boone Blvd, Suite 240  
Vienna, VA 22182  
www.rhodesscholar.org  
Program: Funding for undergrad/grad study at Oxford University, UK. Must be aged 18-23 on October 1 of year of application. Selection is made on 4 criteria: scholarship, character, leadership, and physical vigor. Candidates apply in either state of legal residence or college (min. 2 years).

**Scotland's Saltire Scholarships**  
The British Council  
The Tun, 3rd Floor  
4 Jackson's Entry, Holyrood Road  
Edinburgh, EH8 8PJ  
Scotland, UK  
www.scotland.org/study-in-scotland/scholarships/saltire-scholarships  
Program: Award for international students worth £2000 towards the tuition fees of a one year Master’s course at any of Scotland’s higher education institutions. Music is a supported field of study.

**Study Abroad Scholarships**  
St. Andrew's Society of the State of New York  
150 East 55th Street, Suite 3  
New York, NY 10022  
www.standrewsny.org  
Programs: Scholarships available for grad study in Scotland. No restriction on subject. Eligibility: grads from US institutions who have some Scottish descent, and preferably live within a 250-mile radius of NYC. Applicants should be endorsed by their institutions. See local St. Andrew's Society for further study abroad opportunities.

**Study Awards**  
Overseas Research Students Awards Scheme  
www.orsas.ac.uk  
Hosted by: The Higher Education Funding Council for England  
www.hefce.ac.uk  
Program: ORSAS awards offer international postgraduate students the opportunity to carry out a broad range of research at well-established UK academic institutions. Awards are for the amount of the difference in fees between UK home and overseas rates.

**Visiting Research Fellowships**  
Institute for Advanced Studies in the Humanities  
University of Edinburgh, Hope Park Square  
Edinburgh EH8 9NW, United Kingdom  
www.iash.ed.ac.uk  
Program: Research fellowships in a variety of fields, including music. Institute has set research themes and schemes. Fellowships range 2-6 months.

**Multiple Locations/Non Specific Programs:**

**American Association of University Women Educational Foundation**  
1111 16th St NW  
Washington, DC 20036-4873  
www.aauw.org  
Program: Various grants to women to conduct research or study at dissertation and postdoctoral levels in the US. Programs available for International applicants and US citizens. Several fellowships are available for study outside of the US.

**American Council of Learned Societies**  
228 E 45th St  
New York, NY 10017-3398  
www.acls.org  
Programs: Grants and Fellowships in the humanities, including musicology and music theory. Awards are mainly for research projects and travel. Programs specific to study in China are also available. See website for available programs.
Program: Int'l Merit Scholarships awarded to currently enrolled undergrads with at least 3.0 GPA who satisfy program reqs for chosen course; other considerations include leadership qualities and involvement in multicultural/int'l issues and activities. Semester & summer scholarships are available.

American Music Center
322 8th Avenue, Suite 1401 New York, NY 10001
212-366-5260 x10
www.amc.net
Resources: AMC promotes performances of American music in other parts of the world and helps facilitate American Music Week each November. The library provides contact names & addresses of music professionals abroad who work with US musicians traveling internationally.

Grants for Travel and European Research
American Musicological Society
6010 College Station
Brunswick ME 04011-8451
www.ams-net.org
Programs: Grants for travel and European music research. Usually awarded to PHD candidates, post-doc, or junior faculty members to conduct research in any musical field. Awards are approx. $1,000

Grants for Individuals and Organizations
Asian Cultural Council
6 West 48th Street, 12th Floor
New York, NY 10036
www.asianculturalcouncil.org
Program: Asian individuals in the visual and performing arts seeking grant assistance to conduct research, study, receive specialized training, undertake observation tours, or pursue creative activity in the United States are eligible to apply for fellowship support from the Council. Americans seeking aid to undertake activities in Asia are also eligible to apply.

CFUW Elizabeth Massey Award
Canadian Federation of University Women
251 Bank Street, Suite 305
Ottawa, Ontario, Canada K2P 1X3
www.cfuw.org
Program: $2,000 For post-graduate studies in music, painting or sculpture in Canada or abroad. Available to Canadian women.

The Frank Huntington Beebe Fund for Musicians
Boston, MA
www.beebefund.org
Program: Fellowships for gifted musicians to pursue advanced music study & performance abroad (usually Europe) for the first time. The Fund provides financial support for round trip transportation, living and other expenses - approximately $15,000. Fellowships are for one year and are generally not renewable. See website for contact information.

The Benjamin A. Gilman International Scholarship
Institution of International Education
809 United Nations Plaza
New York, NY 10017-3580
www.iie.org/gilman
Program: Grants for U.S. citizen undergraduate students of limited financial means to pursue academic studies abroad.

Council for International Exchange of Scholars
3007 Tilden St NW, Suite 5L
Washington, DC 20008-3009
www.cies.org
Program: Multiple Fulbright programs specifically for faculty/professional grants for research, lecture, teaching music in countries around the world; includes travel, housing, and incidentals. See also Fulbright.

Council on International Educational Exchange (CIEE)
300 Fore Street
Portland, ME 04101
www.ciee.org/study
Program: Offers study and work abroad program for US students. Programs are also available to faculty. Numerous programs, including music study. Scholarship available through CIEE.

The Cultural Exchange Fund
Association of Performing Arts Presenters
1211 Connecticut Ave, NW Suite 200
Washington, DC 20036
Phone: 888-820-2787
www.apap365.org/KNOWLEDGE/GrantPrograms/Pages/cef.aspx
Program: Travel subsidy program supported by the Andrew W. Mellon Foundation to assist U.S. based presenters in building partnerships and collaborations with international touring artists, companies and their collaborators and in seeing the work of artists from around the world.

*English-Speaking Union*
Dartmouth House
37 Charles Street
London W1J 5ED
See website for US Branch Information
www.esu.org
Program: Various scholarships to attend international and national music festivals or academies. For current/past students of a UK conservatory or music department.

*Fulbright Program*
Institution of International Education
809 United Nations Plaza
New York, NY 10017-3580
www.iie.org
Program: Fulbright fellowships available to students, professionals, and researchers for study/research abroad. Awards grants in nearly all fields and disciplines, including Creative and Performing Arts.

*Fulbright-mtvU Awards*
Institution of International Education
us.fulbrightonline.org/fulbright-mtvu-awards
Program: Awards are available to conduct research/outreach projects abroad for one academic year.

*Guggenheim Memorial Foundation*
Guggenheim Fellowships
90 Park Ave
New York, NY 10016
www.gf.org
Program: Awards Guggenheim Fellowships to facilitate research in any field of knowledge and creation in any of the arts. Open to composers and performers who create their own art.

*Institute for the International Education of Students*
33 N. LaSalle Street, 15th Floor
Chicago, IL 60602-2602
www.iesabroad.org
Program: Offers scholarships for studying abroad.

*International Federation of University Women*
10 rue du Lac
CH-1207
Geneva, Switzerland
www.ifuw.org
Program: The International Federation of University Women offers a limited number of international fellowships and grants to women graduates for international postgraduate research, study and training.

*International Dissertation Research Fellowship*
Social Science Research Council
One Pierrepont Plaza, 15th Floor
Brooklyn, NY 11201 USA
www.ssrc.org/fellowships/idrf-fellowship
Program: Offers nine to twelve months of support to graduate students in the humanities who are enrolled in doctoral programs in the United States and conducting dissertation research internationally.

*OAS Scholarship Program*
Organization of American States
The Department of Human Development
The Organization of American States
1889 F Street, NW
Washington, DC 20006 USA
www.educoas.org
Program: OAS scholarships are awarded for full-time study, or research, leading to a graduate or undergraduate degree, in any OAS member state except the one sponsoring the candidate for the OAS scholarship.

*Rotary Youth Exchange*
*Ambassadorial Scholarships*
Rotary Foundation
One Rotary Center, Educational Programs Dept.
1560 Sherman Ave
Evanston, IL 60201
www.rotary.org
Program: Short-term and long-term international exchanges for young people ages 15-25 worldwide (exchange). Ambassadorial scholarships award grants of US $26,000 for one academic year of study in another country.

*Trevor Snoad Award for Violists*
The Martin Musical Scholarship Fund
76 Great Portland St
London W1N 6HA, UNITED KINGDOM
www.philharmonia.co.uk/orchestra/emerging/martin_musical_scholarship_fund/applications
Program: For promising postgrad violists; covers tuition and fees while studying in UK or on European continent. Age limit 25; preference given to UK citizens.

**USArtists International**  
Mid Atlantic Arts Foundation  
201 N. Charles Street, Suite 401  
Baltimore, MD 21201  
www.midatlanticarts.org  
Program: Grants are available to American music ensembles and solo performers that have been invited to participate in international festivals anywhere in the world outside of the United States.

**Wingate Scholarships**  
2nd Floor, 20-22 Stukeley Street  
London, WC2B 5LR  
www.wingatescholarships.org.uk  
Program: Awards offered for independent research in most subjects and/or for advanced training in music (including study at an institution). Up to three years of funding at £10,000 max per year. Applicants must be age 24 or older, citizens of the UK, Ireland, Israel, or citizens of Council of Europe member countries who meet a UK residency requirement.

**Websites for opportunities abroad:**

**Dept. of Defense Education Activity**  
www.dodea.edu

**EduLink**  
www.acp-edulink.eu

**Financial Aid Information**  
www.finaid.org

**Grants for Individuals: Music**  
staff.lib.msu.edu/harris23/grants/3subject.htm

**Grants for Individuals and Organizations for Research and Study Abroad**  
http://grants.library.wisc.edu

**Int’l Association for Educational & Vocational Guidance**  
www.iaevg.org

**International Education Financial Aid**  
www.iefa.org

**The International Educator**  
www.tieonline.com

**International Institute for Education**  
www.iie.org

**International Salary Calculator**  
www.homefair.com/calc/intsalcalc.html

**International Schools Services**  
Information on private schools  
www.iss.edu

**SIT Study Abroad**  
Arts, Cultural Expression, and Social Change Programs  
www.sit.edu/studyabroad

**Study Abroad**  
www.studyabroad.com

**Thunderbird International Resources**  
www.thunderbird.edu

**US Peace Corps**  
www.peacecorps.gov

**WorldTeach**  
www.worldteach.org
Interviewing Tips

Introduction

An interview is a dialogue—it is as much about the interviewer assessing your skills, experience and overall fit for the position as it is an opportunity for you to learn about an organization and meet potential colleagues. The interviewer will ask you questions designed to gain information about your personality, background, and qualifications. You will ask questions concerning the job and the organization. During the conversation, you have the opportunity to frame your experience and skills in a way that best suites the position you are applying for. The key to success in an interview is preparation—mapping out your strategy, crafting speaking points, and researching the organization, position and interviewers. Below are tips to guide you through all stages of an interview process: research and preparation, the interview, and post-interview follow-up.

Before the Interview

- **Research.** Make sure you have a complete job description and all the interviewers’ correct names and titles. Search for information about the organization online—peruse their website, read articles about their work, read through their annual report, and check out their social media presence. Collecting information about the organization’s mission, history, staff size, and current projects will help you gear your comments to the needs and interests of the interviewer.

- **Prepare.** Take a personal inventory: analyze how your strengths, skills, experience, and interests can be applied to the position. Consider what the organization’s priorities are for this position, so that you can lead with these attributes.

- **Review potential questions.** Write out answers to commonly asked questions and practice out loud to make sure you are articulating your qualifications for the position clearly and concisely. Create a list of questions you would like to ask.

- **Practice.** Mock interviewing is a great way to work out nerves and gain confidence. Do it with a friend or acquaintance in your field (ideally someone who you’ll be a little nervous with) so that it will approximate the real thing. Remember that first impressions are lasting, so clearly articulate your strong points early on in the interview.

- **Find out the time and place.** Be sure you have the correct address and directions to the interview. Make sure you arrive with time to relax and collect your thoughts before the interview.
During the Interview

1. **Clearly show that you meet and exceed the position’s requirements.** Share concrete examples from past jobs or work experience—whether professional, artistic or volunteer—that demonstrate your ability to meet the demands of the position. Specific examples and evidence of your accomplishments are the best indicators of your expected success in the new position. It’s best to work out these ‘anecdotes’ before the interview—it’s easy to share too much detail if you are improvising in the moment.

2. **Show Enthusiasm.** In addition to assessing whether you have the necessary qualifications, a hiring manager is trying to feel out who you are as a person. They want to find someone who will be a reliable team member and fit the culture of the organization. Remember to make eye contact, smile, and express yourself with energy and warmth. The more ‘open’ your stance is, the easier it will be for an interviewer to connect with you and your ideas.

3. **Regroup when a question goes awry.** It’s almost impossible to ace every question. Remember that an interview is more about the overall impression—your thoughtfulness, qualifications, clarity, and enthusiasm—than any particular answer. If you do flounder, just wrap up the question quickly and move on with confidence.

4. **Take Time to Compose Your Answers.** Take a few seconds to map out your answer before you dive in. We have all had the experience of losing our focus in the middle of an answer and floundering to rein it in. If you are asked a challenging question, you can buy a few extra seconds by smiling and saying, “that’s a great question,” or “yes, I have thought a lot about that.” These few seconds will enable you to quickly map out your answer and deliver it with purpose.

5. **Express your career goals and interests.** Managers look for workers who are motivated, focused, and enthusiastic. Communicating your long-term goals, however broadly, will give an employer a sense of your interests, ambition and ability to plan for the future. If you don’t yet have clearly defined goals, it’s okay to talk about some of the principles that guide your thinking about the future. For example, you might speak about your desire to work in interdisciplinary environments, or your interest in a position that focuses on arts advocacy on an international scale.

6. **Show that you are a sound decision-maker.** Managers look for workers with interpersonal and problem-solving skills. If you have accomplishments that demonstrate these qualities, make sure you speak about these in the interview.

7. **Asses your salary requirements.** Generally speaking, compensation will be discussed in detail once a job offer is made. That said, an employer may ask what your salary requirements are before or during an interview. As much as possible, try to assess what people in similar positions are earning and use this information to provide a realistic salary range. If an HR representative from the organization is overseeing the interview process, you can ask if there is a set salary range for the position. In either case, you can always negotiate once an offer is made, at which point you will have more leverage than during the interview process.
**Hints for Some “Tough Questions”**

- **Tell me about yourself.** A common opener, this broad question throws many candidates. It is in fact a “sell-me” invitation. Develop a brief summary of your background, interest in the particular field and organization, as well as your qualifications for the position.

- **Why should we hire you?** Know your strengths, skills, and relevant experience relative to the position. Articulate these clearly and concisely. Mention key functions of the job and discuss your skills in relation to these functions. Back up your attributes with specific examples from previous jobs, internships, and activities.

- **What are your long-range goals?** This question is popular because it gathers a lot of useful information: maturity, foresight and realistic outlook, degree of preparation in career planning, and commitment to the organization and to the profession. While you may be unsure of your future plans, demonstrate your knowledge of potential career paths.

- **What is your greatest weakness?** The key to answering this question is remaining positive. You can discuss a weakness that may be a by-product of a strength, or an opportunity for growth. For example, you might say, “my deep commitment to the projects I take on often makes it difficult for me to effectively delegate when I need help.” Or, “I see that this position calls for Lotus 1-2-3 for spreadsheet work and I am not yet familiar with that program. But, I’m a quick study, and I’m looking forward to picking up that skill.”

- **Why did you leave your last job?** Don’t air dirty laundry. Don’t share any negative impressions of past jobs, supervisors, colleagues or schools. If a previous job was a poor fit for your interests or skills, explain that clearly and positively. Make sure you have something good to say about each job or supervisor because it is very likely you will be asked about them.

- You also may be asked to explain any gaps in your employment history. If this is the case, focus on how you filled your time with productive, career enhancing activities. Such as, “I took this time off to re-examine my career priorities, take courses, and to explore the area of arts management, and worked as a development consultant for the local arts council.”

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**Common Interview Questions**

**General Questions**

1. Tell me about yourself.
2. Why should I hire you?
3. Describe the best manager you ever had.
4. Describe the worst manager you ever had.
5. Why did you choose this particular field?
6. Why would you like to work for our organization/company?
7. How long would you stay with us?
8. You may be over-qualified or too experienced for the position we have to offer. What are your thoughts?
9. What is your management style?
10. Describe what you feel to be an ideal working environment.
11. In your current or last position, what are or were your five most significant accomplishments?
12. Can you work under pressure, deadlines, etc.? Give examples.
13. What are your salary expectations?
14. What other types of jobs or companies are you considering?
15. What are your strong points?
16. What are your weak points?
17. How would you describe your own personality?
18. What was the last book you read? Movie you saw? Concert you heard?
19. What motivates you to put forth your greatest effort?
20. In what ways do you think you can make a contribution to this organization?
21. What 2 or 3 accomplishments have given you the most satisfaction? Why?
22. How would your references describe you?
23. What are your long-term career goals?
24. Where do you see yourself in five years? In ten years?

For Management Positions:
1. How many people do you manage?
2. How would you characterize your management style?
4. Tell me about a crisis.
5. How many people have you hired?
6. What has been your biggest hiring mistake?
7. How do you maintain checks and balances on employee performance?
8. How do you handle poor employee performance?
9. How would you describe the best manager you ever had?

Suggested Questions to Ask the Employer:
1. What are your goals for this position or work portfolio in the next 6-12 months?
2. Describe who you feel would be an ideal candidate for this job.
3. With whom will I be working?
4. What qualities do you look for most in your employees?
5. What kind of growth opportunities exist for the person in this job?
6. How would you define your management philosophy?
7. How does this organization / company reward personal and professional achievement?
8. Are performance reviews held on a regular basis?
9. Are employees afforded an opportunity for continuing education, and/or professional development?
10. What is the next step in the interview process? When can I expect to hear something?

10 Routinely Covered Interview Topics:

1. Leadership: Give an example of how you exercised leadership in a recent situation.
2. Problem Solving: Describe a recent problem and how you solved it.
3. Change: You must have seen some interesting developments in your prior job. Think about the changes you have seen and tell me how you changed.
4. Decision Making: Tell me about a decision you made recently and how you reached it.
5. Criticism: Tell me about a time when you were criticized. What was the issue involved, who made the criticism, and how did you handle it?
6. Communication Skills: Tell me how you use your communication skills, written and orally.
7. Time Management: Think about a recent project you were assigned. How did you go about managing your time and organizing the project?
8. Teamwork: Tell about a recent team you worked on.
9. Persuasion: Have you ever had to persuade someone to do something they were initially reluctant about? What happened?
10. Pressure: Tell me about a time when you were under enormous pressure. What was the source of the pressure and how did you cope?

After the Interview

- Evaluate the interview. Consider what you did well and which questions challenged you. By reviewing and rehearsing the weak areas, you will improve your next interview.
- Send a thank you email. Write a thank you note and send it the same day. It makes a very good impression and too many candidates fail to do this simple and effective step. You can send a hand-written note in addition, but due to the speed of digital communication, it is
best to send an email the day of the interview. Don’t worry if the interviewer does not respond to the email, it is very rare to receive recognition of a post-interview thank you.

• **Follow up.** If you do not get a response soon after the date that the interviewers indicated, it is a good idea to reach out, either via phone or email, to inquire about the position.

• **Continue your job search.** Just because you have an interview, don’t stop researching and following through with other job leads — keep the momentum going — it may take many interviews to find the right job for you.
• You can also include non-musical teaching experience. If you don’t have a lot of music teaching experience but have worked as a tutor, camp counselor or taught other subjects, be sure to include this in the relevant experience section.

• If your degree is not in music education, you can list relevant coursework underneath your degree to show that you have received training in music pedagogy or related subjects.

• Performance experience is also critically important. Most employers will want to see that you are accomplished both as an educator and artist. You should include a performance experience section that highlights notable performances, collaborators and/or venues. If you have created or led artistic projects, you can also include a section that demonstrates your artistic leadership and creativity. Again, creating sub-categories may be advisable, especially if you have experience that crosses many different genres and formats. You may also wish to title this section ‘Selected Performance Experience’ to indicate that you have only included the most recent and/or relevant performances.

• Use bullets to highlight accomplishments for each position you have held. Under each teaching position or work role, you should include bullets with concrete information about your responsibilities and accomplishments. The bulleted lines should start with an impressive, active verb. Do not write complete sentences—use phrases that show clearly the skills and abilities you demonstrated on the job.

• Be concrete and quantify when possible. The bullets that you include should be specific and concise. General statements like “taught Harmony 1” or “taught private lessons” don’t give an employer a dynamic sense of your the abilities you have and the unique value you have added to your places of work. Try to be specific—for example if you have a private studio, you might write the following: “Lead active private studio of 20+ students, ranging in age from 6-25 years old. Focused on technique development, musical interpretation, sight-reading skills and general theory.”

The Format

• Design an attractive letterhead with your name, address, email, and telephone number at the top of the CV. Use the same letterhead for both your resume and cover letter (see samples below).

• Use dates when listing teaching experience, education, and awards. Always list items in reverse chronological order.

• Be consistent in how you list information in each category. Each job listing should include the title, institution, city, state, and dates.

• Don’t be afraid of white space. Your resume should be reader-friendly and graphically attractive. If you have extensive experience, the important question may be: what do you need to leave out so that your resume isn’t crowded with less relevant material to the employer.

Action Verbs

It is best to use action verbs in your resume and cover letters to describe your skills, work experience, and accomplishments. These words can help clarify your specific work experiences as a teacher, arts administrator, performer, researcher, theorist, etc. The right choice of words can produce the most competitive, polished, professional image.
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<td>Secured</td>
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<td>Served as</td>
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<td>Set up</td>
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<td>Solved</td>
</tr>
<tr>
<td></td>
<td>Spearheaded</td>
</tr>
</tbody>
</table>
Creating Your Letterhead

“Letterhead” refers to your name and contact information arranged in an attractive graphic design at the top of all your press materials – your cover letter, resume, bio, repertoire list, etc. In choosing your letterhead design, keep in mind that every font communicates a different image—elegant, established, distinctive, slick, etc. Choose a font that reflects your style. Here are some examples of arts administrators’ letterheads.

Christine Taylor
PO Box 41 Boston, MA 02222 | 999-555-1212 | christine@christinetaylor.com | www.christinetaylor.com

CHRISTINE TAYLOR
PO Box 411 • Boston, MA • (999) 555-1212
christine@christinetaylor.com • www.christinetaylor.com

Christine Taylor
PO Box 41 Boston, MA 02222 // 999-555-1212 // cťaylor@gmail.com // www.chrstinetaylor.com

Christine Taylor
PO Box 411 | Boston, MA 02222 | (999) 555-1212
christine@christinetaylor.com | www.chrstinetaylor.com
First Last
Address City, State Zip | 999-999-9999 | emailaddress@gmail.com | www.yourwebsite.com

TEACHING EXPERIENCE

**Organization**, City, State, Date

*Job Title*

- Include a minimum of 2 bullets describing the fabric of your work and accomplishments in the teaching position

**Private Studio**, City, State, Date

*Teacher*

- Describe the size and make-up of your studio
- Describe any additional projects or enrichment activities that you have led for the students in your studio

WORKSHOPS AND MASTERCLASSES

**Sponsoring Organization**, City, State, Date

- You can include a description, if needed, to clarify what the focus of the workshop or masterclass was and who was engaged by the program.

COMMUNITY OUTREACH AND ENGAGEMENT

- **Host Organization**, City, State, date: brief description of program.

SELECTED PERFORMANCE EXPERIENCE

- You can include a concise, bulleted list of your most recent, relevant, and/or impressive performances. Depending on your instrument and discipline, you may organize the listings according to the ensemble, venue, or performance context.

EDUCATION

**Institution**, City, State

*Degree*, year of graduation or anticipated graduation

Additional Training

- List any workshops, certificate programs, or other training that is relevant to the position

ADDITIONAL SKILLS

- Language proficiencies
- Technological skills, including educational and music software
- Have a relevant skill set that you’ve developed independently? List it here!
DA HYE (CLARA) YANG
257 Cambridge St. Cambridge, MA 02141 | 404-518-9595 | da.clara.yang@gmail.com

TEACHING EXPERIENCE

Sistema Fellowship, New England Conservatory of Music, Boston, MA    2013- 2014
Sistema Fellow

• Taught group and private flute lessons with local Boston and New York City núcleos, or El Sistema inspired program sites.
• Assisted in facilitating a creative composition project with 120 K-12 OrchKids students that culminated in the premiere of 50 minutes of original music composition.
• Taught flute, conducted, and gave master classes in Venezuela during a month-long residency.
• Examined programming, teacher training, curriculum, administration, teaching, and organizational structure of various United States-based community arts organizations dedicated to social change.
• Trained in non-profit management (fundraising, board management, budget, finance) and the El Sistema social and music education movement.
• Developed an understanding of the larger community arts landscape through attending conferences, including Take a Stand in Los Angeles, National Guild for Community Arts Education in Chicago, Arts and Healthcare in Houston, and Face to Face in New York City.

Teach For America, Brooklyn, NY         2011- 2013
Corps Member, 7th grade science teacher at Summit Academy Charter School

• Completed two-year teaching fellowship at SACS, a Title I Charter School, which serves primarily children from low socioeconomic backgrounds, in Red Hook, Brooklyn.
• Led the curriculum development, organization, and teaching of a self-contained 7th grade science classroom.
• Engaged in professional development covering topics such as promoting literacy in the classroom, curriculum development, behavior management, and inquiry-based learning.
• Established creative programs aimed at enhancing behavioral growth of middle school children through positive incentives in the classroom, direct communication with parents, and school-wide recognition.

SELECTED PERFORMANCE EXPERIENCE

Manhattan Wind Ensemble, New York, NY       April 2012-May 2013
Associate Conductor, Principal Flute

• Conducted a 55-member community ensemble during weekly rehearsals and season concerts.
• Collaboratively programmed concerts with the music director and participated in board meetings.
• Advocated for contemporary wind ensemble composers and played current wind band music.

Duke Chamber Players, Durham, NC           August 2010-May 2011
Conductor and Music Director

• Conducted a 28-member ensemble during weekly rehearsals and concerts.
• Directed the first evening, outdoors classical concert with an audience of 200 Duke students.
• Formed a partnership with North Carolina School of Arts and Sciences and directed a guest artist concert.
**Me Too Monologues, Durham, NC**  
*Producer*

- Headed a monologues production on issues of race, gender, sexuality, and culture in the Duke community.
- Recruited production team, managed advertisement, venue, scheduling, and show concept.
- Hosted a sold-out show on both nights of the production, totaling an audience of 750.

**COMMUNITY INVOLVEMENT**

**Path to Africa, Moshi, Tanzania**  
*June 2010– August 2010*

- Implemented an HIV/AIDS Education Training Program for twelve village leaders in an 8-week-long health initiative funded by Duke University Institute of Global Health
- Led HIV/AIDS sex education seminars for adolescent girls and boys.

**Korean Council for the Women Drafted for Military Sexual Slavery, Seoul, Korea**  
*Summer 2009*

- Carried out community-based research investigating youth attitude about ‘comfort women’ issues through interviews of professionals, comfort women, and students over a 10-week period.

**Camp Kesem, Durham, NC**  
*Unit Leader*

- Served as counselor (August 2008, 2009) and Unit Leader (August 2010) during a free, week-long summer camp for children of cancer patients.
- As unit leader, oversaw activities of 28 campers (14-16 years old) and 10 college counselors, including recreational activities, arts and crafts, music, and talent show.

**National Institute of Mental Health, Bethesda, MD**  
*Summer 2008*

- Researched learning, memory, and reward behavior in rhesus macaques during an 8-week internship at the Lab of Neuropsychology.

**EDUCATION**

**New England Conservatory, Boston, MA**  
*2014*

- Sistema Fellowship

**Relay Graduate School of Education, New York, NY**  
*2012*

- Master of Education (inaugural class)

**Duke University, Durham, NC**  
*2011*

- B.S. Biology; B.A. Music (Emphasis on Flute Performance)

- Honors: magna cum laude, Benenson Award for the Arts, Janet B Chiang Grant, Service Opportunity Leadership Grant, DukeEngage Grant

**Additional training:** Conducting workshops with Emily Threinen, Harold Farberman, Gustav Meier, Markland Thakar, Marin Alsop; Private conducting lessons with Ransom Wilson, Steven Fox, Verena Mosenbichler-Bryant; Flute lessons with Rebecca Troxler; Various masterclasses.

**ADDITIONAL SKILLS**

- Conversational Spanish
- Proficient Korean
- Powerpoint, Word, Excel
Liz Tobias  educator/ singer/ pianist

123 Walnut Hills Street Boston, MA, 02130   (999) 999-9999   email@gmail.com   litzobias.com

Education

New England Conservatory (Boston, MA)
   Doctor of Musical Arts, Jazz Performance, anticipated 2018
   Master of Music, Jazz Studies, Concentration in Music-in-Education, 2014

Elder Conservatory (Adelaide, Australia)
   Bachelor of Music, Jazz Studies (Honors) Concentration in Vocal Performance, 2010
   Bachelor of Music, Jazz Studies Concentration in Vocal Performance, 2004

Estill Voice Training
   Level I and II Certification, 2001 and 2011

Alexander Technique
   6 months of one-to-one studio lessons, 2012

Somatic Voicework
   Level I of Somatic Voicework in Winchester, VA, July 2014
   6 months of one-to-one studio lessons with Jeanie LoVetri, 2012

Primary Teachers
   Dominique Eade
   Fred Hersch
   Miguel Zenon
   Jeanie LoVetri
   Ken Schaphorst
   Kate McGarry
   John McNeil
   Michelle Nicole
   Helen Tiller
   Irené Barlett
   Anita Wardell
   Jo Lawry

Coaches
   Cecil McBee
   Dominique Eade
   Robert Neske
   Luciana Souza
   Anita Wardell

Masterclasses
   Mark Murphy
   Kurt Elling
   Sara Gazarek
   Dave Holland
   Jason Moran
   Fred Hersch
   David Linx
   Jo Lawry
   Anita Wardell
   Jerry Bergonzi
   George Garzone
   Danilo Perez
   Christian McBride

Teaching Experience

New England Conservatory Summer Jazz Lab 2014
   Voice Faculty
   Boston, USA
   • Served as one-to-one voice instructor and ensemble coach. Gave daily vocal masterclasses and was a guest performer in evening concerts. On the audition panel for incoming students.

Massachusetts Association of Jazz Educators Jazz Band Competition 2014
   Jury Member and workshop presenter
   Stoughton, USA
   • Served as judging panel member, offering feedback and a running commentary on competitors.
   • Presented a workshop with the vocal group More Than Four.

Panama Jazz Festival 2014
   Workshop presenter and performer
   Panama City, Panama
   • Led multiple workshops and presented resources to a class of approximately 50 participants.
   • Performed in a variety of concerts, including appearing on the main stage of the Festival.
New England Conservatory Music-in-Education Department
Departmental Assistant and Teaching Assistant to Dr. Larry Scripp
Boston, USA
2012 - 2014

- Documentation specialist and portfolio systems administrator for all MIE related courses
- Event co-ordination and project management
- Assisted in tutoring and grading students
- Taught seminars and classes at Graduate/Undergraduate levels
- Assisted in the writing of course curriculum and approved and immediately implemented syllabi

Page Music
Voice and Piano Faculty
Boston, USA
2013

- Private voice and piano instruction with emphasis on Jazz, Musical Theatre and Pop to ages 10+
- Focused on technique, interpretation, musicianship, style and stagecraft.

Tabor Adelaide
Voice Teacher and Masterclass Professor - Adjunct Faculty
Goodwood, Australia
2009-2012

- Served as private voice instructor for studio of 15 students in the arts department at Tabor Adelaide, a mid-size private university.
- Prepared students for half yearly evaluations in accordance with departmental requirements for each year level. Focusd on fluency, repertoire, improvisation, interpretation and vocal technique.
- Coached vocal ensembles with auditioned singers. Focused on blending, improvisation, interpretation, group dynamic and part-singing.
- Designed and instructed the masterclass curriculum at Bachelor of Music level of certification.

Concordia College
Voice Teacher and Vocal Ensemble Director - Extension Faculty
Highgate, Australia
2009-2012

- Private voice and piano instruction with emphasis on Jazz, Musical Theatre and Pop to ages 12-18.
- Focused on technique, interpretation, musicianship, style and stagecraft.
- Prepared and accompanied students for senior moderations and examinations, of which many received full scores and state-recognized merits and awards.
- Toured with school vocal ensemble to Generations in Jazz festival (Mt Gambier, South Australia) in 2012.
- Commissioned as vocal arranger for Concordia's 2014 Generations in Jazz repertoire.

Pembroke School
Voice Teacher and Jazz Band Director - Extension Faculty
Norwood, Australia
2007-2012

- Private voice and piano instruction with emphasis on Jazz, Musical Theatre and Pop to ages 10-18.
- Focused on technique, interpretation, musicianship, style and stagecraft.
- Prepared and accompanied students for senior moderations and examinations, of which many received full scores and state-recognized merits and awards.
- Toured with jazz combo to the Montreux Jazz festival (Switzerland) in 2011.
- Designed and implemented theory/musicianship programs at a high school level.

South Australian Board of Education
Guest examiner, piano accompanist and voice teacher
Greenhill, Australia
2007-2012

- Accompanied students for senior moderations and examinations, preparing them for final moderations and performances.
- Graded final moderations in more than 20 schools across the state of South Australia.

Recent Workshops & Lectures

<table>
<thead>
<tr>
<th>Workshops &amp; Lectures</th>
<th>Location</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jazz Lab at NEC summer camp</td>
<td>Boston, MA</td>
<td>2014</td>
</tr>
<tr>
<td>New England Conservatory</td>
<td>Boston, MA</td>
<td>2014</td>
</tr>
<tr>
<td>MAJE Jazz Band Competition</td>
<td>Stoughton, MA</td>
<td>2014</td>
</tr>
<tr>
<td>Trinity College</td>
<td>Gawler, Australia</td>
<td>2013</td>
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<tr>
<td>Emmaus College</td>
<td>Marion, Australia</td>
<td>2013</td>
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<tr>
<td>St John's Grammar</td>
<td>Belair, Australia</td>
<td>2013</td>
</tr>
<tr>
<td>St Peter’s Girl School</td>
<td>Norwood, Australia</td>
<td>2013</td>
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<tr>
<td>Tennison Woods College</td>
<td>Mount Gambier, Australia</td>
<td>2013</td>
</tr>
<tr>
<td>Walford School</td>
<td>Glenelg, Australia</td>
<td>2013</td>
</tr>
<tr>
<td>Virginia Arts Festival School Tour</td>
<td>Virginia, USA</td>
<td>2013</td>
</tr>
<tr>
<td>Generations in Jazz Academy</td>
<td>Mount Gambier, Australia</td>
<td>2013</td>
</tr>
</tbody>
</table>
Selected Performance Experience

Panama Jazz Festival 2014

Vocalist and workshop presenter Panama City, Panama

- Chosen as a representative of New England Conservatory Jazz department
- Performed in a variety of concerts, including appearing on the main stage of the Festival.

Virginia Arts Festival 2013

Vocalist and workshop presenter Virginia, USA

- Performed and presented workshops in approximately 12 venues ranging from elementary and high schools through to retirement villages.
- Presented music from the 30s, 40s and modern pop arrangements in a four-part vocal group setting.

Easy Jazz Festival and National Tour 2010

Headline act Poland

- Head lined the Easy Jazz Festival in Poland, then toured Posnan, Krakov, Katowice, Zory and Warsaw, performing at the Posnan Blue Note and Tygmont Jazz Club in Warsaw.
- Performed with the Jarek Smietana trio in concert houses across the country.

Adelaide Arts Fringe Festival 2008

Performing Artist Adelaide, Australia

- Performed in the Motown Revue, featuring a 19-piece big band and vocals. Arranged and performed covers of Motown hits to crowds of up to 450 people.

Debut CD release 2007

Recording Artist Adelaide, Australia

- Released debut independent album A Beautiful Friendship which gained rave reviews and airplay on radio stations around the world, countries including Poland, Switzerland, Australia, New Zealand, South Korea and Japan.

Glenelg Jazz Festival 2002

Performing Artist Glenelg, Australia

- Performed with The Adelaide Connection, Elder Conservatory’s university 18-piece choir as a featured soloist for the state’s main Jazz festival.

Awards

- Australian National Jazz Awards, 3rd place, Wangaratta, Australia, 2013
- Montreux Jazz Festival, Finalist, Montreux, Switzerland. 2011
- Voicingers International Jazz Singing Competition, Winner, Zory, Poland, 2009
- Generations in Jazz Vocal Scholarship, Finalist, 2004
Tips for Writing Performance and Composition Resumes

The Basics

1. An effective resume can get you in the door for an audition or interview. Resumes are also used to apply for grants, fellowships, degree programs, festivals, and competitions. They provide the reader with a blueprint of your most pertinent qualifications, skills and experiences that are relevant to the particular job or opportunity for which you are applying.

2. It’s typical and recommended for musicians to have several versions of their resume – one for performance, teaching, arts administration, etc. Each one should be geared specifically for that type of work.

3. The challenge in creating a resume is to write it from the perspective of the employers needs. Put yourself in the employer's shoes; use the job description (or the grant application guidelines) to tailor a version of your resume to specifically highlight your relevant skills and experience.

4. Statistics show that employers spend less than 30 seconds scanning a resume, so the design and format should allow the reader to take in your most important credentials at a glance in order for you to make the best first impression.

5. If possible (or dictated by the application requirements), it’s best to keep your performance resume to one page.

6. Design a letterhead at the top of the page with your name, address, email and telephone number. Choose an attractive and professional-looking font. Use the identical letterhead on your cover letter.

The Content

Divide your information into categories and use bold, caps or underline to set them off. The categories you use and the order you put them in should be determined by the job you are applying for (i.e. if you’re looking for an orchestral position, put orchestra experience first). Typical categories for performance experience on performance resumes include:

- **For Classical Vocalists:** Full Roles, Partial Roles, Choral Experience, Solo Recitals, Musical Theater

- **For Jazz Musicians:** Clubs, Other Venues, Jazz Festivals, Has Performed With, Recordings, Ensembles

- **For Classical Instrumentalists:** Orchestral Experience, Chamber Music Experience, Solo Performances, Soloist with Orchestras, Community Performances and Presentations
For Composers: Original Works (or just ‘Compositions’), Selected Compositions, Premiers, Selected Performances of Original Works, Current Projects, Arrangements/Transcriptions, Commissioned Works

Pianists: Solo Recitals, Soloist with Orchestras, Chamber Music Performances, Collaborative Experience

Beyond the performance experience, the other categories typically found on all performance resumes are:

- Honors/Awards
- Education
- Principal Teachers
- Coaches
- Masterclasses
- Conductors [for orchestral/vocal resumes]
- Affiliations/Memberships

Generally speaking, performance resumes should not include teaching or arts administration experience since it is usually not relevant to the employer or situation. However, if you’re applying for a performance degree program and you want to be considered for a teaching assistantship, including your teaching experience would be appropriate. Or if you’re seeking an orchestral or opera audition and the organization has an extensive outreach program, then listing your community outreach performance experience and some of your teaching experience may be useful. The trick is to think about your resume from the intended recipient’s point of view.

Dates are used when listing orchestral experience, teaching experience, roles (for vocalists), for degrees and for awards and honors. In using dates, items within any category should be listed in reverse chronological order.

Your resume is always a work in progress. As you gain more experience, you’ll add new listings, and delete the less impressive.

The Layout

- Be consistent in how you list information in each category. If you list the city and state after each entry, continue to do so in subsequent categories.

- Format the resume so that it looks professional, is reader-friendly and graphically attractive – don’t be afraid of white space. If you have extensive experience, the important question may be: what do you need to leave out so that your resume isn’t crowded with material less relevant to the employer.

- For the content of your resume use a traditional “seraph” typeface that’s easy to read; such as these fonts: Palatino, Times New Roman, or Garamond

Resume Worksheet

The first step in creating your resume is to write down as much information as you can about your training and experiences. Start with more than you think you need— you can pare it down to one page later. The order of the categories will change depending on the type of job you are seeking. You may not have information to put in every category – don’t worry. We’ve given you some examples to get you started.
Performance Experience [choose the order of your categories based on the reader’s needs and interests]

Orchestral Experience [include position, city, state, country if outside the US, and dates]

Portland Symphony Orchestra, substitute, ME, 2007-present
Tanglewood Festival Orchestra, Lenox, MA, 2007
New England Conservatory Orchestras, Boston, MA, 2004-06

Solo Recitals [you don’t necessarily need dates on these]

Community Concert Series, United Methodist Church, Springfield, OH
Hale House, retirement home, Boston, MA
New England Conservatory, Boston, MA
Somerville Community Church, MA

Chamber Music Performances [you don’t necessarily need dates on these]

St. James’s Church-Piccadilly, London, UK
Jordan Hall, Boston, MA
First Unitarian Church, Salem, NH
WGBH public radio, Boston, MA
Tuesday New Music, New England Conservatory, Boston, MA
Kuppernicus Art Gallery, St. Paul, MN

If you are a vocalist, typical performance experience categories include:

- Full Roles
- Partial Roles
- Roles Studied
- Musical Theater
- Solo Performances
- Choral Experience
- Recordings
- New Music
- Early Music

For listing roles, because there is a lot of detailed information that employers and audition committees like to see, the norm is to list the information in columns. List the information, from left to right, according to these areas: The role, the title of the work, the institution where you performed this (with city/state), and the year. Note that you must list these in reverse chronological order (most recent first; least recent last) See example:
## Opera Experience

<table>
<thead>
<tr>
<th>Role</th>
<th>Opera / Work</th>
<th>Institution / Institute</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>2nd Woman</td>
<td><em>Dido and Aeneas</em></td>
<td>Oberlin Baroque Performance Institute</td>
<td>2007</td>
</tr>
<tr>
<td>Susanna</td>
<td><em>Le Nozze di Figaro</em></td>
<td>Phillips Academy, Andover, MA</td>
<td>2006</td>
</tr>
<tr>
<td>1st Lady</td>
<td><em>The Magic Flute</em> (scenes)</td>
<td>Boston University Tanglewood Institute</td>
<td>2005</td>
</tr>
<tr>
<td>Belinda</td>
<td><em>Dido and Aeneas</em></td>
<td>The Treble Chorus of New England</td>
<td>2004</td>
</tr>
</tbody>
</table>

Outside of roles, there’s no need to continue to divide your information into 4 columns. The other categories and information is easier for the reader to scan if left out of columns (e.g. recitals, chorus, education, awards, etc.) See example:

## Choral Experience

Cantor & member, Schola Cantorum, Church of St. John the Evangelist, Boston, 2003-present

### Jazz players

Jazz players have a number of good ways to list their experience in subcategories. Choose the ones that best highlight your experience. Since the names of the ensembles you perform with may not be well known, it may be more important to list where you’ve performed.

<table>
<thead>
<tr>
<th>Boston Venues</th>
<th>NYC Venues</th>
<th>Another Geographic Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Park Plaza</td>
<td>Knitting Factory</td>
<td></td>
</tr>
<tr>
<td>Harvard Club</td>
<td>CBGB’s</td>
<td></td>
</tr>
<tr>
<td>Fogg Museum</td>
<td>Tonic</td>
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</tr>
</tbody>
</table>

Other possible categories include:

<table>
<thead>
<tr>
<th>Festivals</th>
<th>Radio/TV</th>
<th>Recordings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Montreal Jazz Festival</td>
<td>WGBH Radio, Boston</td>
<td>“Blue Mama” with Stan Freiberg, 2007</td>
</tr>
</tbody>
</table>

**Jazz Ensembles, New England Conservatory**

George Garzone Ensemble

**Has performed with**

[use well-known names here]

### For Composers

For Composers, depending on what they want to highlight, composers list their works (titles and instrumentation) and performances of their works (where and sometimes with whom—if noteworthy) using a range of categories:
Original Compositions (titles with instrumentation, dates optional)
Selected Compositions (highlights of what you want to put front and center for the reader)
Premiers (titles, instrumentation, name of hall/venue where performed, city, state, country)
Selected Performances of Original Works
Commissioned Works
Current Projects
Arrangements/Transcriptions

Awards / Honors
(include city, state, country, and any explanation necessary, plus dates)

Winner, Canadian Music Competition, Toronto, 2007
Scholarship, New England Conservatory of Music, Boston, MA, 2005-06
Recipient, Harriet Hale Wooley Grant, for study in Paris, France, 2004-05

Education
New England Conservatory of Music, Boston, MA
Bachelor of Music in Guitar Performance, anticipated 2009

Boston University School for the Arts, Boston, MA
Bachelor of Music performance program, 2005-07

[For a degree you received or are expecting to receive, list the year it was awarded or the year it's expected. If you transferred from a previous school where you did not receive the degree, list the program you were enrolled in and the years you were enrolled.]

Principal Teachers

Coaches

Conductors

Masterclasses

Professional Memberships

National Association of Teachers of Singing, 2006-present
Chamber Music America, 2005-present
American Music Center, 2004-present

Related Skills (or “Other Skills”)
(Only if pertinent—singers often detail language and dance/acting training)
Languages: Fluent in Spanish; intermediate French; conversational Italian
Special training: Ballet, 9 yrs.; Fencing, 4 yrs.
Creating Your Letterhead

“Letterhead” means your name, profession, address, phone, email and website (if you have one) arranged in an attractive graphic design at the top of all your press materials – your resume, bio, press releases, repertoire list, etc. In choosing your letterhead design, keep in mind that every font style (letter style), has a different look and communicates a different “personality” or image – elegant, established, distinctive, slick, etc. Play around with a number of different fonts until you find something that fits your aesthetic. Your name should be the largest – you want the reader to remember you. Shorter, simpler names can use the fancier fonts in larger point sizes. In the resume samples below, you will see a range of possible letterhead formats.

Christine Taylor, Cello
PO Box 41 Boston, MA 02222 | 999-555-1212 | christine@christinetaylor.com | www.christinetaylor.com

CHRISTINE TAYLOR, TRUMPET
PO Box 411 • Boston, MA • (999) 555-1212
christine@christinetaylor.com • www.christinetaylor.com

Christine Taylor, Composer
PO Box 41 Boston, MA 02222 // 999-555-1212 // ctaylor@gmail.com // www.christinetaylor.com

Christine Taylor, Harp
PO Box 411 | Boston, MA 02222 | (999) 555-1212
christine@christinetaylor.com | www.christinetaylor.com

[Cheat sheet for recommended format—Example: Orchestral Resume]
Joe Smith, Instrument
Address, Phone Number, E-Mail Address

Orchestral Experience
[List from most recent to oldest]
Name of Orchestra, Role, Location, Date
Example: China Early Youth Symphony Orchestra, Principal Violist, Kaifeng, China, 1999

Soloist with Orchestra
Same format as above

Summer Festivals
Name, Location, Date

Education
School, Location, Degree, Actual or Anticipated Graduation Date

<table>
<thead>
<tr>
<th>Principal Teachers</th>
<th>Conductors</th>
<th>Chamber Music Coaches</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Last</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Awards
Place (1st, 2nd, 3rd), Name of award and any necessary explanation, Location, Date
Example: Pressler Music Award, Anywhere, State, 2007-08
Ben Nogami, Violist
100 Canadian Terrace • Anywhere, Ontario A1A 2B2 • (905) 555-1212 • knogami@email.net

Orchestral Experience
   Portland Symphony Orchestra, substitute, 2003-05
   New England Chamber Orchestra, 2001-03
   Jeunnes Virtuosi de Montréal, concert master, 2000-01
   l’Orchestre Baroque de Montréal, 2000-01
   l’Orchestre des Jeunes de Québec, 1996-97, 1999
   Kitchener Symphony Orchestra, Ontario, 1997-98
   Windsor Symphony, Ontario, 1997-98
   l’Orchestre Symphonique de Trois Rivières, Québec, 1996-97

Summer Festivals
   National Orchestral Institute, 2004
   North Carolina School of the Arts International Program, European Tour, 2002

Soloist with Orchestras
   University of Western Ontario Symphony, 1995
   Hamilton Chamber Players, Ontario, 1992
   McMaster Chamber Players, 1990

Education
   New England Conservatory of Music, Boston, MA
   Bachelor of Music in violin performance, 2005

   Principal Teachers                      Conductors                        Chamber Music Coaches
   Malcolm Lowe                           Seiji Ozawa                       Eugene Lehner
   Richard Roberts                       Simon Rattle                      Louis Krasner
   Lorend Fenyves                          Michael Tilson Thomas            Terry Helmer
   Martin Foster                           Andrew Davis

Other Experience
   Social Coordinator, The University of Western Ontario Symphony Orchestra, 1997-98
   Personnel Manager, The University of Western Ontario Symphony Orchestra, 1995-96
Troy Q. Wayne, composer

Principal Commissioned Works

How Beautiful it is to Sing!, for male chorus and opt. percussion
Composed for Music Serving Elders, Inc., Wang Center, Boston, MA, 1996

Eclection III, suite for two recorders, composed for Ray Samson, Tuesday Night New Music,
New England Conservatory, Boston, MA, 1996

Tears, four songs for soprano and instruments, composed for Patricia Butler,
Tuesday Night New Music, New England Conservatory, Boston, MA, 1996

Eclection II, suite for chimes, composed for Joel Stucki, Tuesday Night New Music,
New England Conservatory, Boston, MA, 1995

Two Motets, for two part treble chorus and opt. percussion
Composed for the University of Houston Women’s Chorus, Cullen Hall, Houston, TX, 1994

Current Projects

Mind Fields, ballet based on the book by Harlan Ellison and Jacek Yerka
Harlan Ellison, narrator; William Harris conducting the New England Conservatory Chamber Orchestra; Boston University Dance Company. Premiere anticipated for Jordan Hall, Boston, MA, 1997

Symphony no. 1, for mixed chorus, bass, contralto & treble soli and orchestra
Memorial for AIDS Awareness Week, premiere anticipated for Jordan Hall, Boston, MA, 1996

Education

New England Conservatory of Music, Boston, MA
Bachelor of Music in Composition, anticipated 1997

University of Houston School of Music, Houston, TX
Bachelor of Music in Composition, 1989-94

Principal Teachers
Malcolm Peyton • Daniel Pinkham • Charles Hausmann • Michael Horvit

Seminars
Toru Takamitsu • Gunther Schuller • Maxim Shostakovitch • Anthony Elliot

Vocal Performance Experience

New England Conservatory Chorus, bass, 1994-present
Houston Symphony Chorus, bass, 1991-94
University of Houston Chorus, bass, 1989-94
Corpus Christi Symphony Festival Chorus, bass, 1989

Conducting Experience

Bach: Brandenburg Concerto #2, Senior Recital, New England Conservatory, Boston, MA, 1995
Pinkham: Three Lenten Poems, recital, Dudley Recital Hall, University of Houston, TX, 1994
Pinkham: Christman Cantata, Grace Presbyterian Church, Houston, TX, 1993
Ives: The Unanswered Question, University of Houston New Music Ensemble series,
University of Houston, TX, 1989
Rick McLaughlin, Jazz Bassist

4 Watson Street, Cambridge, MA  02139 | (617) 354-6652 | rick@rickmclaughlin.com | www.rickmclaughlin.com

Performances, Boston Area
Regattabar
Ryles
The Middle East
Club Passim
The Lizard Lounge
Berklee Performance Center
Jordan Hall
WERS Radio

Performances, Italy
Le Scimmie, Milano
Radio Populare, Milano
La Palma, Roma
Club Filmor, Piacenza
Circolo degli Artisti, Faenza
L’Antica Traccia, Taurianova
Bitches Brew, San Benedetto del Tronto
Teatro Goldoni Musica, Bagnacavallo

Performances, NY
Brooklyn Academy of Music
Knitting Factory
CBGB’s
The Bitter End
Tonic

Performances, Italy
Travers, Brussels, Belgium
Jazztone, Lorrach, Germany
Wasserwerk Bern, Bern, Switzerland
Mai-Hofli, Luzern, Switzerland
City Jazz Center, Yaroslavl, Russia

Performances, NY
Brooklyn Academy of Music
Knitting Factory
CBGB’s
The Bitter End
Tonic

Performances, Italy
Le Scimmie, Milano
Radio Populare, Milano
La Palma, Roma
Club Filmor, Piacenza
Circolo degli Artisti, Faenza
L’Antica Traccia, Taurianova
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Le Scimmie, Milano
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La Palma, Roma
Club Filmor, Piacenza
Circolo degli Artisti, Faenza
L’Antica Traccia, Taurianova
Bitches Brew, San Benedetto del Tronto
Teatro Goldoni Musica, Bagnacavallo

Festivals, US
Atlanta Jazz Festival, GA
Cambridge River Festival, MA
Boston Globe Jazz Festival, MA

Festivals Abroad
Festival of Dance & Music on the Volga, Yaroslavl, Russia
Jazz Jette June Festival, Jette, Belgium
Southern Thailand Jazz & Blues Festival

Performed with
Either/Orchestra
Mick Goodrick
John Zorn
Jazz Composers Alliance Orchestra

Seoe Lacy
Bob Moses
George Garzone

Peter Wolf (J. Geils Band)
John Medeski
Jamey Haddad

Morphine
John Tchicai
Don Byron

Recordings
Study of Light, Rick McLaughlin Trio, for Accurate Records, 2003
Mind Motions, Felipe Salles Group, for Fresh Sound/New Talent, 2003
Neo-Modernism, Either/Orchestra, for Accurate Records, 2003
In, Thru, & Out, Jazz Composers Alliance Orchestra, for Cadence Jazz Records, 2003
Somnambulis, Laura Andel Orchestra, for Red Tucan Records, 2003
The Death of Simone Weil, Darrell Katz, for Innova, 2003
Afro-Cubism, Either/Orchestra, for Accurate records, 2002
Music, Mimi Rabson, for Memezmusic, 2001
Pardon My Mess, Brian Gottesman, for Shelly Court Records, 2001
More Beautiful Than Death, Either/Orchestra, for Accurate Records, 1999
Nishoma, Bob Moses, for Grapeshot Records, 1999 (as Producer)

Education
New England Conservatory of Music, Boston, MA
  Master of Music in Jazz Studies, Double Bass, 2005
  Bachelor of Music in Jazz Studies, Double Bass, 1999

Berklee College of Music, Boston, MA, Bachelor of Music Program, 1992-93
Beatrice Bononcini, soprano
100 Somewhere St. #1 // Anytown, MA 02115 // (617) 555-1212 // bbononcini@email.net

PERFORMANCE EXPERIENCE
Central City Opera Apprenticeship Program

Operatic Roles
- Pamina, The Magic Flute, University of Mississippi, 2003
- Adele, Die Fledermaus, University of Mississippi, 2002
- Jenny, Down In the Valley, University of Mississippi, 2002
- Laetitia, The Old Maid and the Thief, University of Mississippi, 2001
- Witch, Hansel and Gretel, Abilene Christian University, 2001
- Celie, Signor Deluso, Abilene Christian University, 2000

Partial Operatic Roles
- Polly, The Threepenny Opera, New England Conservatory, 2004
- Adele, Die Fledermaus, New England Conservatory, 2004
- Donna Elvira, Don Giovanni, University of Mississippi, 2004
- First Lady, The Magic Flute, Abilene Christian University, 2000

Musical Theatre Roles
- Meg, Little Women, Abilene Christian University, 2001
- Anne, Anne of Green Gables, Abilene Christian University, 2000

Partial Musical Theater Roles
- Lily, The Secret Garden, University of Mississippi, 2004
- Christine, Phantom of the Opera, University of Mississippi, 2003

Film Roles
- Caroline Jefferson, Miss Firecracker, Cosair Productions, Los Angeles, CA, 1998

AWARDS AND HONORS
- Outstanding Vocalist of the Year, University of Mississippi, 2004
- Outstanding Undergraduate of the Year, U of M, 2004
- Prizewinner, Rose Palmai-Tenser Scholarship Awards Competition, 2004
- Member, Phi Kappa Phi Academic Honorary Society, U of M, 2003
- Second Prize, NATS Southern Regional Competition, Graduate Division, 2003
- First Prize, NATS Southern Regional Competition, 2002
- Governor’s Award for Most Promising Talent for a Professional Career
- First Prize, NATS Southern Regional Competition, 2001

EDUCATION
- New England Conservatory, Boston, MA
  Master of Music in Vocal Performance, anticipated 2006
- University of Mississippi, Oxford, MS
  Bachelor of Music in Vocal Performance, magna cum laude, 2004

Principal Teachers
- Susan Clickner
- Cynthia F. Linton

Coaches
- John Moriarty
- Dale Morehouse

Masterclasses
- Martin Isepp
Tips for Writing Arts Administration Resumes

Every entrepreneurial musician should have an effective, well-written resume in her arsenal. Most musicians have several resumes: for performance, teaching, and arts administration. Each resume should be geared specifically for that type of work, and further tailored to the particular position for which you are applying. This handout is designed to guide those applying for administrative jobs within arts organizations, but the information is also relevant to musicians applying for other non-arts related jobs.

The Basics

- **Less is more.** The purpose of a resume is to get you an interview. Your resume doesn’t need to list everything you’ve ever done—be discriminating and focus on your most pertinent experience, accomplishments, and skills. You should strive to keep your resume to one page, but if you are further along in your career, you may need two pages to accommodate your relevant work experience.

- **Always keep the employer’s needs in mind.** Study the job description carefully. Then adapt your resume to speak to the position’s specific responsibilities and qualifications.

- **Aim for simplicity.** Statistics show that employers spend less than 30 seconds scanning a resume. The format should allow the reader to take in your most important credentials at a glance. Formatting, though tedious, is very important in creating a clear hierarchy of information that will allow an employer to easily locate the information he/she is most interested in.

The Content

- **Design an attractive letterhead** with your name, address, email, and telephone number. Use the same letterhead for both your resume and cover letter.

- **Divide your information into categories** and use bold, underline or caps to set them off. Typical categories for arts administration resumes are:

  - Arts Administration Experience
  - Other Administrative Experience
  - Relevant Experience
  - Related Experience
  - Education
  - Additional Skills
  - Honors/Awards
  - Selected Teaching Experience

- **Internships, student employment, and volunteer work count** as legitimate work experience, and can be included on your resume.

- **Artistic projects you have led also count** as legitimate work experience. Even if you weren’t paid for your work, launching an ensemble, creating a performance series, or designing an educational outreach program can absolutely be claimed as work experience.
• **Use bullets to highlight accomplishments** for each position you have held. Bulleted lines should start with an impressive, active verb (see the list on page 3). Do not write complete sentences—use phrases that show the skills and abilities you demonstrated on the job.

• **Be specific.** General statements like “performed routine office duties” or “assisted with general office work” don’t give an employer a dynamic sense of the abilities you have and the unique value you have added to your places of work. Try to be specific—for example if you worked in the office of student services at NEC, you might write the following: “assisted the Dean of Students with maintaining registration records for over 2,000 students annually, fielded call and in-person requests for transcripts, and archived old student files.”

• **Quantify, when possible.** “Maintained records,” is not nearly as impressive as “Maintained database of 2,000 accounts for service providing revenue of $100,000 per year.”

### The Format

- **List work experience first.** The order of your resume categories should reflect the interests of your reader.

- **Use dates** when listing work experience, education, and awards. Always list items in reverse chronological order, beginning with your most recent position.

- **Be consistent** in how you list information in each category. Each job listing should include the title, institution, city, state, and dates.

- **Don’t be afraid of white space.** Your resume should be reader-friendly and graphically attractive. If you have extensive experience, the important question may be: what do you need to leave out so that your resume isn’t crowded with less relevant material to the employer.

### The Extras

- **Consider including an “Objective” or “Professional Profile”** at the top of your resume. This is especially useful if you are submitting your resume for an employer to have “on file,” or you are making a career shift and want to explain why the majority of your experience is in a different field.

- **Consider including selected performance history** only if it is relevant to the job. For example, if the position lists thorough knowledge of music as a desired qualification, you can list a few of your most recent and prestigious performances or artistic projects. But keep it brief! You don’t want to come across as someone whose interests lie only in performing, as the employer may be justifiably concerned that you will not make your job a top priority.

### Transferable Skills

Musicians often feel that their musical experience and training doesn’t transfer to the arts administration field, or positions outside the arts. Many of the skills and experiences you’ve developed as a musician are valuable in other kinds of occupations. It comes down to how you describe your skills and experience in your resume, cover letter, and in interviews. You need to “translate” it for an employer. Below are three columns to demonstrate how you can explain your transferable skills. The first column shows the actual experience, the second shows how you can write this on your resume, and the third column explains what specific skills your prospective employer will see. A transferable skill is one that can be used in more than one kind of job or profession. For instance, as a student you probably wrote term papers. These require communication,
editing skills and research skills, which are all very useful in marketing and grant writing jobs. Do your own inventory; make your own 3 columns to identify your transferable skills.

<table>
<thead>
<tr>
<th>Your Experience</th>
<th>Your Resume Description</th>
<th>The Transferable Skill</th>
</tr>
</thead>
<tbody>
<tr>
<td>Running my own private studio</td>
<td>Schedule student lessons; Curriculum development; Record management and bookkeeping</td>
<td>Financial management; Entrepreneurial skills; Small business expertise</td>
</tr>
<tr>
<td>Organized my concerts/recitals</td>
<td>Developed programming for public events; Wrote program notes</td>
<td>Event planning; Written communication skills</td>
</tr>
<tr>
<td>Handled publicity</td>
<td>Built a website, managed multi-layered social media presence, wrote press releases; wrote and distributed email newsletter</td>
<td>Basic HTML coding; Written communication skills, Facility with social media platforms and online promotion</td>
</tr>
<tr>
<td>Band/ensemble leader</td>
<td>Schedule rehearsals and meetings; Prepare group for concerts and special events; Direct rehearsals and concerts; Serve as musical director for ensemble</td>
<td>Organizational skills; Leadership ability; Supervisory skills</td>
</tr>
<tr>
<td>Make sure we get paid for the gig or performance</td>
<td>Negotiate contracts; Manage bookings and financing; Negotiate fees and manage payroll</td>
<td>Business/negotiating skills; Budget management</td>
</tr>
<tr>
<td>Bring in new members as needed.</td>
<td>Interview potential employees; Hire personnel; Maintain database of temporary and on-call employees</td>
<td>Management/supervisory skills</td>
</tr>
<tr>
<td>Make sure everyone has a ride to the gig and brings necessary equipment</td>
<td>Organize travel and overall logistics of concerts; Handle transportation of large equipment, equipment rentals; Assess equipment needs for concerts</td>
<td>Project Management, Event Planning and Production</td>
</tr>
</tbody>
</table>

**Action Verbs**

It is best to use action verbs in your resume and cover letters to describe your skills, work experience, and accomplishments. These words can help clarify your specific work experiences as a teacher, arts administrator, performer, researcher, theorist, etc. The right choice of words can produce the most competitive, polished, professional image.

- Accomplished
- Administered
- Advised
- Applied
- Adapted
- Advanced
- Analyzed
- Arranged
Articulated  |  Evaluated  |  Mobilized  |  Structured  
Assembled    |  Examined    |  Moderated   |  Studied     
Assisted     |  Exceeded    |  Monitored   |  Supervised  
Attracted    |  Exelled     |  Motivated   |  Supported   
Awarded      |  Executed    |  Negotiated  |  Supported   
Balanced     |  Exercised   |  Obtained    |  Surpassed   
Budgeted     |  Exhibited   |  Operated    |  Synthesized 
Built        |  Expanded    |  Organized   |  Targeted    
Calculated   |  Experienced |  Originated  |  Taught      
Catalogued   |  Explored    |  Oversaw     |  Tested      
Chair        | Expressed    |  Participated |  Theorized   
Coached      |  Facilitated |  Performed   |  Toured      
Collaborated |  Finished    |  Persuaded   |  Trained     
Compared     |  Focused     |  Planned     |  Translated  
Competed     |  Formulated  |  Prepared    |  Turned around 
Compiled     |  Fostered    |  Presented   |  Tutored     
Completed    |  Founded     |  Produced    |  Undertook   
Composed     |  Furthered   |  Promoted    |  Updated     
Conceived    |  Gained      |  Proposed    |  Was responsible for 
Conceived    |  Gathered    |  Provided    |  Worked      
Conceptualized| Generated  |  Realized    |  Wrote       
Conducted    |  Guided      |  Received    |             
Consolidated |  Handled     |  Recommended |             
Constructed  |  Headed      |  Recorded    |             
Consulted    |  Highlighted |  Recruited   |             
Contracted   |  Identified  |  Redesigned  |             
Contributed  |  Implemented |  Referred    |             
Conveyed     |  Improved   |  Rendered    |             
Convinced    |  Included    |  Reorganized |             
Coordinated  |  Incorporated|  Reported    |             
Copyrighted  |  Increased  |  Repositioned|             
Corrected    |  Influenced  |  Represented |             
Counseled    |  Initiated   |  Researched  |             
Created      |  Innovated  |  Reshaped    |             
Defined      |  Instilled   |  Resolved    |             
Delivered    |  Instituted |  Responsible for |             
Demonstrated |  Instructed  |  Restored    |             
Derived      |  Insured     |  Restructured|             
Developed    |  Integrated |  Retained    |             
Devised      |  Interpreted |  Reviewed    |             
Directed     |  Interviewed |  Revised     |             
Discovered   |  Introduced |  Scheduled   |             
Distributed  |  Invented   |  Searched    |             
Documented   |  Involved    |  Secured     |             
Drew up      |  Judged      |  Served as   |             
Edited       |  Launched    |  Set up      |             
Educated     |  Lectured   |  Sold        |             
Employed     |  Led         |  Solved      |             
Enabled      |  Maintained  |  Spearheaded |             
Engineered   |  Managed     |  Spoke       |             
Enlisted     |  Marketed    |  Sponsored   |             
Ensured      |  Maximized   |  Streamlined  |             
Established  |  Mentored    |  Strengthened|             

4
Creating Your Letterhead

“Letterhead” refers to your name and contact information arranged in an attractive graphic design at the top of all your press materials – your cover letter, resume, bio, repertoire list, etc. In choosing your letterhead design, keep in mind that every font communicates a different image—elegant, established, distinctive, slick, etc. Choose a font that reflects your style. Here are some examples of arts administrators’ letterheads.

Christine Taylor
PO Box 41 Boston, MA 02222 | 999-555-1212 | christine@christinetaylor.com | www.christinetaylor.com

CHRISTINE TAYLOR
PO Box 411 • Boston, MA • (999) 555-1212
christine@christinetaylor.com • www.christinetaylor.com

Christine Taylor
PO Box 41 Boston, MA 02222 // 999-555-1212 // ctaylor@gmail.com // www.christinetaylor.com

Christine Taylor, Arts Administrator
PO Box 411 | Boston, MA 02222 | (999) 555-1212
christine@christinetaylor.com | www.christinetaylor.com
Cheat Sheet: Recommended Format for Arts Admin Resumes

First Last
Address City, State Zip | 999-999-9999 | emailaddress@gmail.com | www.yourwebsite.com

WORK EXPERIENCE

Organization, City, State, Date
Title
• List a minimum of 2 bullets describing the fabric of your work/accomplishments in the job
• Example: Created marketing plan for ensemble's 6-concert season
• Example: Managed scheduling for 60 fourth graders in busy after-school lesson program

Organization, City, State, Date
Title
• Same as above

RELEVANT EXPERIENCE

(Only include what is actually relevant for the job you are applying for. Depending on the position, it may make sense to give the employer as sense of your artistic accomplishments, especially if you have taken on a leadership role in an artistic project. In that case, you may use the header ‘Selected Performance Experience.’)

EDUCATION

New England Conservatory, Boston, MA
Bachelor of Music in Vocal Performance, anticipated 2016

Awards
(If the awards were school-based, list them here. Otherwise, you may list them in a separate category, if they show that you are distinguished in an area that relates to the job you are applying for. List your awards and honors in bullet format.)

ADDITIONAL SKILLS

• Language proficiencies
• Computer/tech skills (e.g. Microsoft office suite, web development, social media fluency, etc.)
• Maybe you have taken courses in other subject areas? Have a relevant skill set that you’ve developed independently? List them here!
Charlotte Hughes  
249 Adams St., Apt. #2 Boston, MA | (617) 555-1213|name@email.com

Arts Administration Experience

New England Conservatory of Music, Finance Department, Boston, MA, 2006-present  
Administrative Assistant
  • Maintain Acting-President and President-Designate expense accounts for FY07  
  • Handle monthly reports, manage budget, answer incoming inquiries, execute regular office functions  
  • Manage all faculty and employee travel, logging, and air shuttle tickets

First Covenant Church, Dorchester, MA, 2005-07  
Choir Director
  • Directed adult and children’s choir  
  • Organized and produced special programs  
  • Scheduled rehearsals and planned concert series

Related Experience

Fleet Bank of Massachusetts, Boston, MA, 2004-05  
Supervisor
  • Supervised staff of 15  
  • Processed numerous transactions within a fast paced environment and provided prompt and courteous customer service

Selected Performance Experience

<table>
<thead>
<tr>
<th>Recitals</th>
<th>Club Engagements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jordan Hall</td>
<td>Colonial Inn, Concord, NH</td>
</tr>
<tr>
<td>Gardner Museum</td>
<td>The Strand, Providence, RI</td>
</tr>
<tr>
<td>Massachusetts State House</td>
<td></td>
</tr>
</tbody>
</table>

Teaching Experience

Private Instructor, Boston, MA, 2005-present  
Teacher, C. Roger Wilson After School Program, Dorchester, MA, 1994-95

Education

New England Conservatory of Music, Boston, MA  
Bachelor of Music in Vocal Performance, 2006

Additional Skills

WordPerfect, MS Excel, MS Word, FileMaker Pro, Aldus PageMaker
Maria Finkelmeier  
56 Cabot Street, Boston, MA 02130  
617-999-9999, name@gmail.com, www.mariafinkelmeier.com

ARTS-RELATED WORK EXPERIENCE

Kadence Arts, Founder, Boston, MA, 2015 – present  
- Established a non-profit that incubates artistic projects, curates performances, and engages local communities through music making, driven by percussion and technology  
- Co-founded the Beat Bus workshop, a community drumming experience on wheels, visiting community centers, libraries and schools

Times Two Concert Series, Co-Founder, Boston, MA, 2015 - present  
- Launched new concert series with Robert Honstein focused on building a community around contemporary music  
- Curated and publicized a four-concert season, attracting capacity audiences and coverage in the Boston Globe, “Times Two envisions new musical opportunities, communities”

Make Music Boston, Director, Boston, MA, 2014 – present  
- Initiated a day-long festival, featuring free, participatory music events at outdoor venues to celebrate the summer solstice (June 21)  
- Manage team of one assistant and four interns  
- Collaborate with Boston city departments, private parks, businesses, and organizations on permitting, program development and promotion

New England Conservatory, Program Manager, Entrepreneurial Musicianship, 2012 – present  
- Oversee student grant program, offering creative guidance and practical advice in writing and presentation skills  
- Coordinate workshops logistics and guest artist lectures  
- Act as student advisor for career project related questions

SELECTED PERFORMANCE EXPERIENCE

- Quartet Kalos Inscriptions Tour, with a residency at the Scandinavian Cultural Center, Newton, MA, 2015  
- Solo concert at The South Florida Center for Percussive Arts, performance and workshop, Miami, FL, 2015  
- Worldwide Day of In C, online streamed performance of Riley’s In C with 24 international cities, Pierce Hall, New England Conservatory, Boston, MA, 2014  
- Sounds from the Treetops Showcase Concert, Percussive Arts Society International Convention, Indianapolis Convention Center, Indianapolis, IN, 2013  
- Baltic Sea Youth Philharmonic, timpani and percussion, European tours, 2010
SELECT TEACHING & PRESENTING EXPERIENCE

- Presenter, *Improvising a Life in Music & The DIY Attitude*, Percussion Department, University of Miami, Miami, FL, 2015
- Lecturer, *The Art of Resonance*, Boston artists lecture series, Sebastian Mariscal’s Architecture Studio, Boston, MA, 2014

PUBLICATIONS


NOTABLE PRESS

- Boston.com, *The Green Monster will become a musical instrument*, preview of Waking the Monster project for Illuminus Boston and Hubweek, 2015
- ttela, *Dubbel duo skapar nytt*, preview of Quartet Kalos “Double It” tour, Dalsland, Sweden, 2014

EDUCATION

**Luleå University of Technology**, Department of Arts, Communication & Learning, Piteå, Sweden, 2010, *Postgraduate study with Anders Åstrand*

**Eastman School of Music**, Rochester, NY, 2009
*Masters of Music, Arts Leadership Certificate and Performers Certificate*

**The Ohio State University**, Columbus, OH, 2007
*Bachelors of Music*
Tips for Writing a Curriculum Vitae

A curriculum vitae or CV is an expanded, detailed version of your resume that provides an employer with in-depth information about your experience and training. If you are searching for a college-level teaching position, you will be expected to submit a current CV along with other supplemental materials, such as a cover letter, teaching philosophy, recommendations and possibly a sample syllabus. Search committees expect CVs for full-time college teaching positions to be longer than 1-2 pages—more veteran educators may have a CV that exceeds 10 pages. Even though long CVs are permissible, it’s important to be judicious about what you include so that your CV is easy to scan and digest. This handout will provide an overview of the main components that should be included in a CV, best practices for formatting, and sample CVs for you to work from.

The Basics

- **Always keep the employer’s needs in mind.** Study the job description carefully and then adapt your CV to address the position’s specific responsibilities and qualifications. If private teaching is the focus of a faculty position, you will want to highlight all of your studio teaching experience first. If ensemble coaching and theory instruction are also part of the position, you should find a way to frame your experience so that you convey to a search committee that you are also capable of meeting these demands.

- **Formatting counts.** Your CV should be easy to navigate and have a clear format, with consistent headers, sub-headers and body information. An employer needs to be able to quickly scan your CV and locate the information that is most important to her/him. The visual organization of your CV also makes an immediate impression on your reader—if your CV is cluttered and hard to navigate, an employer may make an immediate and unfavorable judgment about you or your work style.

- **A CV should be comprehensive, not padded.** A CV, unlike a resume, should include information about all of your teaching, performance, work experience and training. As you progress in your career, you will have to make tough decisions about what to include and what is no longer current and relevant. While it is permissible to have a CV that exceeds 10 pages, a reader will only carefully review so much information—you want to keep the most relevant experience toward the beginning of the CV and make sure that you have formatted the CV in such a way that a reader can skim your sections and skip forward easily if needed.

- **As much as possible, do not double list.** While some of your experience may bridge multiple categories (performance, teaching, etc.) it’s important to refrain from double listing your experience when possible. This adds unnecessary length and can confuse your reader.
• **Divide your information into categories** and use bold, underline or caps to set them off. Typical categories for CVs are:

- Education
- Teaching Experience
- Performance Experience
- Commissions or Compositions
- Arts Leadership Experience
- Work Experience
- Publications
- Recordings
- Awards and Honors
- Organizational Affiliations
- Notable Press

• **List teaching experience first.** The order of your categories should reflect the interests of your reader. In most cases, your teaching experience will be the most important qualification to a search committee. You can include many different categories of teaching experience, such as faculty positions, masterclasses, clinics, lectures, and workshops. It's advisable to create sub-categories for different types of teaching so that the section doesn't get too long and cluttered.

• **Use bullets to highlight accomplishments** for each position you have held. Under each teaching position or work role, you should include bullets with concrete information about your responsibilities and accomplishments. The bulleted lines should start with an impressive, active verb. Do not write complete sentences—use phrases that clearly show the skills and abilities you demonstrated on the job.

• **Be concrete and quantify when possible.** The bullets that you include should be specific and concise. General statements like “taught Harmony 1” or “taught private lessons” don’t give an employer a dynamic sense of the abilities you have and the unique value you have added to your places of work. Try to be specific—for example if you taught a piano for non-majors course, you might write the following: “taught a piano for non-majors course with 25 students with wide ranging musical skills and experience. Focused on technique development, musical interpretation, sight-reading skills and general theory.”

• **Performance experience is critically important.** Most search committees will want to see that you are accomplished both as an educator and artist. You should include a performance experience section that highlights notable performances, collaborators and/or venues. If you have created or led artistic projects, you can also include a section that demonstrates your artistic leadership and creativity. Again, creating sub-categories may be advisable, especially if you have experience that crosses many different genres and formats. You may also wish to title this section ‘Selected Performance Experience’ to indicate that you have only included the most recent and/or relevant performances.
• *Don’t be shy to include relevant work experience.* If you have developed administrative, fundraising or recruitment skills in non-academic positions, you can include a section titled ‘Relevant Work Experience.’ Depending on the size and structure of a department, these skills could be seen as an asset.

• *Forthcoming publications and recordings can be listed.* If you have several upcoming publications or recordings, you can list them in the relevant sections with dates indicating that they will be released in the near future.

• *Your education section can contain more than full degrees.* Your education can be listed as the first or last section in your CV. In addition to your degrees, you can list other training, including fellowships, special workshops or certificate programs. As with the other sections, this additional training can be set off by a sub-header. Many young music academics also chose to include a list of their primary teachers and coaches, though this may be a sub-section that you decide to take off as you progress in your career.

**The Format**

• *Design an attractive letterhead* with your name, address, email, and telephone number at the top of the CV. Use the same letterhead for both your resume and cover letter (see samples below).

• *Use dates* for all of your experience: teaching, performance, education, etc. Always list items in reverse chronological order.

• *Be consistent* in how you list information in each category/sub-category. Use the same format hierarchy (e.g. bolding section headers, italicizing institutions or roles, etc.)

• *Don’t be afraid of white space.* Your CV should be reader-friendly and graphically attractive. Instead of trying to stuff as much information as possible on a page, think about how you can use spacing to create a visually pleasing and easy to navigate format.

• *Each page should be numbered and have your name listed.* Since CVs can be quite long, it’s important to include page numbers and either your full or last name on the top or bottom of each page. That way, if the pages become separated, it will be easy to put them back in the right order.
Creating Your Letterhead

“Letterhead” refers to your name and contact information arranged in an attractive graphic design at the top of all your press materials – your cover letter, resume, bio, repertoire list, etc. In choosing your letterhead design, keep in mind that every font communicates a different image—elegant, established, distinctive, slick, etc. Choose a font that reflects your style. Here are some examples to work from:

Christine Taylor
PO Box 41 Boston, MA 02222 | 999-555-1212 | christine@christinetaylor.com | www.christinetaylor.com

CHRISTINE TAYLOR
PO Box 411 • Boston, MA • (999) 555-1212
christine@christinetaylor.com • www.christinetaylor.com

Christine Taylor
PO Box 41 Boston, MA 02222 // 999-555-1212 // ctaylor@gmail.com // www.christinetaylor.com

Samples

The two samples included in this section reflect professionals at different stages in their career. While a CV must be highly personalized, we hope that these samples will give you a sense of how to format and effectively write about your experience and training.
EDUCATION

Doctor of Philosophy, Ethnomusicology (2008), University of Alberta, Canada. 'Indo-Jazz Fusion': Jazz and Karnatak Music in Contact, Ph.D. Dissertation: Regula Qureshi, supervisor, Timothy Taylor, external examiner.


Bachelor of Arts (After), Psychology (1995) University of Calgary, Canada

UNIVERSITY


Part-Time Lecturer, “The Entrepreneurial Musician”. Undergraduate and graduate seminars in entrepreneurship, reflective practice and professional development.

Coordinator, Entrepreneurship. Cultivating engagement in the Mannes community through focus groups, one-on-one consultations, and meetings with Mannes and inter-divisional faculty and staff.


Faculty, Department of Contemporary Improvisation. Studio teaching and ensemble coaching in a globally-focused conservatory setting.

Lecturer, Department of Entrepreneurial Musicianship. Developed curricula for “The Entrepreneurial Musician”: undergraduate and graduate seminars on career visioning, reflective practice and social engagement.

Lecturer, Music History. Instructor for graduate seminars including “Jazz Outside the United States”, and “Jazz: An Oral History”: critical studies of 20th century global history through the lens of jazz; jazz as a site of intercultural contact; jazz as a site of personal agency, resistance, and social change; study of academic texts, and relevant research methodologies.

Assistant Chair, Department of Contemporary Improvisation, 2008-2012. Produced and directed issues-driven departmental concerts; directed student project-driven ensembles; departmental recruitment and admissions; coordinated departmental student and faculty meetings.

Interim Director, Intercultural Institute, 2012-2013. Produced performance workshops by musicians from Mali, Georgia, Mongolia and Ghana.

INTERNATIONAL

Music and Social Action

“NEC at ANIM/ANIM at NEC”, Director, New England Conservatory (Boston, MA) and the Afghanistan National Institute of Music (Kabul AF), January 2011 – Present.

Implemented an institutional relationship between Kabul vocational music training program and a Boston music conservatory. Impacts include short- and long-term teaching residencies in Kabul, US college placements for Afghan students, Memorandum of Understanding.
Residency by the Afghanistan National Institute of Music,
Produced a three-day residency by 65 students and faculty of ANIM at NEC including 15 public performances, panel discussions, workshops, master classes, and collaborative rehearsals.

“Song Books: Reimagining John Cage”, Artistic Director and Performer,
Turkish performer/activists re-interpreted the anti-government themes of John Cage during a time of growing dissent towards the Erdoğan government. The performance was preceded by a two-day workshop on improvisation and social entrepreneurship for emerging Turkish musicians.

“Orient/Occident” Jordan Hall, New England Conservatory, Boston, MA,
February 21, 2011.
Student performances exploring the persistent Orientalist themes in Western art music, the conservatory, and the 21st century media.

“Jazz/India International Exchange”, New School University and Brhaddhvani Institute,
Mutual exchange between faculty and students of and Indian and American music conservatories. Impacts: long-term relationships between performers, residencies for Indian faculty, concert performances in NYC and Chennai.

International Workshops and Residencies
Brhaddhvani Centre (Chennai, IN)    Afghanistan Nat’l Institute of Music (Kabul, AF)
Tomsk State University (RU)        Enesiesk Conservatory (RU)
Irkutsk Conservatory (RU)          Krasnoyarsk Conservatory (RU)
Helsinki Pop & Jazz Conservatory (FI)  Estonian Academy of Music (Tallinn, ES)
Royal Irish Academy (Dublin, IR)   Konservator Jaroslava Jezka (Prague, CZ)
Royal Conservatory (Hague, NL)     Conservatory of Arnhem (NL)
University of Limerick (IR)        Guildhall School of Music & Drama (UK)

Research Interests
I have broad interests in the globalization of music, particularly as it is constructed as a site to support or contest multiple postcolonial, ethnic, and post-global identities. I am also interested in the ethnomusicology of Western art music, in particular the response of music conservatories to rapid changes in the professional and economic structures of the music profession.

Research Experience
The ‘fusion’ of Jazz and South Indian classical music in North America and Europe since the 1960s considered through the lenses of postcolonial and globalization theory. Fieldwork in Chennai, Dublin, Amsterdam and New York included coordinating an educational exchange between the Jazz and Contemporary Music Program at New School University and the Brhaddhvani Research and Training Centre for Musics of the World in Chennai.

Critical historical analysis of the construction on the animal as subject in early 20th century North American psychology. The role of animal minds and bodies in the development of psychological theory and the technology of experimentation, surveillance and control.
Publications

Works in Progress

“Does Music Matter?” Book manuscript in process.
General readership book exploring the social impact of music in a range of global locations including Afghanistan, Turkey, the UAE, Serbia and North America.


Refereed Journals


Radio Documentary


Conference Presentations

Kalmanovitch, Tanya. “Can improvisation be taught?”. Paper presented at the 2013 Summit on Improvisation, Community and Social Practice, May 2013, University of Guelph, Guelph, ON.
Kalmanovitch, Tanya. “‘Indo-Jazz Fusions’: Jazz and Indian music in post-colonial perspective.” Culture and the State, Edmonton, Canada, May 2003.
Stam, Henderikus J.; Kalmanovitch, Tanya. “Animals, children and other species: Constituting psychological categories one instrument at a time” International Society for Theoretical Psychology, Cape Town, South Africa, June 20, 2005.


**Academic Honors and Awards**

Faculty Professional Development Grants, New England Conservatory, 2008-12

Dissertation Fellowship, University of Alberta, 2006-7

Koschul Family Graduate Scholarship in the Study of India, University of Alberta, 2004-5

Doctoral Fellowship, Shastri Indo-Canadian Research Institute, 2003-2004

Doctoral Fellowship, Social Sciences and Humanities Research Council of Canada, 2003-5

Walter H. Johns Graduate Fellowship, University of Alberta, 2003-2005

Izaak Walton Killam Memorial Scholarship (Hon), University of Alberta, 2003-5

Doctoral Research Fellowship, Shastri Indo-Canadian Institute, 2003-4

Andrew Stewart Memorial Prize. University of Alberta, 2003

University of Alberta PhD Scholarship, University of Alberta, 2001-3

**CIVIC IN Volvement AND Service**

Learning Portfolio Committee, New School University

*Inter-divisional committee assessing technology and reflective practice.*

Undergraduate Curriculum Committee, New England Conservatory

*Member, three-year term*

Douglass Street Music Collective

*Founder of cooperative venue for non-commercial music.*

Brooklyn Jazz Underground

*Charter Member of a bandleader cooperative*

American String Teachers Association

*Alternative Styles selection committee and competition juror.*

Canada Council for the Arts

*Juror for national arts awards.*

Sisters In Jazz, International Association for Jazz Education

*Professional mentor*

Jazz String Caucus, International Association for Jazz Education

*Charter Member and Secretary*

International Association of Schools of Jazz

*Canadian representative, e-mail group moderato*

Jazz Alliance of Canada

*Member of the board*

American Federation of Musicians, Local 547

*Member of the board*

**PERFORMANCE EXPERIENCE**

Selected Performances

LOFT (Cologne, Germany)

Vortex (London, UK)

Bimhuis (Amsterdam NL)

Concertgebouw (Amsterdam, NL)

Sunside (Paris FR)

U stare pani (Prague CZ)

Kassel New Music Symposium (Germany)

An Die Musik (Baltimore MD)

Ars Nova (Philadelphia PA)

The Stone (New York NY)

Roulette (New York NY)

Smalls (New York NY)

Cornelia Street Café (New York NY)

Tonic (New York NY)

Barbes (Brooklyn NY)

Dublin International Jazz Festival
Victoria International Jazz Festival  Atlantic Jazz Festival
Montreal International Jazz Festival  Guelph International Jazz Festival
Vancouver International Jazz Festival  Ottawa International Jazz Festival
Puschino Jazz Festival (RU)  The Vagrant Dog (Novosibirsk, RU)
Art Hall (Dubna, RU)  ResPublica (Novosibirsk, RU)
Tinos Jazz Festival (Tinos, GR)

Recent Intercultural Performances

**Fete de la Musique**, French Institute, Kabul, AF  2013
Performances with Pakistani and Afghan musicians

**Nydy Festival**, Tallinn, ES  2012
Soloist with the 21st Century Chamber Orchestra

Performances and recording.

**Tanya Kalmanovitch and Zoltan Lantos**, Boston and New York  2010
Performances and recordings with Hungarian violinist

**Raga Mala String Quartet**, Concertgebouw, Amsterdam NL  2008
Indian/Western string quartet

**Concert tour of Siberia**, Tomsk, Krasnoyarsk, Lesosibirsk, Eneiesk, RU  2008
Soloist with orchestras, recital performances

**Concert tour of Siberia**, Krasnoyarsk, Irkutsk, Tomsk, Novosibirsk, RU  2007
Improvisation duo with Roman Stolyar

**Aruna Narayan Kalle and Tanya Kalmanovitch**, India/Canada/Hungary  2007
Synthesis of Hindustani and Western music

Recordings as a Leader

Tanya Kalmanovitch, Anthony Coleman and Ted Reichman, **Quiet Village** (ECM, in production)

Tanya Kalmanovitch, Aruna Narayan, Zoltan Lantos and Dan Weiss, **Raga Mishra Pilu** (Perspicacity, coming 2013)

Tanya Kalmanovitch and Myra Melford, **Heart Mountain** (Perspicacity, 2007)

Tanya Kalmanovitch’s Hut Five, **Out Where The Trains Don’t Run** (Perspicacity, 2004)

Tanya Kalmanovitch’s Hut Five, **Hut Five** (Perspicacity, 2002)

Tanya Kalmanovitch Trio, **Winterland** (Stump/Festival, 1998)

Creative Honors and Awards

Nominee, Best Miscellaneous Instrument, **DownBeat** Readers Poll, 2008

Department of Foreign Affairs and International Trade, Canada, Touring Grant, 2007

Canada Council for the Arts, Grants for specialized sound recording, 2006

Alberta Heritage Professional Development Scholarship, 2006


Nominee, ‘Violinist of the Year’ and ‘Instrumentalist of the Year’, National Jazz Awards of Canada, 2004

**PROFESSIONAL AFFILIATIONS**

Local 802, American Federation of Musicians

Society for Ethnomusicology

International Association of Schools of Jazz

College Music Society

American String Teachers Association

American Viola Society

**LANGUAGES**

English (native), French (advanced), Russian (elementary), Turkish (elementary), Dari (elementary), German (reading).
TEACHING EXPERIENCE

University Level

*New England Conservatory*, adjunct faculty, Boston, MA 2007-present
- Teach undergraduate theory sequence, 1-2 courses per semester
- Cover such topics as form and analysis of 18th and 19th century Western art music, 16th century counterpoint, fundamentals of music theory
- Focus on compositional processes, musical styles, aural skills, part-writing, form and analysis
- Lead students through a process of exploration, reflection, skill building and compositional exercises for each topic learned
- Engage students by singing, playing and improvising
- Teach individual advanced theory lessons to graduate students

*Mannes College of Music*, teaching fellow, New York, NY 2004-05
- Taught individual counterpoint and ear-training lessons to undergraduate students

*Jerusalem Academy of Music and Dance*, assistant teacher, Jerusalem, Israel 2002-03
- Taught weekly ear-training classes to undergraduate students
- Substituted for other teachers, teaching theory and ear-training

Related Teaching Experience

*The Walden School Young Musicians Program*, faculty, Dublin, NH 2008-present
- Beginning, intermediate and advanced students ages 10-18
- Teach classes in composition, music history, aural skills, applied theory and improvisation
- Special Courses:
  - Stravinsky: overview of the composer’s life, works and the creation of a new “Soldier’s Tale”
  - Figured Bass and Fugues: history, application and composition
- Counsel and advise students in college applications

*Koleinu Community Chorus*, associate conductor, Boston, MA 2012-present
- Teach and conduct ninety enthusiastic amateurs
- Conduct the full chorus and sectionals on Jewish music repertoire
- Lead rhythm and musicianship workshops
- Write arrangements of Jewish folk songs
Belvoir Terrace, Fine and Performing Arts Camp, faculty, Lenox, MA 2006
- Beginning to intermediate students ages 10-18
- Taught intermediate composition, a model-based approach: analysis of Bartok violin duets and emulation of their style and form
- Oversaw performance and recording of student compositions
- Taught private lessons in piano

Private Composition and Piano Studio, Brookline, MA 2005-present
- Beginning to intermediate students ages 7-13
  - Progressive composition curriculum; focus on varied compositional language, form and orchestration
- Improvisation based on elements in music theory
- Basic music reading, hand coordination, piano technique, repertoire

ORIGINAL COMPOSITIONS

Selected Original Works
- *The Wondrous Woman Within*, chamber opera in six scenes
- *Pang Spindle* for flute, violin, cello and percussion
- *Tanso* for full orchestra, with amplified violin
- *ten songs of yesno* for bass voice and 92-key piano
- *Common Ground* for chamber orchestra
- *Paths of Stone and Water* for SATB chorus
  - Text in Hebrew from mixed sources
- *Improvisations* for solo marimba
- *In the Research of Time* for viola, vibraphone and bass clarinet
- *Weeding the Mountain* for trombone and three percussion players

Commissions
- Ensemble Dal Niente, Chicago, IL
- Cadillac Moon Ensemble, New York, NY
- Firebird Ensemble, Boston, MA
- Jerusalem Music Center, Jerusalem, Israel
- Dr. Faustus, New York, NY
- Musica Sacra, Cambridge, MA
- Be’er Sheva Sinfonietta, Israel
- Esprit Trio, Germany / USA
- Zenas Kim, Netherlands / South Korea

Notable Performers of Original Works
- New York City Opera
- David Salsbery Fry, bass voice
- Ivana Bilic, marimba
- Firebird Ensemble
- Boston Modern Orchestra Project
- Ensemble Meitar, Israel
- Cadillac Moon Ensemble
Selected Performance Venues of Original Works
- NYU Skirball Center for the Performing Arts, New York, NY
- Conservatoire à Rayonnement Régional, Paris, France
- Evangelisch-Lutherisches Pfarramt, Meiningen, Germany
- St. Bonifatiuskloster, Hünfeld, Germany
- Verein Schloss Herrenbreitungen, Breitungen, Germany
- Sounds in the Desert Music Festival, Negev, Israel
- Rapaport Hall, Haifa, Israel
- Jerusalem Music Center, Jerusalem, Israel
- Tanglewood Music Festival, Lenox, MA
- Jordan Hall, Boston, MA
- Lawrence University Conservatory of Music, Appleton, WI

Recordings
- Taksim for solo marimba, in Intermediate Masterworks for Marimba played by Ivana Bilic for Bridge Records, Inc. (Bridge 9311B)

Selected Awards and Grants
- Fellowship, Frank Huntington Beebe Fund
- Edwin and Lola Jaffe Fellowship, Tanglewood Music Center
- Residency with New York City Opera
- Winner, Zeltsman Marimba Festival composition competition
- Winner, Boston Modern Orchestra Project composition competition
- Third place, Jihlava Choral Composition Contest, Czech Republic
- Scholarships, America-Israel Cultural Foundation
- New England Conservatory Donald Martino Award for Excellence in Composition
- Honorable mention, ASCAP Morton Gould Young Composer Awards

PIANO

Piano Performances
- Elebash Concert Hall, New York, NY
- American Repertory Theater, Cambridge, MA
- Hochschule Hans Eisler, Berlin, Germany
- Jüdisches Gemeindehaus, Berlin, Germany
- Jordan Hall, Boston, MA
- Hebrew University, Weiss Concert Hall, Jerusalem, Israel

Vocal Coach / Collaborative Pianist
- Private Studio of saxophone teacher Ken Radnofsky, Boston, MA, 2013
- New England Conservatory, concert choir accompanist, Boston, MA 2005-2011
- The Actors Studio, vocal coach, New York, NY 2004-05
- Private Studio of voice teachers Arthur Levy and Antonia Lavane, New York, NY 2003-05
EDUCATION


*Universität der Künste*, Berlin, Germany, Research in music composition and experimental theater, 2009-10

*Mannes College of Music*, New York, NY, Master of Music, Double Major in Composition and Music Theory, Minor in Piano Performance, 2005

*Jerusalem Academy of Music and Dance*, Jerusalem, Israel, Bachelor of Music, Double Major in Composition and Piano Performance, 2003

### Composition Teachers

- Lee Hyla
- Robert Cuckson
- John Heiss
- Menachem Zur
- Zvi Avni

### Piano Teachers

- Assaf Zohar
- Inessa Zaretsky
- Esther Narkiss

### Mentors

- Michael Gandolfi
- Anthony Coleman
- Daniel Ott
- Iris ter Schiphorst

### Master Classes

- Oliver Knussen
- Thomas John Harbison
- Bernard Rands
- Colin Matthews
- Claude Frank

PROFESSIONAL AFFILIATIONS

- New Music USA
- American Composers Forum
- The American Society of Composers, Authors and Publishers (ASCAP)

PUBLICATIONS


ADDITIONAL SKILLS

#### Languages

- English, fluent
- Hebrew, fluent
- German, fluent
- French, proficient

#### Technology

- Pro Tools recording and editing software
- Cubase recording and editing software
- Reason sequencing and mastering software
- Finale music notation software
PRESS

On *The Wondrous Woman Within*:

“...Riotously funny... The creator of this memorable creature was Osnat Netzer, a Boston-based Israeli composer, who drew on the satirical plays of Hanoch Levin for ‘The Wondrous Woman Within,’ about an unwilling femme fatale and her suitors. Kathryn Guthrie, a soprano, and Jesse Blumberg, a baritone, fearlessly tore into the operatic equivalent of Meg Ryan's orgasm scene in 'When Harry Met Sally,' aided by a witty score that drew on an accordion, a kitchen wok and lewd brass solos.”

“...just because a collaboration has been mentored and workshopped doesn't mean it is great. This fall, I heard a lot of new pieces in various stages of development, ranging from brief concert scenes to fully staged operas. A handful captured my imagination. I wouldn't mind hearing more of Osnat Netzer's wacky, bawdy ‘The Wondrous Woman Within’ (excerpted at New York City Opera’s VOX concert) or Tarik O’Regan’s moody, Brittenesque ‘Heart of Darkness’ ... Others should probably stay on the drawing board.”
- Heidi Waleson, *The Wall Street Journal*

On *Common Ground*:

“Netzer admirably kept her Mozart-sized ensemble in fluid, kaleidoscopic motion with adroit orchestration.” - Matthew Guerrieri, *The Boston Globe*

“The winner of the BMOP/NEC composition contest was 28-year-old Israeli composer Osnat Netzer’s brief and ebullient Common Ground, which excels in what Elliott Carter often marks in his own music as ‘scorrevole’ (scurrying).” - Lloyd Schwartz, *The Boston Phoenix*
1. Most employers will ask you to submit a cover letter and resume via email. Be mindful of how you name your files—ideally your full name and the word “resume” or “cover letter” should appear in the title (e.g. Jane Rhodes_Cover Letter_Date). This will ensure that when an employer downloads your attached resume and cover letter, it will be easy to identify who the materials belong to.

2. Your cover letter should have the same letterhead you used on your resume. “Letterhead” refers to your name and contact information arranged in an attractive graphic design at the top of all your materials – your cover letter, resume, bio, repertoire list, etc. In choosing your letterhead design, keep in mind that every font communicates a different image—elegant, established, distinctive, slick, etc. Choose a font that reflects your style. Including your letterhead will ensure that an employer is able to easily locate your contact information, no matter which piece of your application they are reviewing (see cover letter samples for examples). If nothing else, it creates a clean and uniform look for all of your materials.

3. The cover letter should follow basic letter format, even though you will likely email it as an attachment. This means the date should appear at the top, followed by the name, title, organization and address of the person who is listed on the job posting. If there is no specific person listed on the job posting, research the organization and try to find out the name and title of the person who does the hiring for the job you're interested in. If you are unable to locate the correct contact, you can use the generic term 'hiring committee' or the opening 'to whom it may concern' (see examples below for letter format).

4. Due to the fact that most cover letters are submitted via email, you don’t need to physically sign the letter—simply use a standard closing such as “Sincerely” and type your name at the bottom of the letter.

Architecture of a Cover Letter

1st Paragraph: The first paragraph of your cover letter should be fairly brief and include the title of the position you are applying for. If you have a contact at the organization or have a mutual colleague, use that person’s name in the first sentence, or first paragraph (“So-and-So recommended I write to you concerning the opening for . . .”). It is also advisable to include a sentence that sets up the topic/focus of the subsequent paragraphs. For example: I am excited by the prospect of bringing my background in cello performance and experience as a creative arts educator to the Rivers Music School.

Middle Paragraph(s): This is the “meat” of the letter, where you build a case for why you believe you are a good match for the job. As stated above, you should plan to craft 2-3 body paragraphs that address different elements of your professional background and qualifications for the position. Below are a few general tips to help direct your writing:

Creatively frame your experience—set yourself apart. You’ll want to be careful to avoid a simple enumeration of the positions you have held in the past—this information is included in your resume. A cover letter is your opportunity to highlight your strengths and clearly demonstrate how your experience has prepared you to excel in the open position. Think carefully about what might
set you apart as an applicant—have you held a similar position in the past? Do you have exposure to a culture or discipline that is central to the job? Do you have long standing relationships within a professional community that you can leverage for the organization? Claim these unique strengths, again, always as they relate to the demands of the position.

*Show, don’t tell.* It’s much more impactful to show, rather than tell, an employer that you posses a desired skill-set through rich description of your experience. A sentence like, “I am very detailed oriented and able to juggle multiple projects simultaneously” would be a classic example of “telling.” Here, you are telling an employer that you are good at multi-tasking, and you’re asking them to take you on your word. Why not craft a paragraph about your experience in a previous place of work, where you were responsible for multiple projects, and show them that you are organized and flexible? This still conveys that you are able handle a diverse portfolio of work, but it is expressed in a more creative and credible fashion. It is okay to do some “telling” especially as you set up the topics of your body paragraphs, but make sure to back up any statements about your skills with rich description of how you have brought those skills to bear.

*Be precise with your descriptions.* Whenever possible, bring specific examples of your professional achievements. Instead of simply saying you held a particular position within an organization, share what you accomplished or learned in that position. This approach will make your letter come across as concrete and credible and will help an employer imagine the kind of impact you could make within their organization.

**Closing Paragraph:** You can use the closing paragraph to share a final thought, recap what you put forward in the body of the letter, or deliver a more personal assessment of your strengths as an employee. Many people have important skills that don’t necessarily shine through their work experience—you can use your closing paragraph to address these hidden strengths. You should conclude the letter by thanking the employer for considering your resume and request an interview in some way. You can use euphemistic phrases such as “hope to have the opportunity to discuss my qualifications further” or “I look forward to discussing my possible contribution to...” instead of plainly requesting an interview.
Cover Letter General Format

LETTERHEAD

Month Date, Year

Name of Contact
Title (e.g. Director of Music School)
Name of Organization
Address
City, State Zip

Dear______,

Intro Paragraph

Please accept this cover letter and resume as my application for the position of _______________. Follow will a “thesis sentence” that sets up the skills and experience you will highlight in the subsequent paragraphs.

Body Paragraph #1:

Provide explanation of point #1 you raised in your thesis sentence

Body Paragraph #2:

Provide explanation of point #2 you raised in your thesis sentence

Body Paragraph # 3 (optional):

Provide explanation of point #3 you raised in your topic sentence

Conclusion Paragraph:

One sentence summing up the points you’ve made in the previous paragraphs, or highlighting a strength that may not come across in your resume or work history. Conclude with a simple thank you and request, in some way, an interview or audition.

Sincerely,

Your Name
Sample Cover Letter: Audition

Tip: Typically, orchestral and opera/voice auditions are simply posted with the position (principal, section, substitute, etc.) or voice type being sought. Applicants apply by sending a cover letter and resume to request an audition. Note: some orchestras as well as many opera apprentice program have community outreach performances as part of their contracts, some have a contemporary (or early) music orientation, and others have Pops seasons. It’s worthwhile to scan the performing group’s website, so you can fine tune both your cover letter and resume to the needs of the employer.

Heather Kellgreen, Harpist
1/2 Westland Ave. #100 Boston, MA 02115 | (617) 555-1212 | hkellgreen@email.com

February 9, 2003

Mr. James Sullivan
Personnel Manager
Nashville Symphony Orchestra
30 Central St.
Hudson, MA  01749

Dear Mr. Sullivan,

My teacher, Ann Hobson Pilot, of the Boston Symphony Orchestra, recommended I write concerning the principal harp opening at the Nashville Symphony Orchestra. I have enclosed my resume detailing my relevant training and experience.

My orchestral experience includes performances with the Boston Philharmonic, the Boston Civic Orchestra, the New Hampshire Symphony Orchestra and the Brockton Symphony Orchestra. I was principal harpist for the Texas Festival Orchestra at the International Festival at Round Top, Texas and have been a member of the Contemporary Ensemble at the New England Conservatory for three years. I have also done a considerable amount of freelance work at major hotels and conference centers in the Boston area, while earning my undergraduate degree at the Conservatory.

Thank you for considering my resume. I look forward to the opportunity to audition for the Nashville Symphony Orchestra.

Sincerely,

Heather Kellgreen
June 26, 2012

Leigh Kaulbach
Administrative Assistant, Zumix
260 Sumner Street
East Boston, MA 02128

Dear Ms. Kaulbach,

Please accept this cover letter and resume as my application for the position of FAO Schwartz Fellow with Zumix. I believe my diverse teaching, performance and administrative experience would be an asset to your organization.

I have a wide variety of teaching and leadership experience, including tutoring English, working as a counselor at the Interlochen Summer Arts Camp, leading sectionals with the New England Conservatory Youth Jazz Ensemble, and private one-on-one music instruction. As a music faculty member at Camp Shalom in Ontario, I also gained valuable experience teaching group drum lessons to students ages 7-13, focusing on basic technique, rhythm, and creative expression. In all of these contexts, I aim to tailor my instruction to the students’ musical interests and learning styles. In addition to my teaching, I have also worked in an administrative capacity to support university and youth education arts programs, most recently at the New England Conservatory in the Jazz Studies Department.

As an active performer, I have played regularly in Boston in NYC with a range of ensembles spanning genres such as Jazz, Rock, and R&B, among others. Originally trained as a drummer and trombonist, I have also performed on keyboard, guitar and bass. I have started and performed with ensembles that have appeared at such venues as, The Bitter End, B.B. Kings Blues Club, Jazz at Lincoln Center, Symphony Space, and Glasslands in NYC and Jordan Hall and Yes.Oui.Si in Boston. Through my studies at the New England Conservatory, I also became fluent in key music software including Reason, Ableton Live, GarageBand, and Finale.

Zumix's mission to empower youth through music resonates with me deeply, as I have experienced firsthand music’s ability to instill a strong sense of community, confidence, and teamwork. I would be excited to contribute to Zumix's work, giving back the wealth I have received in my years of study with great artists and mentors.

Above all else, I think my success in both artistic and educational contexts stems from my ability to forge strong connections with people of all backgrounds. This is in large part what has drawn to a life in music—the opportunity to connect with others on a deep level in the service of art. Thank you for your consideration and I hope to have the opportunity to discuss my qualifications and this position further.

Sincerely,
Cale Israel
Dear Rachel Roberts,

Thank you for the chance to introduce myself. Please accept this cover letter and resume as my application to the position of Program Manager in the Entrepreneurial Musicianship Department. I am excited about the prospect of bringing my experience in arts programming and entrepreneurship education to the New England Conservatory.

As program coordinator at the New Center for Arts and Culture, I launched *Prism*, a new initiative to engage young adults through targeted arts programming. Through my organizational and creative leadership, *Prism* produced a successful season of public programs, and is now a central piece of the New Center’s mission.

Over the last year, I helped to launch the CJP/PresenTense Social Entrepreneur Fellowship in Boston, a five-month program that enables young, socially-minded entrepreneurs to turn their envisioned ventures into reality. As a steering committee member, I oversaw curriculum development, assisted with outreach and marketing, conducted program evaluation, and served as a mentor to one of the twelve fellows.

At Hebrew University, I was part of an interdisciplinary team of researchers that developed an open source website to highlight the University’s music collection and serve as a central source of information for students, researchers and performers in the field of Jewish music. I contributed essays, biographies, music reviews, and online exhibitions to the *Thesaurus of Jewish Music* – the website’s central e-resource. My work at the Jewish Music Research Centre, which was intellectually rigorous, creative, and collaborative reinforced my desire to support university arts initiatives.

My success working in both non-profit and academic settings stems from two core strengths – my clear and intelligent writing style and my ability to take initiative. These skills have enabled me to make a significant impact in all of my places of work.

Thank you for your consideration and I hope to have the chance to discuss my qualifications further and learn more about this exciting job opportunity.

Sincerely,

Anne Davis
January 27, 2007

Laura Melton, Chair
Piano Search Committee
College of Musical Arts
Bowling Green State University
Bowling Green, OH 43403-0290

Dear Dr. Melton,

I am writing to apply for the Piano instructor position at Bowling Green State University beginning fall 2007, as advertised on your department’s website. I believe my experiences and commitment to teaching make me well qualified to meet the needs of the Bowling Green State University’s excellent music program. I am also very happy to relocate to Ohio, where I spent my teenage years growing up in Cleveland and Columbus.

As an Associate Instructor at Indiana University, I have gained valuable experience teaching the piano to university students in both private and classroom settings. In lessons, I place strong emphasis on higher artistic interpretation and its presentation, tone production, effective learning/practice strategies, memorization skills, posture/alignment, sight-reading, music fundamentals/theory, and ear training. For non-music majors, I incorporate folk, popular and traditional music into the curriculum to match their needs and interests. I have also been an instructor for the past five years at IU’s pre-college Young Pianist program, where I provide private lessons for ages 3-18, preparing students for competitions, music festivals, and university- and college- entrance auditions.

I have completed my doctoral minor in Music Education, concentrating on both college-level and elementary/early childhood-level teaching. My coursework has covered a wide range of topics in both applications of piano and music pedagogy, and the philosophies of Music Education in the US and Europe. My project on developing a handbook for the piano literature course for undergraduate students received much positive recognition from the department. I am committed to an interdisciplinary approach to scholarship and teaching – presenting music in larger historical, social and intellectual contexts.

My performance experience includes solo recitals in the United States, Japan and the United Kingdom. I am an active chamber musician as well as a collaborative pianist—my Amaryllis Trio in London received the highest grade in the Royal Overseas League Chamber Competition, and I regularly collaborate with both instrumentalists and vocalists at Indiana University. I have performed in a wide variety of community settings, such as nursing homes, community music schools and high schools, and I am committed to both reaching new audiences and to recruiting
new students. Although I am comfortable performing the traditional repertoire, I am committed to performing contemporary music, and have premiered works written by student, as well as faculty composers.

On a personal note, while growing up in Ohio, one of my first summer music camp experiences took place at the Bowling Green State University’s summer piano camp where I studied with Distinguished Teaching Professor Virginia Marks. The prospect of teaching at one of the schools where I had some of my best formative training would be a special honor and would feel like a homecoming.

I welcome the opportunity to discuss this position with you in the weeks to come. In the meantime, I am enclosing my Curriculum Vitae; letters of recommendation will arrive under separate cover. If you require any additional materials or information, I would be happy to supply it. Thank you for your consideration.

Sincerely yours,

Kazuha Nakahara