INSTITUTE FOR MUSIC LEADERSHIP

EASTMAN SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

Careers and Professional Development

The Music Performance Résumé Handbook

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WHAT IS A RÉSUMÉ?

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

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

For practical purposes, this handout will focus on résumés used when seeking performance positions. This type of resume should be 1 page long.

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

Purpose and Importance
Although a résumé is useful in a number of situations, it has two basic purposes. The first is to create in the reader such an interest in you that s/he will want to invite you for an interview or audition. The résumé should serve essentially as an advertisement of and for a product – you! It should make the employer (the "buyer") want to take a closer look. Statistics show that the average employer spends less than 10 seconds scanning a résumé, so the overall design and format of a résumé is important!

The other purpose of a résumé is to encourage potential employers to pay close attention to you when they do meet you or hear you perform. Remember, a résumé is your representative when you are not present. Thus, it must be perfect – well organized and highly polished. A great résumé alone will not get you a job, but a poor résumé can easily keep you from getting even an interview.

THE FIRST DRAFT…

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

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

Name Instrument or Voice Type Contact Information Home and/or Work address Current/Permanent/After "x" date Phone numbers Email Education/Training Degree(s) earned (include dates and institutions) Grade Point Average High School Study (if at a major music institution) Major/Principal Teachers Master Classes Coaches Summer Festivals Professional Certification, Licensure, Accreditation Performance Experience Solo Experience Solo with Orchestral Engagements Recitals Chamber Music Orchestras/Wind Ensembles Jazz/Rock Clubs, Jazz Festivals Freelance Voice-Opera, Roles Studied, Musical Theater Full Roles, Partial Roles Choral Experience Conducting / Guest Conducting Positions	Compositions/Arrangements Selected Compositions / Performances Premiers Current Projects Commissioned works Recordings and Broadcasts Tours Competitions Affiliations/Memberships Honors/Awards Scholarships Fellowships Scholastic Awards Prizes and Grants Other Experience Language Proficiency Community Service Volunteer Work Collegiate Extracurricular Activities

Remember that this list is by no means all-inclusive!
Some of the categories may not suit your purposes or needs and you probably won‟t have something that fits into every category. Don‟t worry!

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

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

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

Jane Smith
Violin
111 East Ave.
Rochester, NY 14604
(585) 555-1212

Orchestra Experience
Rochester Philharmonic Orchestra, substitute, 2007
Lancaster Festival Orchestra and Chamber Orchestra, 2007
Eastman Philharmonia, concertmaster, 2006-07
Aspen Chamber Orchestra, 2006-07
Eastman Dryden Orchestra, concertmaster, 2006
Eastman Graduate Chamber Orchestra, concertmaster, 2006-07
Heidelberg Schloss Spiele Orchestra, 2005
Eastman Opera Theater Orchestra, 2004-05
Juilliard Pre-College Orchestra, assistant concertmaster, 1999-2000

Solos with Orchestras
Ridgewood Symphony Orchestra, Sandra Dackow conducting, 2007
Juilliard Pre-College Orchestra, Ronald Braunstein conducting, 2000
Livingston Symphony Orchestra, Istvan Jaray conducting, 2006
Sewanee Festival Orchestra, Americo Marino and Patrick Strub, 2005

Chamber music
Cleveland Quartet Seminar, 2006-07
    Coaching with the Cleveland Quartet, John Graham and Catherine Tait.
    Performances in Kilbourn Hall and the Rochester Public Library.
Juilliard Quartet Seminar, 2000
    Coaching with the Juilliard String Quartet.
    Performance in Paul Hall, Lincoln Center.
Gainey Music Center, 1999
    Member of the Santiago Piano Trio.
Eastman School of Music, 2003 – present
    Musica Nova: contemporary ensemble. Performances for Charles Wuorinen,
        Michael Daugherty, others.
    Intermusica: chamber ensemble. Performances with Julius Baker, others.

Education
MM, Performance and Literature, May 2007
    Eastman School of Music

BM and Performer‟s Certificate, May 2005
Eastman School of Music (valedictorian)
Diploma, Juilliard School of Music, Pre-College Division, May 2000

Teachers

Violin	Chamber Music	Master Classes
William Preucil	Kronos Quartet	Joseph Gingold
Donald Weilerstein	William Preucil	Cho-Liang Lin
Sylvia Rosenberg	Abram Loft	Joseph Buswell
Sally Thomas	Robert Sylvester	Janet Bookspan
	Thomas Paul	Gilbert Kalish

FORMAT

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

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

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

The entire résumé need not be in reverse chronological order. Most people who use this format will have sub-categories; much like those listed in the résumé category section on pages 5-6, and will arrange information in reverse chronological order only within each category.

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

Functional
A functional résumé highlights your skills, abilities and accomplishments rather than the places where you obtained them. Past work experience should be listed separately, but the focus is on skills and identifying those that are transferrable to the job to which you are applying. This format is not commonly used for music positions.

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

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

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

STYLE

Letterhead
The top of your résumé should include your name, address, and contact information, including telephone number and email address. Try to create a "letterhead" that will help your résumé stand out from others. You don"t need anything too flashy, but the use of something that is pleasing to the eye and reflects your overall style can also be used on your other submitted materials to give a professional, uniformed look.

Some examples of letterheads:

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

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

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

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

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

What a final résumé might look like…

Jane Smith, violin

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

ORCHESTRAL EXPERIENCE

Rochester Philharmonic Orchestra, substitute	Rochester, NY	2007
Lancaster Festival Orchestra and Chamber Orchestra	Lancaster, OH	2007
Eastman Philharmonia, concertmaster	Rochester, NY	2006-07
Aspen Chamber Orchestra	Aspen, CO	2006-07
Eastman Dryden Orchestra, concertmaster	Rochester, NY	2006
Eastman Graduate Chamber Orchestra, concertmaster	Rochester, NY	2006-07
Heidelberg Schloss Spiele Orchestra	Heidelberg, Germany	2005
Eastman Opera Theater Orchestra	Rochester, NY	2004-05
Juilliard Pre-College Orchestra, assistant concertmaster	New York, NY	1999-00

SOLO PERFORMANCES WITH ORCHESTRA

Ridgewood Symphony Orchestra, Sandra Dackow conducting	Ridgewood, NJ	2007
Juilliard Pre-College Orchestra, Ronald Braunstein conducting	New York, NY	2000
Livingston Symphony Orchestra, Istvan Jaray conducting	Livingston, NJ	2006
Sewanee Festival Orchestra, Americo Marino and Patrick Strub conducting	Sewanee, TN	2005

CHAMBER MUSIC EXPERIENCE

Eastman School of Music — Rochester, NY — 2003 – present
- Musica Nova: contemporary ensemble. Performances for Charles Wuorinen, Michael Daugherty, others.
- Intermusica: chamber ensemble. Performances with Julius Baker, others.

Cleveland Quartet Seminar — Rochester, NY — 2006-07
- Coaching with the Cleveland Quartet, John Graham and Catherine Tait.
- Performances in Kilbourn Hall and the Rochester Public Library.

Juilliard Quartet Seminar — New York, NY — 2000
- Coaching with the Juilliard String Quartet.
- Performance in Paul Hall, Lincoln Center.

Gainey Music Center — Owatonna, MN — 1999
- Member of the Santiago Piano Trio.

EDUCATION

Master of Music, Performance and Literature, Eastman School of Music	Rochester, NY	May 2007
Bachelor of Music and Performer"s Certificate, Eastman School of Music (valedictorian)	Rochester, NY	May 2005
Diploma, Juilliard School of Music, Pre-College Division	New York, NY	May 2000

MAJOR TEACHERS

Violin	*Chamber Music*	*Master Classes*
William Preucil	Kronos Quartet	Joseph Gingold
Donald Weilerstein	William Preucil	Cho-Liang Lin
Sylvia Rosenberg	Abram Loft	Joseph Buswell
Sally Thomas	Robert Sylvester	Janet Bookspan
	Thomas Paul	Gilbert Kalish

THE FINISHED PRODUCT

Creating an effective résumé requires time and careful revision. Once you have completed your résumé, take some time away from it to achieve distance. Then come back to it with a critical eye to see if it conveys a good candidate for the kind of position you want. Ask your teachers and colleagues to read your résumé and give you their impressions. Different opinions on the finished product can help you shape it further. However, remember, like musical tastes, there can be a range of opinions on what produces the most successful document. Don‟t be afraid to make it your own with your own unique style.

Overall Look

Make sure that the fonts you use are easy to read. You don‟t want to make your reader squint to read too-small print. You also want to avoid too-large print, which looks elementary and seems to be striving to fill space. Similarly, choose a font style that looks professional. Don‟t play around with creative fonts as they distract and often annoy readers. Some good examples of font styles are Arial, Times New Roman, and Verdana.

Whatever font style and size you choose, remember to be consistent. Don‟t switch from one to the other throughout your résumé, even to distinguish between category headings and entries. Instead, use **bold**, CAPS, or <u>underlining</u> to highlight important categories or subcategories. If you do decide to change font size as a means of distinguishing, make sure the difference is subtle and doesn‟t call attention to itself rather than the content.

The overall goal for readers is to find information easily. They should be able to quickly skip down the page to any category.

Paper

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

Emailing your résumé

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

Interfolio

Some employers looking to hire performers require that transcripts and letters of recommendation be submitted along with a résumé and cover letter. An easy way to send all of these documents together in the same packet is to use Interfolio.com. The Office of Careers and Professional Development has partnered with Interfolio to offer an online credential file service. This service allows file holders control over their files 24/7. Once you have created an account, you can upload your own résumés and cover letters. Consider opening a credential file with Interfolio.com before you graduate from Eastman. It can also be opened as an alumnus; however, if you open the file while you are enrolled, you will be eligible for a free account. Contact the Office of Careers and Professional Development for more information.

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

Some job applications will require a credential file in the initial stages of a job application. If you are applying for many jobs, as a courtesy to your referents, you should set up an Interfolio credential file. It saves your referents the trouble of having to write the same letter for each of your job applications. Once you know that a letter from your referent has actually arrived in your file, you can be confident that it will be sent out to arrive in a timely manner. Until a letter has

arrived in your placement file, do not assume that a letter has been written or sent, despite assurances that it has! Most letter writers have the best intentions, but are often swamped with a variety of duties, including writing letters of recommendation for people other than you. You can check to see if a letter has been uploaded by logging into your Interfolio account. Make sure they have enough time to write a good letter on your behalf.

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

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

References that date back more than five years are not considered current, but can still be used. However, you should bear in mind that old references do not represent your current level of work and achievement.

THE FINAL STEP

Set up a meeting with the Office of Careers and Professional Development!
We are here to help you with all your job search needs! Call, email or stop in to set up an appointment today. We"re happy to review your document and provide feedback on your finished product.

SAMPLE RÉSUMÉS

James Browning
Baritone

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

Roles

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

*roles studied

Solo Concert Work

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

Awards & Master Classes

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

Training

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

Education

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

Henry Clay Ford

Bass - Baritone

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

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

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

Opera Theatre Experience

La Bohème	Benoit/Assistant Director	Eastman School/Opera Theatre of Rochester
Boris Godunov	Featured Dancer, "Polish Act"	San Diego Opera/Russian Arts Festival
Ballad of Baby Doe	Horace Tabor (u.s.)/Jacob	Dorian Opera Theatre
My Fair Lady	Cockney Quartet/Butler; Servant"s Chorus	Opera Pacific
La Bohème	Customs House Guard	San Diego Opera

"*Uniformly good singing from the Mimi. . . to the crusty Customs House Guard" – San Diego Magazine*

Barbiere di Siviglia	Fiorello (u.s.)	San Diego Opera
Die Fledermaus	Frank	Santa Barbara Civic Light Opera
I Quattro Rusteghi	Cancian	Pacific Chamber Opera
The Mikado	Pooh-Bah	San Diego Gilbert & Sullivan Co.

"*Easily the member of the cast with the greatest comic flair was Henry Clay Ford as Pooh-Bah." – San Diego Union*

Musical Theatre Experience

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

Recording, Television

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

Oratorio

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

Apprentice Programs, Classes, Awards

Performer	Onandaga College	Cornelius Reid Master Class

"*. . . a vastly talented singer. . ." – Mr. Reid*

Apprentice Artist	Opera Pacific	Dr. David di Chiera, Director
Apprentice Auditor	San Diego Opera Center	Tito Capobianco, Director
Performer	San Diego Opera Center	Regina Resnick Master Class
Auditor	Wigmore Hall, London	Elizabeth Schwarzkopf Master Class
4th Place	Metropolitan Opera Auditions	San Diego Region

Education/Special Skills

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

Jeffrey T. Kempskie

737 East Ave Apt 10 • Rochester, NY 14607
(508) 667-4757 • jkempskie@gmail.com

EDUCATION

University of Rochester, Eastman School of Music
Master of Music, Organ Performance and Literature — September 2010

University of Massachusetts Amherst
Master of Music, Choral Conducting — September 2006
Bachelor of Music Education, cum laude — May 2001

CHURCH EXPERIENCE

***Interim Music Director*, Bethany Presbyterian Church**, Rochester, NY — 2009-present
- Direct Bethany Choir (adult choir) and Singers in the Spirit (teen choir)
- Oversee Children's and Bell Choir directors; substitute for Bell Choir director as needed
- Manage all aspects of choirs, including budget, rehearsals, planning, and library management
- Play organ and piano for hymns, anthems, and other music for two weekly services plus weddings, funerals, and special services
- Organize and lead two Music Sunday services per year, including hiring, rehearsing, and conducting an orchestra
- Attend weekly staff meetings and coordinate all musical activities at the church

***Organist*, Webster Presbyterian Church**, Webster, NY — 2008-2009
- Prepared and performed hymns, preludes, postludes, and other service music
- Accompanied chancel choir on weekly anthems
- Led choir rehearsals in absence of choir director

***Music Director*, St. Mark's Episcopal Church**, East Longmeadow, MA — 2005-2008
- Directed adult choir and coordinated all musical repertoire at the church
- Prepared and performed appropriate preludes, postludes, and other organ music
- Conducted choir and instrumentalists for 1-2 major works per year

***Organist*, Notre Dame du Bon Conseil Church,** Easthampton, MA — 2005-2006
- Performed preludes, postludes, and hymns for one weekly mass
- Accompanied adult choir

***Music Director*, The Newman Center Catholic Church**, Amherst, MA — 1998-2001
- Conducted adult and college choirs
- Coordinated all repertoire/musical activities for three weekly masses, weddings, funerals, and special services
- Established a contemporary music ensemble for the Sunday evening college mass

***Pianist*, First Parish Unitarian Universalist Church**, Northboro, MA — 1995-1997
- Played service music and accompanied adult choir

CHORAL CONDUCTING/TEACHING EXPERIENCE

***Choral Music Teacher*, Eaglebrook School**, Deerfield, MA — 2006-2008
- Conducted the Eaglebrook Chorus and the a cappella group *Ad Libs*
- Selected repertoire for chorus; arranged and transcribed songs for *Ad Libs*
- Developed and taught the music curriculum for a mandatory Introduction to the Arts class
- Taught Music History, Music Theory, Percussion Improvisation, Musical Theater Workshops, Piano, and Eastern Philosophy

(CHORAL CONDUCTING/TEACHING EXPERIENCE Continued)

***Graduate Student Conductor*, University of Massachusetts Amherst** 2004-2006
- Rehearsed and conducted Women's Choir and University Chorale for two semesters each
- Selected repertoire
- Performed administrative duties
- Served as assistant conductor and tenor section leader of the UMass Chamber Choir

***Choral Music Teacher*, Quabbin Regional High/Middle School**, Barre, MA 2001-2004
- Selected repertoire for and conducted the 7th grade Girl's Chorus, 8th grade Mixed Chorus, High School Women's Choir, Select Women's Choir, Concert Chorus, and Singers (select ensemble)
- Organized, updated, and expanded music library and equipment
- Established and taught after-school piano classes for elementary school students

ACCOMPANYING EXPERIENCE

***Piano & Organ Accompanist*, University of Rochester Eastman School of Music** 2008-2010
- Accompany the Repertory Singers on piano and organ for rehearsals and performances
- Accompanied the Eastman Chorale on organ for two performances in 2009

***Piano & Organ Accompanist*, Smith College**, Northampton, MA 2006-2007
- Rehearsed and performed with the College Chorus on piano and organ
- Directed rehearsals in the conductor's absence

***Piano Accompanist*, University of Massachusetts Amherst** 1999-2000
- Accompanied the University Chorale for rehearsals and performances

Additional Accompanying Experience
- *Organist* (continuo), *Voices*, Rochester, NY 2008-2009
- *Rehearsal Pianist*, Commonwealth Opera, Florence, MA 2007
- *Pianist*, Amherst Congregational Church 2006
- *Pianist*, Assabet Valley Mastersingers, Northboro, MA 2005
- *Rehearsal Pianist*, Valley Light Opera, Amherst, MA 2004-2005
- *Piano Accompanist*, Quabbin Valley Festival Women's Choir, Palmer, MA 2004
- *Keyboardist*, King Richard's Faire, Carver, MA 2003-2004
- *Keyboardist*, Tavé Hu Rock Band 1998-2004
- *Pianist*, St. Rose of Lima Summer Bible Camp, Bolton, MA 1997-2000
- *Pianist*, Ashby Big Band, Ashby, MA 1997-2001
- *Pianist*, UMass jazz combo, Amherst, MA 1997
- Substitute: at the following Trinity Church, Northboro, MA; First Congregational Church, Spencer, MA; Holy Trinity Church, Hatfield, MA; First Congregational Church, Greenfield, MA; Second Congregational Church, Greenfield, MA; Edwards Church, Northampton, MA; St. John Cantius Church, Northampton, MA; Helen Hills Hills Chapel, Northampton, MA; First Congregational Church, Marlboro, MA; St. Anne RC Church, Rochester, NY; St. Mark's & St. John's Episcopal Church, Rochester, NY 1999-2005

CHORAL PERFORMANCE EXPERIENCE

Ensemble	**Conductor**	
Schola Cantorum	Stephen Kennedy	2008-2009
South Hadley Chorale	Deanna Joseph	2005-2008
Hodie	Deanna Joseph	2005-2008
All Saints Episcopal Church Choir	John Delorey	2007
St. Paul's Cathedral Choir	Ian Watson	2007
Edwards Church, tenor section leader	David Kidwell	2005

MUSICAL THEATER EXPERIENCE

***Music Director*, Hudson Arts Alliance**, Hudson, MA 2000-2009

- Rehearsed chorus, coached soloists, played piano, and hired instrumentalists for Summer Drama workshops
- Performed in 10 productions, including *Grease, Damn Yankees, Godspell, State Fair, Les Miserables: School Edition, Footloose, South Pacific*, and *Once Upon a Mattress*

***Music Director/Pianist*, Worcester County Light Opera Company**, Worcester, MA 1997-2008

- Rehearsed chorus, coached soloists, played piano for *Encore! A Musical Review*
- Played piano or keyboard in 5 productions, including *You're a Good Man, Charlie Brown*, *Fiddler on the Roof*, and *Crazy For You*

***Music Director*, Calliope Productions**, Boylston, MA 1995-2008

- Rehearsed the chorus, coached soloists, played piano or keyboard, hired instrumentalists, and worked with people of all ages in various musicals and workshops
- Performed in 18 productions, including *A Funny Thing Happened On the Way to the Forum, Once On This Island, Closer Than Ever, Music Man, Anything Goes, Snoopy!,* and *Oklahoma*

***Music Director/Keyboardist*, Foothills Theatre**, Worcester, MA 2001, 2004

- Rehearsed the chorus, coached soloists, and played piano for *Christmas Carol*
- Worked with actors from the Actors' Equity Association
- Keyboardist for 2004 production of *Aida*

Additional Musical Theater Experience

- Music Director, pianist, or keyboardist for 20 other productions, including those by Stageloft Repertory Theatre, Black Cat Theater, Sterling Community Theatre, the UMass Theater Department, Westboro Players Club, Southboro Players, and 11 Massachusetts high schools 1998-2007

PRIVATE INSTRUCTORS

Organ: William Porter, Larry Schipull, Grant Moss
Piano: Nadine Shank, Estela Kersenbaum Olevsky, Kevin McGinty
Harpsichord: Miriam Whaples
Conducting: E. Wayne Abercrombie (Choral); Lanfranco Marcelletti Jr. (Orchestral)
Voice: William Hite, Paulina Stark, Dorothy Ornest, William Pappazisis

AWARDS AND SCHOLARSHIPS

- Graduate Award/Organ Department Teaching Assistantship (Eastman School of Music)
- Smather's Choral Award (University of Massachusetts)
- Chancellor's Talent Award (University of Massachusetts)

PROFESSIONAL ORGANIZATIONS

American Guild of Organists
American Choral Director's Association

References available upon request

Christopher David Teal

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Education

Eastman School of Music, Rochester, NY. May 2009. MM Jazz and Contemporary Media, Drum Set Emphasis.

Whitworth University, Spokane, WA, May 2005. B.A. Jazz Percussion Performance

Employment History

Rochester Children's Theater, Rochester, NY November 2011-Present. Drums and percussion for Annie, A Year With Frog and Toad

America Federation of Musicians, Local 66, Rochester, NY September 2011-Present. Coordinitor of Freelance and Student Activities

The Institute for Creative Music, Rochester, NY Artistic Director. July 2011-Present

Pegasus Early Music, Rochester, NY September 2011-March 2012. Administrative intern.

Eastman Community Music School, Rochester, NY September 2007-Present. Teaching intern. Private lessons, group lessons, jazz combo

Eastman School of Music, Rochester, NY, September 2007 – May 2009. Graduate assistant for Rich Thompson and Harold Danko, Jazz and Contemporary Media departmental assistant (9/08-5/09)

Coeur d'Alene Summer Theater, Coeur d'Alene, ID, May 2004 – August 2006. Drummer/Percussionist for Seven Brides for Seven Brothers, Pippen, Chorusline, The King and I, Putting it Together

Spokane Civic Theater, Spokane, WA, September 2004 – May 2006. Drummer for Seussical, Life 101, The Music Man, Singin' In the Rain, Mame, The Sound of Music. Gary Liang, Corolyn Jess , Musical Directors

Carnival Cruise Lines, Miami, FL, June 2003 - January 2007, Showband/Jazz Trio
Drummer. Chuck Farmer, music supervisor

Professional Affiliations

Member of ASCAP, August 2010 - Present

Lead Coordinator for Rochester Freelance Musician Forum, June 2009-Present

Member of Percussive Arts Society, April 2007 – Present

Member of Musicians Union Local 66, Rochester, NY, May 2007 – March 2008, April 2010-Present. Dave Angus, President

Member of Musician's Union Local 105, Spokane, WA, January 2007 to September 2007. Tina

Morrison, President

References

Dave Rivello, Assistant Professor of Jazz and Contemporary Media, Eastman School of Music, (585) 274-1440

Rich Thompson, Associate Professor of Jazz Studies and Contemporary Media, Eastman School of Music, (585) 233-6900

Harold Danko, Chair, Jazz Studies and Contemporary Media Department, Eastman School of Music, (585) 274-1449

Bob Sneider, Jazz Department Head for Eastman Community Music School, (585) 410-9064

Dave Wakely, Director of Instrumental Music, Spokane Falls Community College, (509)747-7936

Professional Performance Experince:

Current Member of the Following Ensembles:

Quintopus – Creative/Original Jazz: Band Leader, Arranger/Composer, Drummer

Dave Rivello Ensemble – Creative/Original Jazz: Drummer

The Mighty High and Dry – Original Roots/Folk: Drums and Vocals

The Po Boys Brass Band – New Orleans Influenced Funk/Rock: Drummer

The Roc City Stompers – Traditional Jazz/Swing Dance: Drummer

The Chris Teal Trio/Quartet – Wedding Jazz: Leader, Booking Agent, Drummer

The New Energy Jazz Ensemble – Contemporary Big Band Jazz: Drummer

Cash Back – Country/Johnny Cash Tribute: Drum Set

Recordings:

New Energy Jazz Orchestra, "Cosmic Boogie." Drum Set, 2011.
The Po' Boys Brass Band, "Intergalactic Mustache Parade." Drum Set and Percussion, 2011.
Quintopus, "Voyage to Ornoc." Drum Set, 2010.
DubbleStuff, "The Upper Hand." Drum Set, 2009.
The Po Boys Brass Band, "Bone Break." Drum Set, 2008.
Sax Alive, "Reedin'." Drum Set, 2007.
Localized Tenderness, "EP." Drum Set, 2005.
Localized Tenderness, "Pets or Meat." Drums Set, 2004.
The World's Oldest Living Saxophone Section, "Sax Alive!" Drum Set, 2003.

BIBLIOGRAPHY OF SOURCES CONSULTED IN DEVELOPING THIS HANDBOOK

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

Beeching, Angela Myles. "Tips for Writing Performance and Composition Résumés". Boston, MA: New England Conservatory Career Services Center, 2006.

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

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

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

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

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

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

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

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