



Building a Musician's C.V.

Compiled by Blaire K.S. Koerner & Jeff Dunn

What is a CV?

A curriculum vitae (CV) is a document 6+ pages in length that details *all* experiences, skill-sets, and training you have to offer. For those early in their career, incorporating graduate experiences is common place. However, once you gain further professional experience, oftentimes these school-related experiences will gradually be eliminated from the CV.

What is Its Purpose?

In the U.S., CVs are only used for specific types of jobs. In the music field, opportunities that need CVs are mostly high-level positions (i.e. faculty positions, leadership roles, conducting roles) and some larger grant applications. If a posting says CV/resume and it's NOT a higher level job, send a resume. *Note: Outside of the United States, there is no distinction between a résumé and CV. Only a CV is used.*

Steps to Writing a CV

Step 1: Read sample CVs

Review sample CVs to better understand the format, category samples, example experiences, etc. for your particular field. See below for a few *selected* pages of sample CVs.

Step 2: Know What You are Applying For

Job positions that require CVs often require high levels of education and/or experience. Each of these positions have specific expectations - some due to the job requirements and some from the organization. For instance, many faculty positions have job requirements that mean teaching more than your subject area (i.e. double reed faculty often teach theory or history courses; percussion faculty will teach drum set, marching band, or world music percussion instruments). In addition, the type of institution that is currently hiring is something to consider - an R1 research institution will have different expectations than a small liberal arts college, which will have different expectations than a school with a religious affiliation.

You can better anticipate these requirements by regularly reading job descriptions, talking to people who have been on the market recently, and asking questions of professionals who have been a part of search committees. Not only will you become more familiar with the field, but you can start to identify gaps in your experience that you might need to fill.

Step 3: Regularly Write Down Your Experiences

A CV is a professional catalog that helps you keep track of all your experiences. Updating this frequently makes it easier to create materials quickly as opportunities arise. For each position, be sure to include the 4 main pieces of information: 1) Organization, 2) Location, 3) Your title, & 4) Dates. Once you've gathered your experiences, organize them into specific, targeted categories. Below is a list of common categories found on musicians' CVs. You do *not* need to include all of them and there might be other areas that are relevant!

Common Categories for Musicians		
<i>Teaching</i>	<i>Research & Creative Activity</i>	<i>Leadership & Service</i>
<ul style="list-style-type: none"> • Education & Certifications • Collegiate Teaching Experience • Secondary Teaching Experience • Masterclasses (presented, not attended) • Adjudications • Residencies • Professional Development • Awards & Scholarships 	<ul style="list-style-type: none"> • Publications or Recordings • Research & Presentations • Grants Awarded • Professional Affiliations • Selected Performances • Selected Ensemble Experience • Selected Roles & Productions • Accompanist & Church Roles • Chamber Performances • Competitions • Commissions • Selected Compositions • Conferences 	<ul style="list-style-type: none"> • Leadership Roles (be specific) • Administrative Roles (be specific) • Committees & Board Experience • Community Engagement & Volunteer Positions • Skills (Language, Computer, & Technical <i>only</i>)

Step 4: Write Bullet Descriptions for Positions

For positions you have held (administrative jobs, teaching assistantships, church director, etc.), you will need to describe your responsibilities, skillsets, and/or outcome of your work. This is crucial to telling the reader what you have accomplished. These are done in bullet format and should:

- Include a minimum of 5 bullets
- Start with a strong action verb. (Use present tense verbs if you are currently in the position and past tense if it was a previous position).
- Provide enough detail to paint an accurate picture (who, what, when, where, how)
- Use numbers or data when appropriate (i.e., how big is your studio?)
- Not include pronouns (I, we, my, etc.)

Note: If your role includes teaching more than one course, do not provide bullets for every course. List the courses you teach and then detail your general responsibilities as an educator (i.e. grading, providing office hours, developing syllabi, meeting with colleagues).

Assorted Sample Bullet Descriptions

- Instruct weekly, 30-60 minute bassoon lessons to undergraduate music majors and non-majors focusing on content that would best align with their individualized career goals
- Co-founded a chamber music podcast that focuses on the artistic, community engagement, and like skills need to become a professional chamber ensemble or chamber composer
- Attend Board Meetings, vote and approve performance preparations, operational issues, and program budget (\$200,000) for non-profit organization

Some categories do not require bullets as they often are self-explanatory. For instance, if you have a list of selected chamber performances, you would just list these using the 4 pieces of information (see Step 3). Here are the categories that do NOT need bullets:

<i>List Using 4 Pieces of Information</i>	<i>APA or Chicago Formatting</i>	<i>Special Categories</i>
<ul style="list-style-type: none"> • Selected Performances • Selected Ensemble Experience • Masterclasses (presented, not attended) • Adjudications • Professional Development • Conferences • Awards & Scholarships • Professional Affiliations • Competitions 	<ul style="list-style-type: none"> • Publications or Recordings • Interviews • Presentations 	<ul style="list-style-type: none"> • Commissions • Selected Compositions • Research • Grants Awarded • Skills (Language, Computer, & Technical only) <p><i>*These categories have unique requirements, such as listing instrumentation for a commissioned. Connect with a professional to learn more.</i></p>

Step 5: Tailor the Document to EACH Job

How you layout your CV depends on what is most relevant to the ORGANIZATION, not to the applicant. Reading through 6+ pages takes a lot of time, so you need to convince your audience to continue reading. You can do that by:

- Put the most important categories first. (For faculty positions, teaching should be page one.)
- Use detailed categories to separate very relevant items from less relevant. (Split "Teaching Experience" into "Collegiate Teaching Experience"& "Middle-School Teaching Experience.")
- If they mention a specific qualification, be sure it's in your CV! - (If they mention the need for technology or software knowledge, that should be incorporated into the appropriate bullets)
- Parallel language that is utilized - (If they say "world music" or "community engagement" use those terms rather than alternatives.)



Step 6: Format & Proof

Once the content is developed, go back and double check the document to ensure consistency in formatting. Once you have proofed it, send it to a friend or advisor to help you identify any issues or errors. If you are shy about sharing your materials, then it is not ready for an application!

Formatting Details	
Header	Always put your name, email, and phone number in the header of the first page. Have your name and page number in the corner of every following page.
Margins	Up to .5" (top, left, bottom and right)
Font Size/Style	11pt – 12pt in legible fonts
Colors	To be accessible, avoid putting any text in color
Aligning	Ensure that all sections align (i.e. all Categories will be in the same space)
File Type	Save as a PDF, title it <i>YourName_Job Position_CV</i>

Final Tips

Remember, writing a solid CV will take time, but it is a crucial part of the application process. To ensure the best product is created, remember these tips:

- ✓ Your materials are *always* in draft form. They only become final when you are applying to a specific job. Once that is sent out, it's back to a draft form.
- ✓ Do not make assumptions about what the readers know (i.e. no abbreviations, be mindful of too much jargon, be descriptive in the bullets)
- ✓ Do not double dip (don't use the same bullet twice, nor have the same experience in multiple categories)
- ✓ Always fill the page
- ✓ Don't treat your CV like an outline - only have one layer of bullets, not multiple indentations
- ✓ Incorporate bold, italic, all capitals and other font styles to aid the reader in skimming
- ✓ Applying to jobs take time, but the results will pay off. If you spend time tailoring and researching THEM, they are more likely to spend time on YOU.

Johann Parnassum, Music Theorist

Curriculum Vitae

johannparnassum@gmail.com

EDUCATION

Eastman School of Music

Ph.D. in Music Theory

Dissertation: "Examining Contrast in Rock and Popular Music"

Advisor: John Covach

Rochester, NY

2025

Indiana University

M.M. in Music Theory

Bloomington, IN

2020

Ithaca College

B.M. in Music Theory, Clarinet Performance, and Music Education

Ithaca, NY

2018

FACULTY APPOINTMENTS

University of Minnesota

Assistant Professor of Music Theory

Minneapolis, MN

2025–present

- Develop and teach Graduate-level seminars: Music After 1945, Contrast in Music, and Theory and Analysis of Popular Music
- Course Supervisor/Lecturer for 2 undergraduate courses: Theory and Analysis of Tonal Music I, and Ear-Training and Sight-Singing I (Fall 2025)
- Provide additional 1:1 instruction during weekly offices hours, twice per week each semester, addressing ear training and keyboard skills with undergraduate students
- Advise 1 doctoral dissertation
- Supervise 3 graduate-level theses
- Serve on Undergraduate Curriculum Committee, Vocal Performance Faculty Search Committee, and Academic Calendar Committee

ADDITIONAL COLLEGIATE TEACHING EXPERIENCE

University of Rochester, Arthur Satz Department of Music

Instructor

Rochester, NY

2024-2025

- Taught 1 semester of Music Theory I and Music Theory II to classes of 16 undergraduate music majors and non-music majors each
- Provided additional support to students through office hours and tutoring sessions
- Redesigned course materials for web-based format to provide simultaneous instruction in face-to-face and virtual modalities

Appalachian State University

Visiting Assistant Instructor of Music Theory

Boone, NC

2024

- Taught 1 semester of Music Theory II (two sections), Aural Skills II (two sections), and Analytical Techniques (one section) with classes of 18-22 undergraduate music majors each
- Assessed undergraduate entrance exam in the fall for incoming first year students, both on aural and keyboard skills based on institutional rubric for curricular placement
- Collaborated with Music Theory faculty on designing a new undergraduate level course on popular music, including historical components of rhythm and blues, rock, and modern pop, as well as analysis of musicians such as Elvis Presley, the Beatles, and Bonnie Tyler

ADDITIONAL COLLEGIATE TEACHING EXPERIENCE (CONT.)

Eastman School of Music

Rochester, NY

Instructor of Record

2020-2025

- Courses taught: Basics of Orchestration, Analysis of Rock and Popular Music, Model Composition and Tonal Analysis II, and Model Composition and Tonal Analysis III
- Designed courses based on departmental models in conjunction with institution undergraduate policies and learning objectives
- Provided written feedback on weekly assignments and mid-semester exams
- Held weekly office hours for individual feedback on draft essays and preparation for Model Composition and Tonal Analysis projects

Indiana University Jacobs School of Music

Bloomington, IN

Associate Instructor

2018-2020

- Courses taught: Music Theory I, Music Theory II, Aural Skills II, and Aural Skills III
- Coached students on preparing sight singing and keyboard exams through additional 1:1 private instruction by appointment and during weekly office hours
- Graded undergraduate entrance exams to assign students to proper sections of music theory and aural skills curriculum in Fall of 2018 and 2019

PUBLICATIONS

Peer-Reviewed Articles

“Examining Contrast in Bonnie Tyler’s ‘Total Eclipse of the Heart,’” *Journal of Music Theory Pedagogy*, 37 (Winter 2025): 46-52.

“The Bridge and the Role of Contrast in Post-Millennial Popular Music.” *Intégral: The Journal of Applied Musical Thought*, 52 (Fall 2024): 27-32.

“The Dance Chorus in Recent Top-40 Music,” *SMT-V* 6.4
<http://www.smt-v.org/archives/volume6.html#the-dance-chorus-in-recent-top-40-music>, 2025.

“Music Theory in Popular Music for the Secondary Classroom,” *Music Educators Journal*, 46 (Spring 2024): 86-89.

“Examining Form in the Recent Music of Women in Pop,” *Journal of Music Theory Pedagogy*, 35 (Spring 2023): 35-39.

“Graduate Student Peer Observation in Music Theory Pedagogy.” *Journal of Music Theory Pedagogy*, 34 (Winter 2022): 11-14, co-authored with Sam Reenan.

Edited Volumes

“Music Theory and Mainstream Digital Journalism,” in *The Oxford Handbook of Public Music Theory*, edited by J. Daniel Jenkins. New York: Oxford University Press, 2025.

“Music Theory and Mainstream Digital Journalism,” in *The Oxford Handbook of Public Music Theory*, edited by J. Daniel Jenkins. Online, 2024.

Textbooks

InQuizitive Author, Digital Media Tools, *What’s That Sound?: An Introduction to Rock and Its History*, 6th Edition (Covach & Flory), 2027

Popular Press

“These are the musicological reasons Taylor Swift’s new album sounds dull.” *The Washington Post*, December 16, 2024.

“Total Eclipse of the Heart: the Legacy of Bonnie Tyler,” *The New York Times*. June 8, 2026.

“Bach-lash!” Music theorists are furious about a Google Doodle celebrating the famous composer.” *Slate*, March 22, 2023.

“How great singers elevate ‘The Star Spangled Banner’ — and the bad ones ruin it.” *The Washington Post*, February 1, 2023

“No, iPhone ringtones aren’t bad. They’re musically sophisticated.” *The Washington Post*. June 7, 2021.

Book Reviews

Review of Drew Nobile, *Form as Harmony in Rock Music*, (Oxford, 2023). 2024
Music Theory Online, 28 (1).

Review of Victor Svorinich, *Listen to This: Miles Davis and Bitches Brew* 2022
(University Press of Mississippi, 2022). *Association for Recorded Sound Collections Journal* 46 (2): 325–327.

EDITING AND REVIEWING EXPERIENCE

Music Theory Society of the Mid-Atlantic

Publications Committee, Editorial Board

Baltimore, MD

2022–present

- Select top 10 articles from submissions to discuss with committee for publication in bi-annual print and online journal (Gamut)
- Edit 5 articles from approved selection for grammar and length, adhering to Chicago Manual of Style, and send to peer committee member for further review
- Edit President’s Remarks for each journal publication for length, clarity, grammar, and spelling prior to publication

Music Theory Online

Anonymous Peer Reviewer

Online Journal

2020–present

- Review between 8-12 quarterly anonymous submissions for digital journal publication, prior to selection and editing process
- Assess each submitted article based on Society for Music Theory rubric for accuracy, compelling theses, methodology, findings, and writing style
- Submit notes and completed rubrics to Editorial Board for final decision on accepted articles

Music Theory Spectrum

Editorial Board Member

Bloomington, IN

2025–2028

- Reviewed and edited all 13 approved articles for publication in bi-annual journal, adjusting for grammar, clarity, and length
- Evaluated all submitted Reviews to the journal, and vote with Board on publications
- Directed Editorial Assistants to make necessary format and Chicago Manual of Style adjustments in submissions prior to journal publication

EDITING AND REVIEWING (CONT.)

Integral: The Journal of Applied Musical Thought

Editorial Staff

Rochester, NY

2020–2022

- Edited 2-4 articles and 1-2 reviews for publication for each annual volume, adjusting for length, grammar, and adherence to the Chicago Manual of Style
- Provided each edited article or review to the author(s) for final approval, engaging in discussion about any changes or further edits required
- Met with Editorial Staff and Editor annually for virtual workshop on guidelines and best practices for editing and publication

Indiana Theory Review

Bloomington, IN

Circulations Manager and Editorial Assistant

2018–2020

- Oversaw the distribution of each semiannual issue to more than 500 subscribers or subscribing institutions
- Uploaded each issue to digital hosts EBSCOhost and ProQuest
- Edited 2-3 articles per issue for grammar and spelling, and adherence to Chicago Manual of Style, and submitted to Editorial Board for final review

PRESENTATIONS

Poster, Society for American Music

Minneapolis, MN

“The Classical Topic in American Popular Music”

2025

Music Theory Southeast

Boone, NC

“The Bridge is Out: Contrast and Form in Recent Popular Music”

2025

Pedagogy into Practice Conference

Santa Barbara, CA

“Graduate Instructor Peer Observation in Music Theory Pedagogy” (co-authored with Sam Reenan)

2024

New York State School Music Association Convention

Rochester, NY

“Music Theory in Popular Music for the Secondary Classroom”

2023

Joint meeting of Society for Music Theory and American Musicological Society

San Antonio, TX

“Music Theory’s Role in Mainstream Digital Journalism”

2023

Music Theory Midwest Annual Conference at Western University

London, Ontario

“The Dance Chorus in Recent Top-40 Music”

2022

Public Music Discourse Conference, University of South Carolina

Columbia, SC

“Music Theory in Popular Culture”

2022

Music Theory Northeast

State College, PA

“Theory of Rock and Popular Music”

2022

Public Music Discourse Conference, University of South Carolina

Columbia, SC

Invited Participant: “Panel Discussion: Music Theory and Online Discourse”

2021

Music Theory Southeast Annual Conference at University of South Carolina

Columbia, SC

“The Dance Chorus in Recent Top-40 Music”

2021

Winner, Irna Priore Prize for Graduate Student Research

PRESENTATIONS (CONT.)

Public Music Discourse Conference at University of South Carolina
“Music Theory’s Role in Mainstream Digital Journalism.”

Columbia, SC
2020

The Ninth European Music Analysis Conference (EuroMac 9)
“Modular Form in Popular Music”

Strasbourg, France
2020

Music Society of New York State Annual Conference at Mannes School of Music
“The Engaged and the Absurd: Narrative Clarity and Listener Engagement
in the Music of System of a Down.”

New York, NY
2019

INVITED TALKS

Theory & Analysis Summer School, hosted by the Institutes for Popular Music
Plenary Lecture: “Vocal Production and Mimesis in Bedroom Pop”
Popular Music

Liverpool, UK
2025

Music Theory Colloquium Series, Northwestern University
“Teleology In Post-Millennial Popular Music”

Evanston, IL
2025

University of Oregon
“On Public Music Theory and Journalism”

Eugene, OR
2024

Vianne Webb Memorial Guest Lectures in Musicology Series
“Analyzing Post-Millennial Popular Music”

Newport News, VA
2024

Music Theory Midwest Conference
Invited panelist for plenary on Undergraduate Curricular Reform

Bloomington, IN
2023

Eastman School of Music
“Popular Music in the Undergraduate Classroom”

Rochester, NY
2023

University of Texas at Austin
“Examining Form in the Recent Music of Women in Pop”

Austin, TX
2023

University of Iowa Colloquium Series
“Bridges in Recent Popular Music”

Iowa City, IA
2022

Missouri State University
Invited Class Lecture: Form and Analysis

Springfield, MO
2022

PROFESSIONAL LEADERSHIP AND SERVICE

Music Theory Society of the Mid-Atlantic
Program Committee Member

Baltimore, MD
2025

- Promoted call for papers and proposals on website, journals, and social media for 2025 spring conference as assigned by the chair, under the supervision of the Marketing Director
- Reviewed and evaluated submissions for conference sessions, selecting top 10 alongside committee members
- Designed conference program order with selected proposals, keynote addresses, and additional social programming

PROFESSIONAL LEADERSHIP AND SERVICE (CONT.)

International Association for the Study of Popular Music

Umeå, Sweden

Local Arrangements Committee Member

2024–2025

- Arranged for lodging and accommodations for 287 conference participants for 2025 International Conference in Sweden
- Traveled to host location along with committee prior to conference to establish relationships and contracts with vendors, venues, and musicians
- Served as a host to four conference presenters, arranging for technology and recording for presentations

Society for American Music Conference

Seattle, WA

Local Arrangements Chair

2023–2024

- Led committee of 5 faculty from various universities in planning for on-site needs for 2024 conference, attended by 500 people
- Negotiated contracts for accommodations, venues, and dining for all conference attendees
- Coordinated with Program Committee on event schedules for five-day conference prior to event, and managed guests and presenters while on site

ADDITIONAL ACADEMIC SERVICE

Subventions Committee, Society for Music Theory

2020–present

Rater, AP Music Theory Exam

2021–2022

Graduate Student Search Committee, Tenure-Track Theory Faculty, Eastman School of Music

2020

PROFESSIONAL DEVELOPMENT

Symposium on Undergraduate Education Attendee

2025

Uncovering Hidden Biases Training

2025

Safe Space Training

2024

Berklee ABLE Conference Attendee

2023

Music Theory Pedagogy Summer Symposium

2022

AWARDS & HONORS

Recipient of a Single-Semester Leave, College of Liberal Arts

Spring 2026

Finalist, Undergraduate Teaching Award, University of Minnesota

2026

Nominee, Teaching Assistant Prize (for Aural Skills Instruction), Eastman School of Music

2025

Irna Priore Prize for Graduate Student Research, Music Theory Southeast

2023

Nominee, Teaching Assistant Prize (for Aural Skills Instruction), Eastman School of Music

2022

Supplemental Academic Scholarship for Merit, Jacobs School of Music.

2018-2020

Inductee, Pi Kappa Lambda

2018

LANGUAGES

Spanish: Reading, writing, and speaking proficiency

French: Reading proficiency

PROFESSIONAL MEMBERSHIPS

Society for Music Theory

Music Theory Midwest

Society for American Music

International Association for the Study of Popular Music (US)

Music Theory Northeast

Your Name

Phone: (585) 987-6543 | Email: yourname@me.com

Website: www.linktree.com/yourname

EDUCATION

University of Rochester - Eastman School of Music

Doctor of Musical Arts in Jazz Studies and Contemporary Media (Piano)

Rochester, NY

Expected 2025

Indiana University - Jacobs School of Music

Master of Music in Jazz Studies (Voice)

Bloomington, IN

2020

Howard University

Bachelor of Music in Music Business (Jazz Piano)

Washington, D.C.

2018

FACULTY APPOINTMENTS

Howard University

Assistant Professor of Contemporary Music

Washington, DC

2024-present

- Lead studio of 9-11 undergraduate Vocal Jazz Studies majors, including weekly 60-minute lessons
- Co-facilitate weekly masterclasses for majors in the jazz voice area of three studios, including student performances, faculty coaching, and visiting guest classes
- Curate annual studio handbook that details policies for lessons, masterclasses, student recitals, and additional performances throughout the year
- Develop curriculum for course in vocal jazz improvisation for class of 19 undergraduate students each semester, including listening, transcription, and performance elements
- Teach Jazz Vocal Workshop, MUS 1510 (Metropolitan Campus), and assist with premier vocal jazz ensemble *Afro Blue* in weekly rehearsals
- Develop and lead weekly curricular rehearsals *HU Jazz Singers*, the beginner vocal jazz ensemble comprised of undergraduate and graduate students

ADDITIONAL COLLEGIATE TEACHING EXPERIENCE

University of Rochester, Eastman School of Music

Graduate Teaching Assistant

Rochester, NY

2022-2024

- Instructor of Record for 4 semesters of History of Jazz (MHS 281), and Music of Black Americans (MUR 123, AAAS 123)
- Developed undergraduate curricula for all courses for classes of 12-15 students
- Instructed both music majors and non-music majors, communicating via email and maintaining weekly attendance records
- Graded weekly coursework, semester examinations, and collaborative student projects
- Accompanied Gospel Choir (MUSC 158) at the piano for biweekly rehearsals and 4 annual concerts
- Assisted with choral instruction during conceptual warmups and during monthly sectionals

Cleveland State University

Adjunct Faculty

Cleveland, OH

2020-2022

- Directed Chamber Ensemble: Vocal Improv & Group Singing, MUS 106/506, for undergraduate and graduate students (both music majors and non-music majors)
- Conducted weekly rehearsals, accompanied at the piano, and conducted concerts each semester
- Instructed 10 undergraduate students (majors and non-majors) in 30-minute weekly private lessons in jazz voice and gospel piano studies
- Adjudicated all vocal performance juries each semester for 30 students

Cuyahoga Community College (Metropolitan and Eastern Campuses)**Cleveland, OH***Adjunct Faculty**2020-2022*

- Designed curricula for private instruction in both Western Classical and Jazz Piano studies for undergraduate students (both music majors and non-music majors)
- Provided weekly 30-minute lessons using new curriculum, and adjudicated juries each semester.
- Created and directed vocal jazz ensembles (mixed voices, and upper voices) of 16-18 undergraduate students (majors and non-majors)
- Taught 4 semesters of Class Voice (MUS 1270) and Class Piano (MUS 1250) to undergraduate classes of 14-16 students
- Graded weekly coursework, semester examinations, and collaborative student projects
- Led Jazz Choral Ensemble (MUS 1510) for undergraduate music majors and non-music majors, as well as auditing students and community members
- Directed weekly rehearsals, selected repertoire for concerts, and accompanied ensemble on piano

Indiana University - Jacobs School of Music**Bloomington, IN***Graduate Teaching Assistant**2018-2020*

- Co-directed IUnison (mixed jazz vocal ensemble of 40 singers) in weekly rehearsals and sectionals with faculty supervisor
- Taught stylistic jazz voice techniques using conceptual warm-ups each rehearsal
- Accompanied ensemble at the piano for rehearsals and 4 performances

African-American Choral Ensemble of Indiana University**Bloomington, IN***Rhythm Section Coach**2018-2020*

- Recruited 17 student and community participants to accompany the chorus on piano, bass, and drums
- Arranged seven pieces per year for the chorus and rhythm section
- Facilitated weekly band rehearsals, and assistant directed chorus rehearsals twice each semester

SELECTED COMMUNITY TEACHING AND ADMINISTRATIVE EXPERIENCE**A Cappella Camp****Cleveland, OH***Founder and Director**2017-present*

- Founded and direct annual two-week vocal music camp for 35-45 student singers aged 13 through 19, hosted at Baldwin Wallace University
- Create and manage annual budget of \$30,000
- Instruct students on a cappella singing styles, both in classical and contemporary popular traditions
- Recruit, interview, and hire additional staff, and market program to students
- Collaborate with other instructors for daily camp staff showcases

Karamu Summer Arts Program**Cleveland, OH***Teaching Artist**2017-present*

- Instruct music students at the historic Karamu House during two-week residential program for students ages 13-18, in large classical choral ensemble, and individual singing and piano lessons
- Develop artistry for students through daily ensemble rehearsal, 30-minute private lessons in both classical and contemporary jazz and popular styles, and weekly Teaching Artist performances
- Instill the values of culture, community, and family through community performances, shared meals, and daily community trips to cultural landmarks

Eastman Community Music School**Rochester, NY***Intern in Jazz Voice and Gospel Piano**2021-2024*

- Provide weekly individualized instruction to students in jazz voice and piano, and gospel piano
- Develop curricula for K-12 and adult students, based on New York State Standards
- Prepare middle and high school students for annual NYSSMA Solo Festivals, earning ratings between 92 and 100 on pieces level 1-5

Cuyahoga Community College (Metropolitan and Western Campuses)**Cleveland, OH***Music Director**2020-2022*

- Collaborated with theatre directors to select repertoire for annual college-wide productions: *The Phantom of the Opera* (2022) and *Kiss Me, Kate* (2021)
- Recruited, auditioned, selected and taught chorus of students, faculty, staff and community singers in weekly rehearsals
- Organized accompanying instrumentalists for rehearsals and studio recording performances, and arranged selected pieces for the ensemble.

Cuyahoga Community College, Metropolitan Campus**Cleveland, OH***Co-Instructor**2019-2021*

- Co-developed Tri-C Creative Arts Academy's VocalArts, an after-school vocal music program for high school students in grades 9-12.
- Developed and delivered weekly course content in score reading, musicianship and technical development, recording, a cappella singing, and networking
- Coordinated rehearsals and master classes for student engagement with jazz artists Shenel Johns and Kim Nazarian, and pop artists Kenny Loggins and Jason Mraz

East Cleveland Community Arts and Mentorship Program**East Cleveland, OH***Mentor and Instructor**2016-2021*

- Taught inner-city middle and high school students in the weekly after-school program
- Provided instrumental (piano) and vocal music training to groups of 10-12 students, including 25-minute private lessons, group ensemble performance, and a weekly music history class
- Provided additional one-on-one mentorship to students outside of instruction time about life-skills and academic coursework topics

ADDITIONAL JAZZ AND GOSPEL MASTERCLASSES**Howard University****Washington, DC***Vocal Jazz Department Guest Lecturer**2023***Great Lakes Visual & Performing Arts Academy****Sandusky, OH***Gospel Choir Guest Artist**2022***Mosaic Youth Theatre of Detroit****Detroit, MI***Composition and Arranging New Voices Detroit Mentor**2021-2022***Oberlin College****Oberlin, OH***Jazz Department Guest Lecturer**2021***Great Lakes Visual & Performing Arts Academy****Sandusky, OH***Gospel Choir Guest Artist**2020*

SELECTED PERFORMING EXPERIENCE

Jazz Ensembles/Solos

Cleveland Jazz Orchestra, featuring Your Name <i>Martin Luther King, Jr. Day Celebration at Bop Stop at the Music Settlement</i>	Cleveland, OH 2025
New York Voices <i>New Year's Jazz Festival</i>	New York, NY 2025
Your Name Quartet <i>Roots of American Music: Annual Benefit for Education</i>	Cleveland, OH 2024
Your Name with Le Moyne College's Jazzuits (Vocal Group) <i>Music of The Beatles</i>	Syracuse, NY 2024
New York Voices (Vocal Group) <i>New York State School Music Association 85th Annual Winter Conference</i>	Rochester, NY 2023
The Karma Suite Band featuring Warren Wolf <i>The Clarice Artist Series at the University of Maryland</i>	College Park, MD 2023
Christie Dashiell and Your Name Duo <i>New York Voices Virtual Vocal Village 2.0 Master Class and Performance</i>	Kalamazoo, MI 2023
Your Name Artist <i>Pitt County Arts Council at Emerge: African-American Music Series</i>	Greenville, NC 2023
Cleveland Jazz Small Orchestra, featuring Your Name <i>Martin Luther King, Jr. Day Celebration at Bop Stop at the Music Settlement</i>	Cleveland, OH 2023
Your Name Artist <i>Winter Jubilee by Open Tone Music</i>	Akron, OH 2022
Cleveland State University Jazz Studies Faculty <i>Performance at Bop Stop at the Music Settlement</i>	Cleveland, OH 2022
Cleveland Jazz Orchestra, featuring Your Name <i>Cleveland Jazz Orchestra at BLU Jazz+</i>	Akron, OH 2022
The Karma Suite Band <i>The REACH, at the Kennedy Center for the Performing Arts</i>	Washington, D.C. 2022
Cleveland Jazz Orchestra, featuring Your Name <i>Martin Luther King, Jr. Day Celebration at the Maltz Performing Arts Theatre</i>	Cleveland, OH 2022
Your Name with Janis Siegel and Lauren Kinhan <i>Vocal Mania at Dizzy's Club</i>	New York, NY 2021
New York Voices (Vocal Group) <i>Arizona MusicFest at Highlands Church</i>	Scottsdale, AZ 2021
Take 6 (Vocal Group), guest Your Name <i>Live at Nighttown</i>	Cleveland Heights, OH 2021

Jazz Ensembles/Solos (Cont.)

Afro Blue All-Stars (Vocal Group)

A Night at the Kennedy Center: DC Jazz Festival Salutes Howard University Jazz

Washington, D.C.
2020

JKS Septet

Jazz Education Network Conference at Galt House Hotel

Louisville, KY
2020

Dan Wilson + Voices

New Year's Eve Celebration at BLU Jazz+

Akron, OH
2020

Gospel Ensembles/Solos

Committed (Vocal Group)

Chico Adventist Church presents Committed Concert Workshop and Performance

Chico, CA
2023

Dan Wilson Group

Stevie Wonder Tribute at the Great Lakes Science Center

Cleveland, OH
2023

Jason A. Bulgin, featuring Your Name

Edge Worship Live!

Cleveland, OH
2022

Chorus featuring Karen Clark Sheard, conducted by Damien Sneed

The Abyssinian Mass: A Gospel Celebration at Tabernacle Missionary Baptist Church

Detroit, MI
2022

Pop and A Cappella Ensembles

The Manhattan Transfer

Substitute Vocalist

Cleveland, OH
2025

Your Name Artist

Virtual Pep Rally at Cleveland State University

Cleveland, OH
2023

Virtual Choir, directed by Alexander Blake and Danielle René Withers

Black Artists for Black Lives!

Los Angeles, CA
2023

Your Name with Janis Siegel and Lauren Kinhan

Vocal Gumbo

New York, NY
2022

Background Singer featuring Kenny Loggins

Contemporary Youth Orchestra and Tri-C VocalArts at Severance Hall

Cleveland, OH
2022

WORSHIP MUSIC LEADERSHIP EXPERIENCE

Memorial African Methodist Episcopal Zion Church

Minister of Music

Rochester, NY
2022-2024

- Direct the music ministry, consisting of hired professional, and volunteer instrumentalists and vocalists, in weekly rehearsals and worship services
- Collaborate with administrators in selecting appropriate sacred repertoire for each week
- Lead congregation in weekly hymns and musical selections

Shiloh Temple House of God

Production Team Managing Director

Cleveland, OH
2020-2022

- Restructured the operation of the church's seasonal performing arts productions, including virtual films
- Recruited community and semi-professional choir members to weekly rehearsals and services
- Conducted weekly orchestra rehearsals of 40 professional and volunteer musicians

WORSHIP MUSIC LEADERSHIP EXPERIENCE (CONT.)

Pentecostal Church of Christ

Cleveland, OH

Interim Music Director

2020-2021

- Accompanied services on Hammond organ and synthesizer
- Taught music to vocal groups of 15-19 community singers aged 13 through senior citizens in weekly rehearsals
- Led chorus and congregation in group singing during weekly services

WORSHIP MUSIC LEADERSHIP EXPERIENCE (CONT.)

Church of God and Saints of Christ

Columbus, OH

Clinician

2020-2021

- Presented annual workshops titled *Owning the Craft: Understanding Musicianship*
- Conducted master class in gospel music for solo performers
- Taught a cappella piece to a choir of 25-50 professional, semi-professional, and amateur singers

Music Workshops at Affinity Missionary Baptist Church

Cleveland, OH

Clinician

2020

- Presented master classes on building a strategic, goal-oriented warm-up regimen for community, gospel choir singers
- Taught singers how to start establishing healthy habits, utilize warm up techniques with good posture and breathing management techniques, and maintain the vocal instrument

ARRANGEMENTS AND COMPOSITIONS

Arrangements

Coming of the Ancestors (<i>for SATB with Djembe</i>)	2025
Feel Alive (<i>for SAB with Rhythm Section</i>)	2024
Feel Good (<i>for SATBV a cappella</i>)	2024
I Hear Music (<i>for SSAA with Rhythm Section</i>)	2024
Nica's Dream (<i>for SSAA with Rhythm Section</i>)	2024
Still Alive On Purpose (<i>for SATBV a cappella</i>)	2024
And That Reminds Me (<i>for SSAA with Rhythm Section</i>)	2024
Let There Be Peace On Earth (Let It Begin With Me) (<i>for SATB a cappella</i>)	2023
Lift Ev'ry Voice and Sing (<i>for TTBB a cappella</i>)	2023
Take My Hand, Precious Lord (<i>for jazz ensemble</i>)	2023
Medley: Grace/Saved Me (<i>for SATB with Rhythm Section</i>)	2022
Our Love Is Here To Stay (<i>for SATB a cappella</i>)	2022
St. Thomas (<i>for flute choir</i>)	2022
You Gave Me Something (<i>for SATB a cappella</i>)	2021
I Believe God (<i>for orchestra</i>)	2019
Splanky (<i>for SATB a cappella</i>)	2019
All The Things You Are (<i>for solo voice with jazz combo</i>)	2018
Being Good Isn't Good Enough (<i>for SSAA Show Choir with Rhythm Section</i>)	2018
Human Nature (<i>for SATB a cappella</i>)	2018
Not Like This (<i>for solo voice, Fender Rhodes, and string orchestra</i>)	2017

Original Compositions

Mama Knows (<i>for voice, with string orchestra</i>)	2025
Creed (<i>for voice with Rhythm Section</i>)	2025
Let Me Liberate You (<i>for solo voice with piano</i>)	2023
Isaiah 53 (<i>for string orchestra</i>)	2022
Deliverance (<i>for orchestra</i>)	2021
Bundles of Joy (<i>for jazz combo</i>)	2021

Original Compositions (Cont.)

Dreams (for solo voice with Rhythm Section)

2020

Voyage (for solo voice with Rhythm Section)

2020

RECORDINGS

Various Composers, *In the Spirit! An Encounter with Spirituals*, with Bryon Black II & Durrell LeGrair, Bryon Black II & Durrell LeGrair, 2025, iTunes.

Jay, "We're Ready," track 1 on *We're Ready - Single*, 2025, iTunes.

Various Composers, *Feel Alive*, with Sally Terrell, Sally Terrell, 2025, iTunes.

Sally Terrell, "Feel Alive," track 1 on *Feel Alive - Single*, 2025, iTunes.

Orlando Watson, "Mama Knows," track 14 on *Corner Stories*, Well Said Records, 2024, iTunes.

Jordan G. Welch, "There Is a Fountain," track 5 on *Monday Morning Melodies*, JordiG Music, 2024, iTunes.

The CBC Praise Ensemble, "Make Me New," track 1 on *Make Me New - Single*, 2024, iTunes.

Phillip K Jones II, "500 Miles High," track 7 on *Straight Ahead*, Phillip K Jones II, 2023, iTunes.

Limited Edition A Cappella, "You Gave Me Something," track 1 on *You Gave Me Something - Single*, 2023, iTunes.

C.B.C. Conference Mass Choir & Praise Ensemble, "Everything," track 1 on *Everything - Single*, 2022, iTunes.

Orlando Watson, "Colored," track 5 on *Everything's Personal - EP*, Guest Room Music Group, 2022, iTunes.

Nu Covenant, "Break Loose," track 1 on *Break Loose - Single*, 2022, iTunes.

Various Composers, *Moonflower*, with JKS, JKS, 2022, iTunes.

Nate Brown, *Your Love (Live) - Single*, with Nate Brown & Friends, conducted by Nate Brown and Diego Basso, Gentle Giant Music Ministries, 2021, iTunes.

The Filharmonic, "Where the Party At," track 3 on *MotownFillie*, The Filharmonic, 2021, iTunes.

Traces of Blue, "Human Nature," track 1 on *Human Nature - Single*, Traces of Blue, 2021, iTunes.

Various Composers, *Amazing God - EP*, with Geoffrey Golden, The Golden Brothers Music Group, 2021, YouTube.

Geoffrey Golden, "Greater," track 1 on *Greater - Single*, Geoffrey Golden, 2021, Spotify.

Traces of Blue, "I Feel Good," track 1 on *I Feel Good - Single*, Traces of Blue, 2020, iTunes.

Skitzki, "See You in May," track 4 on *Do What You're Good At*, Matthew Skitzki, 2020, iTunes.

Various Composers, *Reggie Golden and Fresh Encounter*, with Reggie Golden and Fresh Encounter, conducted by Reginald Golden, 2020.

Various Composers, *Motherless Child*, with John Blake Jr., ARC, 2020, iTunes.

PROFESSIONAL AFFILIATIONS AND MEMBERSHIPS

Washington DC Music Education Association

2024-present

Kappa Alpha Psi Fraternity, Inc.

2024-present

Jazz Education Network

2020-present

Indiana University Alumni Association

2020-present

Howard University Alumni Club of Cleveland

2018-present

Ohio Music Education Association

2017-present

Phi Mu Alpha Sinfonia

2015-present

AWARDS AND HONORS

Faculty Teaching-Scholar Award

2025

Presser Foundation Graduate Music Award

2021

Billy Joel Scholarship Fund

2020

Eastman School of Music Teaching Assistant Scholarship

2021

Indiana University Honor Society Nominee

2018-2019

Best Vocal Jazz Arrangement for *Human Nature* DownBeat Student Music Awards

2018

Recipient of Mack H. Kay Scholarship for Excellence in Jazz Composition

2018

Recipient of a Jacobs School of Music Dean's Scholarship

2018

Best Jazz Arrangement for *Rockin' Jerusalem*, DownBeat Student Music Awards

2017

Tuition Scholarship, Vice President for Diversity, Equity, and Multicultural Affairs

2015

Maslow N. Bloom
Music Educator and Instrumental Conductor
(585) 123-4567 | maslow.bloom@gmail.com

EDUCATION

Eastman School of Music

Doctor of Philosophy, Music Education

Dissertation: "Music Learning Benefits of Improvisation"

Advisor: Christopher Azzara

Rochester, NY

Expected 2028

Purchase College, State University of New York

Master of Music, Jazz Studies

Purchase, NY

2015

Berklee College of Music

Bachelor of Music Education

GPA: 3.75, *Magna Cum Laude*

Boston, MA

2011

COLLEGIATE TEACHING EXPERIENCE

State University of New York Brockport

Director, Brockport Concert Band

Brockport, NY

2027 – present

- Direct band of 50-65 undergraduate non-music major students in biweekly rehearsals each semester
- Program and conduct two 60-minute on-campus concerts each semester
- Select repertoire for concerts following the model of the Institute for Composer Diversity to includes composers from diverse backgrounds and female and nonbinary composers
- Audition all interested wind, brass, and percussion students at the start of each fall and spring semesters for chair placement
- Advertise the band and performance opportunities at college-sponsored student activity fairs, held on campus at the Student Union each semester
- Participate in Music Department recruitment activities at one local high school each semester, answering questions from prospective students

University of Rochester

Chamber Ensemble Coach

Rochester, NY

2027 – present

- Direct weekly, 1-hour, coachings for 3 Brass Chamber Ensembles of mixed instrumentation comprised of 3-5 undergraduate non-music majors for 1 credit course
- Assist in decision-making regarding rehearsal logistics, scheduling, and concert programming throughout semester while ensembles conduct their independent rehearsals
- Evaluate ensembles on preparation, musical growth, and technical development and provide written feedback to ensemble and primary faculty supervisor

COLLEGIATE TEACHING EXPERIENCE (CONT.)

Eastman School of Music

Rochester, NY

Instructor, Introduction to Music Teaching and Learning II

2024 – 2027

- Developed 3-credit course for undergraduate music education majors that included weekly lectures, written assignments, guest presentations, and K-12 classroom observation at local public schools
- Assessed student learning through weekly web-based journal responses, weekly discussion groups, prepared questions for guests, and two major exams each semester
- Facilitated student-led learning through final project of developing curricular unit lessons plans based on New York State Standards at the age-appropriate level chosen by student

Student Teacher Supervisor

2024 – 2027

- Observed 6 senior undergraduate student teachers in the field during student teaching placements, twice during each semester: once teaching at the elementary level and once teaching at the high school level
- Evaluated student teacher growth based on departmental rubric over three sessions
- Guided students in improving instructional, planning, and other professional skills, and reported progress to the instructor of record for grading purposes

Graduate Teaching Assistant

2024 – 2027

- Courses assisted: Elementary Instrumental Methods, Introduction to Music Teaching and Learning II, Music for Special Learners, Secondary Instrumental Methods, Sophomore Qualifications Review, and Student Teacher Seminar
- Created video demonstrations for course assignments delivered in virtual course format
- Led weekly, 60-minute, coaching sessions to assist students in developing the requisite musical skills to pass the Music Teacher Preparation Sophomore Qualifications Review
- Facilitated four K–12 teacher observation opportunities for students
- Coordinated 2 mock interview events with area K-12 music administrators per semester

CONDUCTING AND MUSIC DIRECTOR EXPERIENCE

Central Winds

Syracuse, NY

Assistant Conductor

2026 – present

- Conduct professional ensemble of 45 wind, brass, and percussion musicians in 30-minutes of rehearsal on concert repertoire, bimonthly during the September-June season
- Critique and observe all rehearsals and performances led by Artistic Director, providing written and verbal comments on ensemble balance, blend, and musical shapes
- Advise Artistic Director on rehearsal schedule and plan based on previous observations, and collaborate on concert programs based on needs of ensemble, and audience feedback
- Research all repertoire and composers for each concert, writing one-paragraph historical and contextual program notes on each of the 6-8 selections for all 5 season concerts

CONDUCTING AND MUSIC DIRECTOR EXPERIENCE (CONT.)**Brighton Town Band**

Brighton, NY

Music Director

2024 – present

- Program 6 annual concerts of 90-minutes in length in auditioned and hired Music Director role, hosted at the Brighton Central School District Performance Arts Center
- Conduct weekly rehearsals for ensemble of 65 volunteer professionals, semi-professionals, and community members in the band
- Attend monthly Executive Board meetings as a non-voting board member-at-large to discuss finances, fundraising, marketing, recruiting and concert logistics

Buffalo Community Band

Buffalo, NY

Assistant Conductor

2022 – 2024

- Co-selected concert repertoire for four annual 90-minute concerts with Conductor, selecting diverse programs including traditional band works, along with works by underrepresented composers
- Led 60-minute brass sectionals bimonthly with brass section of 15-20 adult, semi-professional and amateur volunteer members
- Conducted 75-minute annual outdoor summer concert for ensemble of 65 semi-professional members, consisting of marches, popular song, and patriotic tunes

Trinity United Methodist Church

Grand Island, NY

Director of Music

2015 – 2017

- Led the semi-professional and community adult choir and volunteer mixed-age handbell choir in weekly 60-minute rehearsals for traditional weekend services
- Led the mixed-age volunteer community concert band in monthly rehearsals for select contemporary services and annual community outdoor performances at summer social gathering
- Contracted, performed with, and coached the adult brass quartet, used for special celebratory occasions at services, and holidays including Easter and Christmas
- Performed service music on guitar, bass, drum set, and voice with the contemporary worship ensemble, rehearsing with the ensemble weekly for contemporary services

ADDITIONAL ENSEMBLE CLINICIAN EXPERIENCE**NYSSMA All-State Band**

Rochester, NY

Guest Clinician and Conductor

2026

US National Guard 42nd Infantry Division Concert Band

Cortlandt Manor, NY

Guest Conductor

2025

Nazareth College

Rochester, NY

Guest Wind Ensemble Clinician

2024

K–12 AND COMMUNITY MUSIC TEACHING EXPERIENCE

MNB Music Studio

Independent Private Lesson Instructor

New York State

2010 – present

- Teach brass, woodwind, percussion, voice, piano, and guitar lessons to student and adult learners in weekly 30- or 60- minute lesson based on ability and age
- Create customized curricula to support students' individualized needs using method books, standard solo literature, and tailored daily drills updated by semester
- Prepare middle and high school students for annual NYSSMA Solo and All-County Festivals
- 32 high school age students have received a score of 100 on NYSSMA Solos, 14 have been accepted to All-State, 7 have gone on to pursue music majors at colleges
- Recruit students through referrals from local band directors, website and social media marketing, and active retention and “bring-a-friend” discounts to entice new lesson registrations

Tapestry Charter School

Lead Instrumental Music Teacher

Buffalo, NY

2020 – 2024

- Led four concert bands and the jazz ensemble for students in grades 5 through 10, grouped based on ensemble registration, and auditioning for enrollment in the top Concert Band I
- Selected ensemble repertoire in adherence to New York State Standards and from appropriate NYSSMA grade listing, ensuring a balance of music written by underrepresented composers
- Taught woodwind, brass, and percussion lessons in weekly, 45-minute small group lessons using the *Jump Right In* method book
- Initiated high school band through retention and engagement of secondary students, increased recruitment and enrollment in grades 7-8, and creation of the auditioned Concert Band I
- Developed summer lesson program with community support for weekly, in-person, 30-minute summer lessons on campus during July and August, with optional enrollment surpassing 40 members each year
- Created “Practice Buddies” mentorship programs, which paired younger students in grades 5 through 8 with high school level musicians of the same instrument to practice together weekly after school
- Organized and managed repertoire library of 139 works, 47 school-owned instruments, and annual budget of \$7,500 for repertoire, instrument repair, and guest clinicians

Buffalo Public School 91, BUILD Academy

General Music Teacher

Buffalo, NY

2019 – 2020

- Taught weekly 50-minute classes for students in grades K–8 for student body of 200 students, hosted in independent music classroom with stations for movement, play, and instrumental music performance
- Co-developed school music curriculum for K-8 that adheres to New York State Standards with additional experiential learning based on equity and inclusion inside the music classroom in consultation with The Critical Good
- Collaborated with each class to develop annual classroom norms to foster a safe learning environment
- Led weekly, 30-minute brass instrumental lesson groups for students in grades 4 – 8 using the *Jump Right In* method book

K–12 AND COMMUNITY MUSIC TEACHING EXPERIENCE (CONT.)**Aloma D. Johnson Community Charter School**

Buffalo, NY

General Music Teacher

2017 – 2019

- Designed and implemented K–4 General Music curriculum based on NYS Standards
- Collaborated with students to develop annual classroom norms to foster a constructive learning environment
- Rehearsed and accompanied student performances on piano or guitar each quarter

Summer Jazz Workshop, Purchase College, State University of New York

Purchase, NY

Faculty and Teaching Assistant

2016 – 2017

- Initiated, designed, and taught Jazz History during the two-week residential program for one summer, instructing section of 34 high school students from across New York state
- Selected repertoire, coached, and conducted Jazz Ensemble II for one summer, performing 6 pieces with ensemble of 18 high school aged musicians including swing, Latin, and ballad selections
- Assisted with three jazz theory in-person courses each summer by working with small groups of 4-6 high school students to complete composition and arranging projects as directed by lead instructor

Grand Island Central School District

Grand Island, NY

Substitute Music Teacher

2015 – 2017

- Taught choral, vocal, general, and instrumental music classes district-wide for students in grades K – 12
- Provided spontaneous coverage for absent teachers, improvising lesson plans based on state and district learning objectives, including topics of steady beat and patterns for K-3, and ternary form in grades 6-7
- Supervised students during district performances on campus, as audience members in the auditorium and backstage while lead teachers and directors prepared the stage for ensemble performances

SCHOLARLY ACTIVITY**JOURNAL ARTICLES**

Bloom, M.N. (2027). Music learning benefits of improvisation. Manuscript in preparation.

Bloom, M.N. (2027). Rehearsal Techniques for the Modern Wind Band. Manuscript in preparation.

Snell, A. H., II, Marvin, E. W., Simpson, A. F., III, Bigliani, C., **Boom, M. N.**, Moore, H. L., and Perry, L. (2027). Effects of music aptitude and instrument type on collegiate music theory placement and grade point average. Manuscript in preparation.

CONFERENCE PRESENTATIONS

Online Doctoral Day Research Presentation, Eastman School of Music

Rochester, NY

A Study of Bob Brookmeyer's Improvisational Style in a Small Jazz Ensemble Setting

2027

CONFERENCE PRESENTATIONS (CONT.)

New York State School Music Association Winter Conference

Rochester, NY

Panel Presentation: Student Research Forum

2026

CONFERENCE PRESENTATIONS (CONT.)

Pennsylvania Music Educators Association Annual Conference (Online)

Philadelphia, PA

No Fear: Mastering Beginning Jazz Improvisation, One Step at a Time

2026

EDITING AND ENGRAVING EXPERIENCE

Snell, Alden H., II, Lisa Caravan, and Maslow N. Bloom. *Pre-Service Music Educators' Experiences with Standards-Based Instruction: Expanding Repertoire Selection to Include Diverse and Living Composers*. Oxford: Oxford University Press, 2027.

Grunow, Richard F., Edwin E. Gordon, and Christopher D. Azzara. *Jump Right In: The Instrumental Series*, 4th ed. Chicago: GIA Publications, Inc., 2026.

Azzara, Christopher D., and Richard F. Grunow. *Developing Musicianship through Improvisation: Book 1B*. Chicago: GIA Publications, Inc., 2025.

VOLUNTEER ACADEMIC SERVICE

Eastman School of Music

Rochester, NY

Doctoral Seminar and Graduate Colloquia Student Leader

2026 – 2027

- Developed and implemented formative assessment to determine student career learning needs regarding job applications and professional development for two semesters
- Collected, analyzed, and presented assessment data of 13 students from the 10 question assessment to faculty in written and visual representations with synthesized recommendations
- Co-planned with faculty, scheduled and facilitated a series of professional development sessions for 13 doctoral and masters level students

Assistant to the Music Teaching and Learning Department Chair

2026 – 2027

- Planned and set up technology for monthly Convocations
- Compiled agenda and discussion items from community of learners for each Convocation
- Compiled and distributed digital files from participants following each session

Graduate Student Writing Workshop Organizer

2026

- Collected and organized all MTL graduate student writing samples
- Scheduled and facilitated individual Zoom coaching sessions for all students
- Communicated with Dr. Darrell Walters, music education faculty, and students regarding the online workshop

VOLUNTEER ACADEMIC SERVICE CONT.

Jazz Studies and Contemporary Media Department Concert Producer 2025 – 2027

- Collaborated with Ensemble Directors on the desired sound product for on campus concerts each semester for four ensembles
- Provided feedback on ensemble balance and microphone levels for each semester concert
- Communicated with the audio engineers for jazz concert live streams and sound

Music Teaching and Learning Department Web Designer 2024 – 2027

- Collaborated with department faculty and staff on content and layout annually, including research and academic history and offerings for communication to student body, prospective applicants, and donors
- Compiled and uploaded meeting minutes for monthly department meetings
- Updated department web-based platforms biweekly for internal communication between department Faculty, teaching assistants, and undergraduate students

PROFESSIONAL DEVELOPMENT

Implicit Bases Training, State University of New York Brockport	2027
Safe Space Training, University of Rochester	2026
Future Faculty Workshop Series, University of Rochester (6 annual virtual workshops)	2024 – 2026
New York State School Music Association Convention Attendee	2011 – 2024
Midwest Clinic Attendee	2019
New York State Summer Music Conference Attendee	2011 – 2018
New York State Band Directors Association Winter Symposium Attendee	2011 – 2015

PROFESSIONAL CERTIFICATION AND AFFILIATIONS

NYS Dept. of Education, Teacher of Music Professional Certification, (K–12)
 National Association for Music Education (NAFME)
 New York State School Music Association (NYSSMA)
 Erie County Music Educators Association (ECMEA)
 Broadcast Music, Incorporated (BMI)
 International Trumpet Guild (ITG)

AWARDS AND HONORS

Betty Kanable Scholarship	2024 – 2027
Eastman School of Music Graduate Tuition Scholarship	2024 – 2027
Tapestry Charter School “Teacher Spotlight Award” (For extraordinary dedication to the success of all students)	2023
Purchase College Merit Scholarship	2013 – 2015
Berklee College of Music Achievement Scholarship	2008 – 2011
Berklee College of Music “Classical Brass” Scholarship	2011
Berklee College Brass Department’s Fred Berman Scholarship	2008