



# INSTITUTE FOR MUSIC LEADERSHIP

Office of Careers and Professional Development

## Musician's Résumé & CV Handbook

Compiled by Blaire K.S. Koerner

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*Résumés & CVs present an overall summary of your education, professional experience, and accomplishments. The purpose of these documents is to highlight aspects of your background that are relevant to the position you are seeking. An impactful résumé or CV will market you to potential employers and should increase their desire to meet you through the next step, an interview.*

### **RÉSUMÉS vs. CVs**

The biggest differences between a résumé and a CV boils down to two things: *detail and length*. While résumés live in the realm of 1-2 concise pages, CV's are a minimum of 3 pages, providing much more detail and highlighting specific skill sets required for a position. In addition, a CV focuses on your abilities rather than where you obtained them.

In the music field, there are many types of jobs, positions, and activities for which you could apply. This handbook focuses on three types of opportunities – music performance, music teaching, and arts administration & leadership. Before you begin writing, decide which category is the most applicable in order to develop the appropriate document.

### ***Performance:***

If you are taking auditions or seeking performance work, a concise 1-page performance résumé is usually needed, especially for orchestral, band, and summer festival auditions. These allow judges in preliminary rounds to quickly scan for your training and performance accolades. Winning an audition will be primarily based upon your performing abilities, but a résumé that is clear and thoughtfully formatted might help the judges place greater confidence in your abilities.

### ***Teaching:***

For K-12, community, and studio music teachers, a descriptive 1- or 2-page résumé works best. The first page should primarily showcase your previous



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teaching positions or student teaching placements, while an optional second page might outline your performance history and/or include your references.

If you are applying for a higher education faculty position, however, it is more common to use CV's approximately 3-8 pages in length. Content usually includes degrees and certifications earned, examples of research and publications, professional teaching experience, and scholarly presentations.

#### ***Arts Administration:***

For entry-level to mid-tier administrative positions, a descriptive 1- or 2-page résumé works best. The first page should clearly show previous administrative positions with descriptions of your responsibilities and successful results.

Similar to higher education, executive level administrative positions can request a multi-page CV. If this is the case, focus on graduate and professional experiences (do not include high school details and use bachelor degree details sparingly).

### **UPDATING YOUR MATERIALS**

Keep a running, updated list of *all* of your jobs, experiences, masterclasses, major performances, publications, important people you've worked with, and other praise-worthy materials. Constantly update this list, taking note of *when* things occurred. Don't sell yourself short! Many people eliminate or turn away pertinent experience or skills thinking that they are irrelevant. This is the place to include *everything*.

This list will act as your professional catalogue, allowing you to select appropriate experiences when writing or adjusting your résumé rather than relying purely on your memory or old résumés. As you move through your career and gain more professional experience, certain accomplishments will move down the list. Although these may no longer show up on your résumé, keep older experiences in this list for reference.

### **ORGANIZATION**

While developing your résumé, consider how your formatting choices will help the reader scan the page for helpful content. To do this, *use targeted headlines*



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to organize your past experience and demonstrate your fit. Headlines are helpful because they create specific categories that allow you to deliberately order your experiences.

Below is a list of the common categories incorporating in résumés. You do *not* need to include all of these, especially if they don't apply to the specific job list. Similarly, this is not all-inclusive, so there may be other areas you might want to incorporate. Highlight or circle the categories that best suit your needs.

### Common Categories

<i>Performer</i> (Instrumentalist, Composer, Conductor, etc.)	<i>Teacher</i> (Public, Community, Studio, University, etc.)	<i>Arts Administrator</i> (Director, Dept. Chair, Manager, etc.)
<ul style="list-style-type: none"> <li>• Education/Teachers</li> <li>• Masterclasses</li> <li>• Orchestra Experience</li> <li>• Solo Concerts</li> <li>• Chamber Ensembles</li> <li>• Festival Experience</li> <li>• Church Experience</li> <li>• Theatre/Opera</li> <li>• Competitions</li> <li>• Ensembles Conducted</li> <li>• Accompanying</li> <li>• Recordings</li> <li>• Compositions &amp; Arrangements</li> <li>• Awards/Scholarships</li> <li>• Professional Affiliations</li> <li>• Related Experience</li> <li>• References</li> </ul>	<ul style="list-style-type: none"> <li>• Education/Training</li> <li>• Certifications</li> <li>• Instrumental/Vocal Background</li> <li>• Teaching Experience               <ul style="list-style-type: none"> <li>○ Private/Studio</li> <li>○ Classroom</li> <li>○ Camps/Festival</li> <li>○ Workshops</li> </ul> </li> <li>• Ensembles Conducted</li> <li>• Selected Performing Experience</li> <li>• Published Works</li> <li>• Conference Presentations</li> <li>• Awards/Scholarships</li> <li>• Professional Affiliations</li> <li>• Related Experience</li> <li>• References</li> </ul>	<ul style="list-style-type: none"> <li>• Education/Training</li> <li>• Instrumental/Vocal Background</li> <li>• Professional Experience               <ul style="list-style-type: none"> <li>○ Internships</li> <li>○ Assistantships</li> <li>○ Managements</li> <li>○ Founder</li> <li>○ Coordinator</li> </ul> </li> <li>• Professional Leadership</li> <li>• Selected Performing Experience</li> <li>• Published Works</li> <li>• Conference Presentations</li> <li>• Awards/Scholarships</li> <li>• Skills/Qualifications</li> <li>• Professional Affiliations</li> <li>• Related Experience</li> <li>• References</li> </ul>



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Once the categories are formulated, bring the most important and relevant information to the top. Use a concise category that is also descriptive. For instance, "Teaching" is a little too generic, while "Collegiate Teaching and Leadership" gives the hiring team a much better sense of what they are about to read. Each topic under these labels should include:

- organization name and location,
- position title,
- length of time in the position (dates)
- role responsibilities and accomplishments (include 3-5 descriptive bullets)

If there is only one item listed under a category, combine two categories together using a creative headliner. This will save space and look more impressive to the reader.

#### ***Performance:***

Unless the position requires additional responsibilities, keep the focus primarily on your education, primary teachers, and performing history. Performance résumés intended for auditions rarely include administrative work or teaching experience. While listing performance accomplishments, there is no need to list roles responsibilities, but you could include some of the repertoire performed. Re-order your experience type depending on the position for which you are applying (orchestra, pit, chamber group, solo recitals, etc.). As you gain more experience, remove teachers and masterclasses to make room.

#### ***Teaching:***

Consider organizing your teaching and leadership experiences according to content areas through headlines such as "Instrumental Music Teaching," "Vocal Music Teaching and Leadership," "Elementary and General Music Instruction," etc. Choose the wording of these headlines based on what best matches your experiences and the requirements of the position. The most effective position descriptions demonstrate the range of classroom and ensemble responsibilities you have held, as well as student outcomes or assessment measures.

#### ***Arts Administration:***

Arts administration résumés most closely align with standard business résumés. Done well, these documents move beyond simply listing your previous work



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experience by highlighting your effectiveness and success within the position. For example, a description of your involvement with marketing could be improved by describing how your efforts contributed to a successful new concert series.

***Note:** Depending on the extent of your previous experience, it may be acceptable to include internships or relevant volunteer experience. As long as the headline doesn't say "Employment," unpaid positions may be listed. These give the search committee a stronger sense of your capacity for leadership and administrative work by including descriptions that highlight relevant, transferable skills.*

### FORMAT & STYLIZING

Choose a font that is easy to read but consider avoiding overused fonts such as Times New Roman, Calibri, Arial, Helvetica, or Cambria. The body of your document should feature one consistent font size (10 point font is too small for most readers to scan comfortably; 11, 11.5, or 12 point fonts are preferable.) However, larger or smaller fonts may be used in the letterhead.

Letterheads are at the top of your résumé and include your name and contact information, such as address, phone number, and/or email. This is where a little stylizing can be incorporated, such as lines, color, or a graphic. It adds a little something to grab the eye, but should be relatively subtle, such as:

**John M. Smith**

Jsmith555@gmail.com | 555-666-888 | 101 Dalton St., Rochester NY, 14646

The use of bold font, capital letters, or document lines can help to visually set your headlines apart. Bold font may also be used effectively to highlight positions or organizations, as well as draw attention to specific experiences or details within a list. Use italics sparingly—it is useful for special details, but it is more makes your document more difficult to scan. Whatever font you use, be consistent across the board, as it makes for a much easier read.



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It may be beneficial to adjust the margins, so long as the document will print without cutting off any information. Slimmer top and bottom margins can help you fit more information on each page, but make only minimal adjustments to the side margins. When documents are longer than one page, put in page numbers and your last name into the footer/header.

Choose how to display your dates and be consistent throughout. Years of service are listed most frequently, but if you choose to include the month, some options would be: Dec 2016, December 2016, or 12/2016. In most cases, use reverse chronology to list your experiences. Reverse chronology shows current and recent positions above past positions. For example:

2016–present  
2014–2016  
2014–2015  
2012, 2014

Most applications are now submitted online. However, if you do send a printed copy, make sure it is on high quality résumé paper (in a subtle color) and printed using a good machine (no smudges or smears).

### WORD CHOICE

Due to the length restriction, keep your phrases short, concise, and consistent. Avoid using pronouns altogether, particularly “I.” Instead, use action verbs to show your abilities and level of responsibility—these translate to skills, confidence, and knowledge. *Use present tense verbs if you are currently in the position, and past tense if you are describing a previous position.* Avoid lengthy prose or dense blocks of descriptions in your bullet points. For example, “General music instruction” does not contain an action verb. “Taught general music classes” sounds better, but doesn’t set you apart. “Created lesson plans to introduce duple meter, minor mode, and syncopation pattern” shows a commitment to learning and content knowledge.

When applying to a specific job, examine the announcement closely for useful keywords and topics. Make the details of your bullet points relevant to the position you are seeking and find ways to address and/or mirror these keywords. Your wording should serve to brand you as someone who matches the type of



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candidate desired for the position. Present yourself as competent and capable, but do not exaggerate your positions or abilities. Below are some sample action verbs to potentially incorporate into your résumé or CV.

### Sample Action Verbs

(many of these verbs are applicable to multiple areas)

<i>General</i>	<i>Musician</i>	<i>Teacher</i>	<i>Arts Administrator</i>
Applied	Accompanied	Coached	Administered
Assessed	Acted	Counseled	Coordinated
Compiled	Adjudicated	Demonstrated	Delegated
Completed	Arranged	Directed	Founded
Conceived	Composed	Discussed	Guided
Created	Conducted	Instructed	Improved
Developed	Designed	Lectured	Increased
Established	Mastered	Motivated	Innovated
Gathered	Participated	Taught	Launched
Implemented	Performed	Trained	Led
Influenced	Played	Tutored	Managed
Maintained	Programmed	Reported	Oversaw
Ordered	Recorded	Researched	Produced
Organized	Rehearsed	Planned	Reviewed
Selected	Won	Presented	Scheduled
Started	Worked	Published	Supervised

## REFERENCES

In online applications, sometimes they will ask you to specifically type in reference information. However, some applications simply require you to upload your documents instead. Therefore, it's a good idea to address references at the *bottom* of your resume. There are two options: 1. Listing your references (Name, institution, position/relationship, and contact information) or 2. Including a statement that reads something like "References will be provided upon request." The good thing about listing is that the adjudicators don't have to take an extra step to get the references, but the nice thing about leaving references out is you can change who you want as a reference after submitting an application.



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## TIPS WHILE WRITING

Remember, writing a solid résumé or CV will take time, but it is a crucial part of the application process. Plan ahead to ensure the best product is produced and remember these tips when preparing your own document:

- ✓ Review other résumés and CV's for reference and ideas
- ✓ Incorporate words and concepts from the application
- ✓ Present yourself as confident, capable and positive
- ✓ Use professional language from your field
- ✓ Avoid repeating yourself
- ✓ Keep your points short and concise
- ✓ Constantly save résumés you are working so nothing is lost!

## REVIEW, REVISE, REQUEST

When you finish writing the first draft of your résumé or CV, take a break and review it later with fresh eyes. Read first for flow and make any corrections based on overall clarity. Check for awkward phrases, verb tenses, or excessive wording. Review your résumé a second time to make changes for proper grammar, spelling, capitalization, and stylization. Once you have done all of these things, read it again for optimal professionalism before requesting feedback from trusted mentors, friends, or family.

Then, when you are ready, *save the file as a PDF*. Unless otherwise specified, title it with your last name, the organization you are applying to, and the position title (i.e. Smith Resume – Carnegie Hall, Communication Manager). This makes it easy for both you and the search committee to find and recognize.

*Save all of your completed résumés or CVs* in a folder for future reference. Although each résumé should cater to a specific position, parts can be reutilized, adjusted and reordered to fit different positions. This will save time, but make sure to proofread the document to ensure mistakes weren't made in the process.

Attached below are sample résumés and CVs in performance, teaching and arts administration.

# JOE WILLIAMS

Composer, Saxophonist, Teacher, and Arts Administrator based in Rochester, New York  
PO Box 1 Rochester, NY 14610 | 333.333.3333 | joe@williams.web

## EDUCATION

**Eastman School of Music**, Rochester, NY May 2010  
Master of Music in Composition  
Certificate in Arts Leadership

**University of Miami**, Coral Gables, FL May 2006  
Bachelor of Music in Theory and Composition, Minor in Economics  
GPA: 4.0

## COMPOSITION

**Steve Danyew Music**, Rochester, NY May 2006-present

- Write commissioned works for chamber groups, wind ensembles, choirs, and others
- Present lectures and master classes at high schools, colleges, and professional conferences
- Coach amateur, student, and professional ensembles
- Manage self-published catalog of works

## RECENT COMMISSIONS

- “Songs from the Woods” – Commissioned by the Arkansas CBDNA Chapter  
To be premiered Spring 2018
- “Untitled” – Commissioned by Nazareth College (NY)  
To be premiered Spring 2018
- “The Love of God” – Commissioned by Trinity Emmanuel Lutheran Church (NY)  
Premiered Summer 2017
- “Our City” – Commissioned by Florida International University  
Premiered Fall 2016
- “Goodnight, Goodnight” – Arrangement Commissioned by Mira Mesa High School (CA)  
Premiered Fall 2016
- “River Town Jubilee” – Commissioned by Dardanelle High School (AR)  
Premiered Spring 2016
- “Alcott Songs” – Commissioned by a consortium of 11 college wind / chamber ensembles  
Premiered Fall 2014
- “Journeys” – Commissioned by the Tennessee State All-State Band  
Premiered Spring 2014
- “Chorale Variations” – Commissioned by Escape X Percussion Duo  
Recorded on their debut CD, *Colours of a Groove*
- “This World Alive” – Commissioned by a consortium of 27 wind ensembles  
Premiered Spring 2013
- “Filled With His Voice” – Commissioned by the Bethel College Concert Choir  
Premiered Fall 2012

**MUSIC FESTIVALS**

- Yale Summer Music Festival**, Norfolk, CT 2008  
Fellow
- Studied with Martin Bresnick, Don Byron, Kathryn Alexander, Julia Wolfe, Ezra Laderman, and Frederic Rzewski
- Composers Conference at Wellesley College**, Wellesley, MA 2006  
Fellow
- Studied with Mario Davidovsky and Kurt Rohde

**AWARDS**

- ASCAPPLUS Award 2008-2013  
Winner, Hot Springs Concert Band Composition Contest 2012  
Winner, Keene State College Wind Ensemble Call for Scores 2011  
Finalist, ASCAP Morton Gould Awards 2006-2009, 2011  
Honorable Mention, ASCAP/CBDNA Frederick Fennell Wind Ensemble Competition 2010  
Winner, Brighton Bands National Fanfare Competition 2010  
1<sup>st</sup> Prize, Shoreline Chorale Celebrating Connecticut Composers Competition 2010  
3<sup>rd</sup> Prize, Wegmans/Penfield Wind Ensemble Commission Competition 2010  
1<sup>st</sup> Prize, Octarium International Choral Composition Competition 2009  
Winner, Delaware Valley National Young Composer Competition 2009  
Runner-up, Sacra Profana Choral Composition Competition 2009  
Regional Winner, SCI/ASCAP National Young Composers Competition 2008  
1<sup>st</sup> Prize, Ithaca International Choral Composition Competition 2008  
Winner, BMI Student Composer Award 2006  
2<sup>nd</sup> Prize, APSU National Young Composers Competition 2006  
Winner, Frost Symphony Orchestra Composition Competition, University of Miami 2006

**PUBLICATIONS AND COMMERCIAL RECORDINGS**

- “Magnolia Star” for wind band 2016  
University of North Texas Wind Symphony, GIA Wind Works, *Pathways*
- “An Hour of Hallowed Peace” for SATB choir and piano 2016  
Augsburg Fortress Press
- “Filled With His Voice” for SATB choir, alto saxophone, and piano 2015  
Augsburg Fortress Press, St. Olaf Choral Series
- “Chorale Variations” for two marimbas 2015  
Keyboard Percussion Publications (KPP), Escape X Series
- “Lauda” for wind ensemble 2014  
Illinois State University Wind Symphony, Naxos Wind Band Classics, *Point Blank*
- “From Our Happy Home” for TTBB choir 2014  
Colla Voce Music
- “Chorale Variations” for two marimbas 2014  
Escape X, *Colours of a Groove*
- “On Green Mountains” for SATB choir 2009  
Octarium, *Modern Masters*
- “Foot-bridge” for Saxophone Quartet 2005  
Dorn Publications/Needham Publishing

**UNIVERSITY TEACHING**

- Eastman School of Music**, Rochester, NY September 2014-present  
Instructor, Arts Leadership Program
- Developed new course titled “Creativity and Your Music Career” (2014-present)
  - Teach “Career Skills for the 21<sup>st</sup> Century” in person at the Eastman School and online as part of the *Eastman Career and Leadership Certificate: Online* (2017)

**ARTS ADMINISTRATION / LEADERSHIP**

- Institute for Music Leadership**, Eastman School of Music, Rochester, NY 2013-present  
Project Coordinator, Paul R. Judy Center for Innovation and Research
- Work directly with the Director of the Institute for Music Leadership to develop programs and initiatives
  - Helped develop grant program for innovative ensembles
  - Wrote all grant materials, marketed the grant program, received entries, developed initial scoring system
  - Write weekly blog posts for website focused on innovation and career tips for musicians
  - Serve as Managing Editor for INNOVATE. MUSIC. LEAD Magazine
  - Oversee planning and execution of conference every two years

- Institute for Music Leadership**, Eastman School of Music, Rochester, NY 2010-2016  
Managing Editor, Polyphonic.org
- Oversaw all website content; coordinated with Senior Editors, numerous bloggers and writers
  - Created new ideas for website content/features, in consultation with other staff
  - Participated in long-range vision planning and contributed ideas
  - Wrote blog posts, reviewed submitted content, and guided writers through publication process
  - Planned and hosted series of six webinars per year
  - Editor from 2010-2012; Managing Editor from 2012-2016

- Westminster Chamber Music Workshop**, Westminster, MA 2010-2012  
Co-Founder/Co-Artistic Director
- Co-founded and co-managed administration of chamber music series in a small community
  - Planned and presented a series of four musical/educational events each year (two seasons)
  - Co-designed website and social media strategy, solicited and secured sponsorships and donations
  - Co-wrote grants, managed finances, composed contracts, and hired faculty and guest artists
  - Awarded grants from Fitchburg State University (2011), Westminster and Ashburnham Cultural Councils

- Project Copernicus**, Miami, FL 2006-2008  
Composer-in-Residence, Executive Director
- Co-founded innovative chamber music ensemble, formed 501(c)3 non-profit
  - Planned, managed, and oversaw widely acclaimed concerts of classical music
  - Composed new works for chamber ensemble for public concerts
  - Directed concert named #4 on the 2007 Palm Beach Post Classical Music Concerts of the Year
  - Managed and directed financial decisions; oversaw operations and personnel; co-wrote grants
  - Awarded grants from State of Florida, City of Miami Cultural Councils

- Festival Miami**, Coral Gables, FL 2007-2008  
Assistant Coordinator
- Assisted in the planning and implementation of 25 concerts over a six-week period
  - Arranged and coordinated domestic, international, and local transportation for all artists
  - Helped plan and coordinate multi-day residencies for artists such as Philip Glass and Bruce Hornsby
  - Wrote/proofed/edited program books, program notes, repertoires, and development letters
  - Designed marketing and promotional materials; wrote grants
  - Assisted with box office management and will call at all concerts

# LOU M. SMITH

l@dddd.com  
000-000-0000  
125 Jones St. Apt. 1 ★ Rochester, NY 14605

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## EDUCATION AND HONORS

### Eastman School of Music – University of Rochester

Rochester, NY

#### *BM Applied Music Performance, Oboe*

May 2015

- Minors in Arabic and German with study abroad in Berlin, Germany in summer 2013
- Catherine Filene Shouse Arts Leadership Program Certificate (ALP)

#### *Kauffman Entrepreneurial Year (KEY)*

Anticipated May 2016

- Full year of independent research alongside business and entrepreneurial courses with a focus on arts administration and the lack of arts management training at the undergraduate level

## MANAGEMENT, LEADERSHIP, AND GUEST SERVICES EXPERIENCE

### The John F. Kennedy Center for the Performing Arts

Washington, D.C.

#### *DeVos Institute of Arts Management- Consulting and International Programs Intern*

May-Aug 2014

- Wrote impact reports for international, consulting, and capacity building programs
- Managed volunteers, created and compiled press materials, handled travel logistics
- Recorded donor information, managed group sales and marketing for major client: the National Black Arts Festival

### Eastman School of Music

Rochester, NY

#### *Communications Office- Social Media and Office Assistant*

May 2015-Sept 2015

- Wrote press releases, took photographs at special events, managed Facebook and Instagram for ESM

#### *Institute for Music Leadership*

- Planned fall recruitment events, researched guest speakers, operated gig service website and calls

### Hochstein School of Music & Dance

Rochester, NY

#### *Music Therapy and Expressive Arts Department Intern*

Aug 2014-May 2015

- Assisted music, art, and occupational therapists in individual sessions with clients facing physical, mental, social, and emotional limitations and disabilities
- Organized numerous special music therapy events both at Hochstein and in the Rochester community

### Project Forte

Rochester, NY

#### *Head of Development*

Apr 2015-present

- Manage recruitment and fundraising for non-profit organization which enables musicians to perform in hospitals

### Sibley Music Library

Rochester, NY

#### *Student Supervisor and Office Assistant*

Aug 2012-present

- Provide information to patrons, operate circulation desk computer systems and cataloguing, register new patrons, manage opening and closing procedures, and use equipment such as printers and scanners
- Oversee listening lab equipment and assist the Recording Reserves and Digital Services librarian

### Eastman Student Living Center

Rochester, NY

#### *Summer Resident Advisor*

June-Aug 2013

- Guided high school students during the *Eastman Summer Session* programs, planned a wide variety of residential hall activities, and advised the international students ages 13-18 from Bolivia, Japan, and Spain

#### *Eastman Orientation Committee*

Jan-Sept 2012

- Member: Assisted in organizing audition days and freshmen orientation week events

## VOLUNTEER WORK IN THE ROCHESTER COMMUNITY

**ROCMusic**- Volunteer at special events for 50 students. (ROCMusic is an El Sistema music program)

Aug 2014-present

**Catholic Newman Community**- Board member and Treasurer for Newman at ESM; arrange service events

Nov 2014-present

**Music for All**- Organize chamber ensemble presentations in schools and the community

Aug 2012-present

SAMPLE RESUME

# Adrianna Doe

222 Meigs Street, Rochester, NY 14620

(555) 555-5555 [addooee@school.edu](mailto:addooee@school.edu)

## Education and Certification

*Eastman School of Music, University of Rochester, Rochester, NY*  
Master of Music in Music Education; Bassoon Primary 2015-2017

*Baldwin-Wallace College Conservatory of Music, Berea, OH*  
Bachelor of Music Education; Bassoon Primary 2008-2012

*Medina High School and A.I. Root Middle School, Medina, OH*  
Student Teaching: Grade 6-12 Band; Marching Band 2012

Washington Residency Teacher Certificate: Music (General, Choral, Instrumental)

Ohio Teaching License: Music Multi-Age (P-12)

Gordon Institute for Music Learning: Instrumental Pedagogy Certification

Orff-Schulwerk Teacher Education: Level 1 Certification

Gordon Institute for Music Learning: Early Childhood Pedagogy Certification

## Instrumental Teaching

**Eastman School of Music**, Bassoon Methods Instructor 2015-2017

- Trained preservice music educators on bassoon pedagogy and performance
- Designed and implemented course curriculum

**Rochester Philharmonic Youth Orchestra**, Bassoon Coach 2015-2016

- Coached bassoon sectionals; conducted large woodwind rehearsals

**Constellation Schools: Lorain Community Middle**, Music Director 2012-2015

- Directed grade 4-8 Beginning and Advanced Concert Band, Jazz Band, and Pep Band
- Provided instrument repair and maintained instrument inventory
- Collaborated with other staff to create a master schedule for the school

**Medina High School Marching Band**, Assistant; Woodwind Specialist 2011

- Conducted large and small group rehearsals; oversaw drill implementation

### **Baldwin-Wallace: New Horizons Music Program**

Band Brass Ensemble, Director 2011-2012

- Prepared, rehearsed, and conducted pieces for concerts
- Introduced adult beginners to playing in a small ensemble

Advanced Band, Assistant Conductor 2010-2011

- Taught and adapted concert repertoire to amateur adult instrumentalists

Percussion Ensemble, Chamber Coach 2009-2010

- Selected, rehearsed, and conducted repertoire; adapted percussion parts

**Baldwin-Wallace Summer Band and String Camps**, Instructor 2006-2014

- Directed Woodwind Ensemble; assisted band rehearsals of grade 4-9 students
- Taught bassoon studio, assisted string sectionals, and facilitated schedules
- Rehearsed string orchestra sectionals and collaborated with head conductor

## Choral/General Music Teaching

**Webster Central School District: Klem South Elementary**, Chorus Teacher 2016-present

- Prepared grade 4-5 Choruses for multiple concerts throughout the year
- Collaborated with building staff to schedule and plan rehearsals and performances
- Arranged/composed pieces for performances independently and with students

**Sully Branch Library: ROC Music Play**, Program Co-Founder, Lead Teacher 2016-present

- Facilitate musical interactions between caregivers and their children age 0-3
- Inform caregivers on their children's musical development

**Constellation Schools: Lorain Community Middle**, Music Director 2012-2015

- Designed and taught grade 5-8 General Music Curriculum

	<b>SMART Summer Music and Literacy Camp</b> , Lead Teacher	2012
	<ul style="list-style-type: none"> <li>▪ Collaborated with music therapist to plan activities for students with special needs</li> <li>▪ Administered and designed music assessment tools for inclusion classrooms</li> </ul>	
<b>Leadership</b>	PEAK Music Festival, Spencerport, NY	2017
	<ul style="list-style-type: none"> <li>▪ Served as Guest Clinician, conducting and rehearsing middle level honors chorus</li> </ul>	
	Thompson Symposium, University Park, PA	2017
	<ul style="list-style-type: none"> <li>▪ Presented paper session, <i>A Listen In on the National Core Arts Standards in Practice: A Multiple Case Study of Secondary Band Teachers</i></li> <li>▪ Delivered poster presentation on data from <i>A Listen In</i></li> </ul>	
	Instrumental Pedagogy course, Eastman School of Music	2016
	<ul style="list-style-type: none"> <li>▪ Facilitated skills sessions for Eastman summer master's students</li> <li>▪ Provided feedback to participants on learning sequence activities</li> </ul>	
	Introduction to Music Teaching and Learning Course, Eastman School of Music	2016
	<ul style="list-style-type: none"> <li>▪ Administered exams and correspondence between students and professor</li> <li>▪ Taught classes in professor's absence</li> </ul>	
<b>Workshops/ Conferences</b>	International Conference on Music Learning Theory, Chicago, IL	2017
	<ul style="list-style-type: none"> <li>▪ Presented session on <i>Founding a Music Play Program</i></li> <li>▪ Provided guidance and resources for teachers seeking to found an early childhood music program in urban areas</li> </ul>	
	NAfME Chapter 50 Workshop, Eastman School of Music	2017
	<ul style="list-style-type: none"> <li>▪ Led session, <i>Introducing ROC Music Play: Urban Early Childhood Program</i> for the Department of Music Teaching and Learning</li> <li>▪ Recruited graduate and undergraduate students to intern with the program</li> </ul>	
	New York State School Music Association Conference, Rochester, NY	2016
	<ul style="list-style-type: none"> <li>▪ Presented poster session on <i>Implementation of Certification Courses</i></li> <li>▪ Published abstract in <i>School Music News</i>, January 2017</li> </ul>	
	East High School Pedagogy Workshop, Rochester, NY	2016
	<ul style="list-style-type: none"> <li>▪ Presented workshop on playing and teaching bassoon techniques</li> <li>▪ Acted as a liaison between teachers in the Rochester City School District</li> </ul>	
<b>Related Experiences</b>	Eastman School of Music, Study Skills Counselor	2016-2017
	<ul style="list-style-type: none"> <li>▪ Met with undergraduate students for academic remediation</li> <li>▪ Customized individual action plans to improve academic and professional success</li> </ul>	
	Baldwin-Wallace Youth Honors Wind Ensemble, Teaching Intern, Admin Assistant	2011-2012
	<ul style="list-style-type: none"> <li>▪ Recruited students from surrounding school districts</li> <li>▪ Rehearsed ensembles of grade 6-9 musicians</li> <li>▪ Organized music, forms, payments, and managed all administrative tasks</li> </ul>	
<b>Select Ensembles and Performances</b>	Eastman Reading Orchestra, Wind Ensemble	2017
	<i>Cordancia</i> , Chamber Orchestra	2016-2017
	<i>The Stravinsky Project</i> , Chamber Ensemble	2016
	Eastman Graduate Conducting Orchestra	2015-2017
	<i>New Shoes</i> , Rock Band	2015
	<i>Daehn Publications</i> , Recording Orchestra and Wind Ensemble	2011-2016
	<i>Morawski Quintet</i> , Woodwind Quintet	2011-2014
	<i>LudwigMasters Publications</i> , Recording Orchestra and Wind Ensemble	2010-2016
	Baldwin-Wallace Orchestra, Symphonic Wind Ensemble	2008-2012

# TERRY JOHNSON, CLARINET

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000-000-0000 ▪ t@ddddd.com

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## EDUCATION

**The Eastman School of Music**, Rochester, NY: Master of Music in Performance and Literature: In Progress  
**The Florida State University**, Tallahassee, FL: Bachelor of Music in Performance, Magna Cum Laude: May 2010

## PROFESSIONAL PERFORMANCE EXPERIENCE

**American Wind Symphony Orchestra**: B<sup>b</sup>/Bass Clarinet, Summers 2010(Tour Manager) & 2009.  
*Toured throughout the United States and Canada as an ensemble and chamber musician.*  
**Tallahassee Symphony Orchestra**: Third/Bass Clarinet, 2009/2010 Season.

## FESTIVALS

**Eastern Music Festival**: Greensboro, NC, Summer 2008, Scholarship Recipient  
**Boston University Tanglewood Institute**: Lenox, MA, Summer 2006, Full Scholarship  
**Brevard Music Center**: Brevard, NC, Summer 2005

## THE EASTMAN SCHOOL OF MUSIC & THE FLORIDA STATE UNIVERSITY

**ESM Philharmonia Orchestra**: Fall 2010, Principal Clarinet  
**ESM Wind Ensemble**: Fall 2010, Principal Clarinet  
**FSU Philharmonia Orchestra**: Fall 2008 – Spring 2010, Principal Clarinet  
**FSU Wind Orchestra**: Spring 2009 – Spring 2010, Bass Clarinet  
**FSU Opera Orchestra**: Fall 2007

## MASTER CLASSES, PERFORMED IN

**Mark Nuccio**: Florida State University, Spring 2010  
**Elsa Verdehr**: Florida State University, Spring 2007  
**Larry Guy**: Boston University Tanglewood Institute, Summer 2006  
**Ethan Sloane**: Boston University Tanglewood Institute, Summer 2006  
**Richard Hawkins**: Brevard Music Center, Summer 2005

## TEACHING EXPERIENCE

**Riverview High School**: Sarasota, FL, 2006 - Present  
*Hired at various points to give master classes/sectionals/applied lessons to students.*  
**American Wind Symphony Orchestra Tour**: Various Locations, Summers 2010 & 2009  
*Gave master classes in 'toured cities'.*

## PRINCIPAL TEACHERS

**Professor Kenneth Grant**: The Eastman School of Music  
**Dr. Frank Kowalsky**: The Florida State University  
**Dr. Deborah Bish**: The Florida State University

## HONORS/OTHER

Graduate Tuition Award, The Eastman School of Music  
Solo Recital for the Community: RS Performing Arts Center, Sarasota, FL, July 2010  
Music Scholarship, The Florida State University  
Elected Member of The Dean's Student Advisory Committee, Florida State University School of Music, 2009

*References Available Upon Request*

SAMPLE RESUME