

INSTITUTE FOR MUSIC LEADERSHIP



EASTMAN SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

Careers and Professional Development

The PreK-12 Music Teacher's Résumé Handbook

Office of Careers and Professional Development

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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 “~~v~~ita” 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 teaching resumes used when seeking K-12 teaching positions. This type of resume should be 1 page long. You should only use 2 pages if you have extensive experience.

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 “~~bu~~yer”) 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, like a cover letter, 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.

<u>Name</u> <u>Instrument or Voice Type</u> <u>Contact Information</u> Home and/or Work Current/Permanent/After →” date Phone numbers Email <u>Education/Training</u> Degree(s) earned (include dates and institutions) Grade Point Average High School Study (if at a major music institution) Major/Principal Teachers Master Classes Professional Certification, Licensure, Accreditation <u>Teaching Experience</u> Professional Teaching Student Teaching Musical Coaching Private Studio Summer Camps Master Classes Given Clinics Given Non-Music Teaching <u>Performance Experience</u> Solo Experience Solo Orchestral Engagements Recitals Chamber Music Orchestras/Wind Ensembles Jazz/Rock Freelance Voice-Opera, Roles Studied, Musical Theater Conducting-Guest Conducting, Major Conducting Positions	<u>Recordings and Broadcasts</u> <u>Tours</u> <u>Competitions</u> <u>Professional Leadership</u> Guest Lectures Clinics Presented Professional Presentations Adjudication Publications Student Organization Leadership Other Leadership positions <u>Compositions/Arrangements</u> <u>Related Experience</u> Internships Summer Festivals Music-Related Work Experience <u>Affiliations/Memberships</u> <u>Other Experience</u> Non-Music Related Work Language Proficiency Community Service Volunteer Work Special Skills Collegiate Extracurricular Activities Technology skills and experience <u>Honors/Awards</u> Scholarships, Fellowships, and Scholastic Awards Prizes and Grants
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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, just keep an open mind!

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

Jonathan Doe

Trumpet
111 East Avenue
Rochester NY 14604
Phone: 585-555-1212
Email: jd000e@mail.rochester.edu

Education:

Master of Arts, Music Education, Eastman School of Music, University of Rochester, Rochester, NY (2007)
Bachelor of Music, Trumpet Performance DePauw University, Greencastle, IN (2003)

Principal Teachers-Trumpet:

Barbara Butler, Professor, Eastman School of Music
Richard Jones, Principal Trumpet, Rochester Philharmonic Orchestra
Howard Rowe, Music Director, Rush-Henrietta School District, Henrietta NY
James Hines, Instructor, SUNY Geneseo, Geneseo NY
Robert Grocock, Professor, DePauw University
Chapman Perry, Principal Trumpet, Indianapolis Symphony

Principal Teachers-Jazz:

Thomas Ghiudi, Jazz Ensemble Director, Fairport High, Fairport NY
Randy Salmon, Assistant Professor, DePauw University
Ramon Ricker, Professor, ESM

Professional Certification:

Indiana elementary and secondary certification

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

Recitals:

MA recital, ESM
Faculty recital, ECMS
Junior and Senior recitals, DePauw
Alumni recital, DePauw
Fairport High School
Monroe Community College

Orchestras:

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

Wind Ensembles: Eastman Wind Ensemble, DePauw Wind Ensemble

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

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

Conducting: North Putnam Jazz Ensemble
Fairport Community Band

Related Experience: Performing Artist Series Intern (Summer 2003)
Stage Manager, DePauw
Student Assistant to Randy Salmon, Assistant Professor DePauw

Leadership Experience: Vice President, Student Government Association
Fund Raising Drive Chair, United Methodist Church
Committee Chair, Entrepreneurship in Music, University of Rochester

Other Experience: Head RA-ESM, RA-DePauw
Proficient in Spanish
Habitat for Humanity Volunteer
Computer Literacy, Mac and PC

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

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

References: Douglas Lowry, Donna Brink Fox, Adrian Daly, Ray Ricker, Richard Grunow, Vincent DiMartino

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 almost always used for performance résumés.

Functional

A functional résumé highlights your skills, abilities and accomplishments rather than the places where you obtained them. Past work experience should be listed separately, but the focus is on 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.

SELLING YOURSELF

Confidence and Experience

Some people develop résumés that come off as either too arrogant or too shy. You should strive to find an honest medium. The general rule for writing résumés is “don’t hold back.” In other words, sell yourself – show potential employers how good you are. However, don’t embellish. If what you set down on paper is the truth and is presented in a factual, professional manner, you need not worry about appearing too arrogant.

“Résumé” Language

A good résumé communicates professionalism and energy to a potential employer, not only by its form and content but also by its style. The language you use to represent yourself can make a reader want to know more about you, so choose your words carefully. Try out several ways of characterizing your experience and decide which best conveys an attractive, dynamic and professional applicant. The following tips will help.

Say “no” to pronouns and “yes” to verbs

It is understood on a résumé that you are speaking about yourself; therefore it is redundant (and wordy) to use “I” or other personal pronouns when describing your experience. Start with a descriptive verb to convey action and accomplishment.

Example:

Church Music Minister, St. Mary’s Church, Rochester NY (2003-2005)

- Directed adult choir, increased membership by 50% the second year
- Founded and directed children’s choir
- Managed all aspects of choir, including budgeting, rehearsals, planning, and library management
- Created the first combined choirs ecumenical spring concert

Make a Tense Decision

Notice in the above example that the verbs chosen all work with the understood pronoun “I”. The use of past tense conveys a sense of accomplishment: all of these achievements have been successfully completed and are now a part of the applicant’s experience.

Some people use present tense to describe positions that they currently hold. If you decide to use present tense, be sure to make it clear that you are still performing the activity you describe. Do not arbitrarily shift from past to present tense, which indicates a lack of professional foresight and revision. Whatever tense you use, make sure it works with the understood “I”.

Example:

Private Piano Teacher, Pittsford NY (2005-Present)

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

Action Verbs

Beginning with a verb conveys immediately an energetic, capable applicant – someone who will perform well. However, some verbs work better than others, and you should put some thought into selecting them. You want to choose a verb that says precisely what you have done and emphasizes your accomplishments and skills. Notice the difference between the following descriptions of the same job:

- Worked on audition process
- Revised and streamlined audition process

Both descriptions express action, but the latter grabs the reader by being more concrete, specific and positive. An even better entry might read:

- Introduced innovative and successful changes into audition process, including scheduling simplification.

But all three descriptions, because they start with verbs, work better than the lifeless and worn-out “responsibilities included.”

Here is a short list of **Action Verbs** to help you get started:

created

started, conceived, designed, developed, established, expanded, founded, generated, implemented, initiated, introduced, invented, launched, opened, organized, originated, produced, set up

taught

trained, rehearsed, instructed, tutored, directed, coached, conducted, briefed, informed, prepared, advised, familiarized, counseled, discussed, acquainted, guided, lead, drilled

did

conducted, directed, produced, developed, participated, provided

wrote

composed, arranged, edited, recorded, researched, reported, summarized

supervised

administered, controlled, coordinated, delegated, demonstrated, directed, guided, instructed, led, managed, monitored, ordered, oversaw, programmed, scheduled, trained

evaluated

adjudicated, judged, assessed, analyzed, conceived, conceptualized, compared, defined estimated, forecasted, inspected, interpreted, observed, pinpointed, recommended, reviewed, projected, solved, strategy, surveyed, updated

assisted

advised, carried out, consulted, notified, observed, performed, supported

changed

influenced, encouraged, innovated, motivated, promoted, persuaded, stimulated, supported, reduced, cut, altered, eliminated, expanded, increased, negotiated, adapted, adjusted, improved, modeled, proposed, reconciled, revamped, revised

put together

assembled, built, compiled, coordinated, effected, engaged, gathered, implemented, maintained, organized, planned, prepared, researched, selected, structured

achieved

attained, completed, dealt, effected

chose

brought, enlisted, selected, ordered

communicated

consulted, contacted, interviewed, investigated, lectured

efficiency

accelerated, expedited, applied, maintained, mastered, reinforced

A thesaurus can quickly become helpful in finding the best verb.

Catering Your Résumé to the Position

As with a cover letter, try to picture the kind of person who would be perfect for the position you want, then emphasize the skills and experiences you possess that make you resemble that picture. In other words, *bring out what the employer wants to see*.

When you are applying for teaching positions at schools that are looking more for teachers and less for performers, be sure to highlight experiences related to planning, organizing and teaching. Don't allow extensive performance experience, though important, to obscure your qualifications as a teacher; where appropriate highlight and succinctly summarize long lists of performances. When you do describe other experiences, try to relate them to teaching. The parallel is true when applying for positions at schools and conservatories that you know are looking for someone with a strong performance profile. However, finding the balance to show that you are a well-rounded performer and teacher can also be important.

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 teaching experience, that is the first category an employer would want to read. However, for a teacher who has just graduated and does not have much teaching 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.

When writing a teaching résumé, the most important area is “Teaching Experience.” It is important to include more details in this section than in others. Some things to consider including are age and levels of your students, concerts or masterclasses you organized, programs you developed or designed, any materials you created or updated, and students who won competitions, scholarships or attended music schools. Be sure to include all your teaching experiences, including non-music teaching, tutoring, camp counseling, assistant teaching, rehearsal conducting and coaching. All your experiences count even if it was unpaid.

If you do not have a lot of teaching experience, be sure to emphasize any training or education that has prepared you to be a teacher. Also, include other experiences that may relate to teaching, such as special skills, interests, or volunteer work that could interest the employer.

Other Considerations

When possible, you might want to consider subtly including additional information about your musical background and approach. For example, you might want to include some repertoire highlights (especially if you have some extra space) for some of your performances.

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:

John Doe

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

JOHN DOE, trumpet

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

~ John Doe ~

trumpet

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

John Doe

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

John Doe

111 East Avenue, #C11, Rochester, NY 14604

(585) 555-1212 -- jd000e@mail.rochester.edu

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 underlining 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.

What a final résumé might look like...

JONATHAN DOE, trumpet

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

EDUCATION

Master of Music in Performance and Literature

Eastman School of Music, University of Rochester, Rochester, NY, 2003

Bachelor of Music in Instrumental Music Education, Minor in Psychology

DePauw University, Greencastle, IN, 1999

TEACHING EXPERIENCE

Trumpet Instructor, Eastman Community Music School, 2002-Present

- Instructed students representing a wide range of abilities and ages
- Prepared and mentored students for seasonal recitals and ensemble performances in repertoire ranging from Bach to Beethoven and Brahms to be-bop

Director of Bands, Florence Central Schools, Florence, KY, 1999-2000

- Conducted Symphonic Band, Jazz Ensemble, Marching Band and Brass Ensembles
- Taught private lessons, designed and implemented overall instrumental music program

Student Teacher, Greencastle High School, Greencastle, IN, spring semester 1999

- Taught high school level concert and marching band to over 50 students
- Conducted private lessons and sectionals for all instruments types

PRINCIPAL TEACHERS

Barbara Butler, Professor, Eastman School of Music

Vincent DiMartino, Associate Professor, University of Kentucky

Robert Grocock, Professor Emeritus, DePauw University

Chapman Perry, Principal Trumpet, Indianapolis Symphony Orchestra, Indianapolis IN

PERFORMANCE

Ensemble

Rochester Philharmonic Orchestra, Fourth Trumpet, 2002-Present

Cobbs Hill Orchestra, First Trumpet, Rochester NY, 2001-Present

Lexington Wind Symphony, First Trumpet, Lexington KY, 1999-2000

Lexington Wind Orchestra, Fourth Trumpet, Lexington KY 1999-2000

Solo Recitals

Monroe Community College, Guest Recital, Rochester, NY 2002

Community College of the Finger Lakes, Guest Lecture Recital, Canandaigua, NY 2002

Fairport High School, Guest Recital, Fairport, NY 2002

DePauw University, Alumni Recital, 2003

Freelance

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

COLLEGE ENSEMBLES

Eastman Philharmonia, Principal/Rotating, Eastman School of Music, 2001-Present

Eastman Wind Ensemble, Principal/Rotating, Eastman School of Music, 2001-Present

Selected to tour Japan, Summer 2004; this tour includes a recording for CBS Masterworks.

Eastman Jazz Ensemble, Featured Soloist/Lead Trumpet, Eastman School of Music, 2002

HONORS AND AWARDS

Graduate Assistantship at the Institute for Music Leadership, Eastman School of Music

Eastman School of Music Performer's Certificate

Rector Honor Scholarship for Trumpet Performance, DePauw University

University Honor Scholarship for Academic Excellence, DePauw University

Rittentour Scholarship for Advanced Studies in Psychology, DePauw University

OTHER

Related Experience

Performing Artist Series Intern, DePauw University

Stage Manager for faculty and student recitals, DePauw University

Student Assistant to Randy Salmon, Assistant Professor of Trumpet, DePauw University

Professional Certification

Elementary and Secondary certification from Indiana (1999)

Professional Memberships

International Association of Jazz Educators (1998-Present)

Indiana State School Music Association (1998)

International Trumpet Guild (1996-Present)

REFERENCES FURNISHED UPON REQUEST

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.

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.

Letters of Recommendation

Many schools looking to hire new teachers 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.

Résumé Checklist

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

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

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

DANIEL JEREMIAH SMITH

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

EDUCATION

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

TEACHING EXPERIENCE

Student teacher – French Road Elementary School, Brighton, New York (Sept. – Oct. 1990)

Full time; taught grades 3-5 Orff-oriented General Music

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

Full time; grades 9-12; directed three choirs and taught Music Theory and Music in Our Lives

Teacher and Music Supervisor – Summer Institute for the Gifted – College Gifted Programs, Inc., Verona, New Jersey
(Summers, 1989 –90) Taught Music Theory and supervised individual instrumental practice sessions

Student teacher – Chester F. Carlson Metrocenter YMCA, Rochester, New York (Nov.-Dec. 1989)

Shared weekly kindergarten music class

Teacher's assistant and tutor – Summer Institute for the Gifted. (Summers 1987-90)

In- and out-of-class tutor for various subjects, including PSAT/SAT preparation, creative writing, vocabulary building, and high school math

RELATED EXPERIENCE

Music Director – committee on Performing Arts, University of Rochester for the musical *Baby* (Winter, 1991)

Taught music to twelve-member cast; formed and conducted pit orchestra

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

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

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

PERFORMANCE EXPERIENCE

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

Rehearsal and performance pianist – University of Rochester, Rochester, New York (1986-91)

Various musicals, including *Joseph and the Amazing Technicolor Dreamcoat*, *Sugar*, and *Anything Goes*

Baritone – Eastman-Rochester Chorus, Rochester, New York – (1988-89, 91)

Donald Neuen, conductor

LEADERSHIP ACTIVITIES

President, Eastman School Student Association (1990-91)

Presided over weekly meetings, coordinated \$41,000 budget, supervised student organizations and activities (including Yearbook), and maintained open communication between students and administration

Member of the University Council, University of Rochester (1990-91)

Attended to University-wide issues, including curriculum, finances, and student attrition

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

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

Member of the Eastman School Committee on Academic Policy (1989-90)

Revised and restructured Eastman curricula, especially in the Music Education Department

Member of the Eastman Orientation Committee (1988)

AWARDS

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

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

University Student Life Award Recipient (1991)

Lois Smith Rogers Merit Scholarship Recipient (1987-91)

Student Marshal, University of Rochester Commencement Ceremony (1991)

References available upon request

Marion A. Hopewell

Prior to May 25th: 100 Gibbs Street, Box 168 · Rochester · New York 14605 · 585.555.1725
After May 25th: 46 Black Cove Estates · Portland · Oregon 04108 · 207.555.1234
marionahopewell@email.com

EDUCATION

Eastman School of Music, University of Rochester, Rochester, New York Expected graduation May 2007
Double major in music education (instrumental concentration) and euphonium performance
Primary teacher Don Harry

PROFESSIONAL EXPERIENCE

Student Teacher, Pittsford Sutherland High School and Park Road Elementary School, Pittsford, New York Fall 2006
Directed high school and elementary (fifth and sixth grade) band; taught group and private lessons at both levels.
Served as assistant conductor on the high school winter concert. Directed elementary band performance of original arrangement for low brass based on the chorale —“Mighty Fortress is Our God”. Performed with Sutherland High School jazz Ensemble and directed the Mendon-Sutherland High School Orchestra.

Director, Mendon High School Show Choir Fall 2005
Retained by the school district of Pittsford, New York, to direct, rehearse, and prepare thirteen person show choir for winter concert.

Intern, Rochester Philharmonic Orchestra Summer 2005
Assisted and observed all departments of the Rochester Philharmonic Orchestra. Gained practical experience in the areas of grant-writing, programming, and tour production. Observed union contract and artist fee negotiations.

Student Teacher, Metrocenter Y.M.C.A., Rochester, New York Spring 2005
Taught the —Music TIME” method to toddlers (ages 3-4). The method involves the teaching of rote songs to establish early tonality and rhythm.

Student Teacher, Monroe County School for the Arts, Rochester, New York, Fall 2004
Conducted trombone and tuba sectionals for students in grades 9-12.

Student Teacher, School No. 6, Rochester, New York Spring 2004
Taught beginning recorder to third grade students (some with learning disabilities) using the —Jump Right In” method. The method utilizes tonal and rhythmic patterns to improve aural skills.

Private Instructor, euphonium and trombone 2003 – present
Maintained a studio of six students of various ages and ability levels.

LEADERSHIP AND VOLUNTEER EXPERIENCE

President, Music Educators National Conference (Eastman chapter) 2005 – present
Design, initiate, and administer all fund raising activities membership drives, informational seminars, and community outreach programs.

Resident Advisor, Eastman School of Music 2005 – present
Counsel undergraduate music students, perform administrative duties as assigned by resident director, intervene in crisis situations including suicide attempts, residence hall fire, and personal injuries.

Volunteer, Pediatric Unit, Strong Memorial Hospital Fall 2004

Vice-President, Music Educators National Conference (Eastman chapter) 2004-05

President, Sophomore Class, Eastman School of Music 2004-05

Representative, Sophomore Class, Committee on Academic Policy, Eastman School of Music 2004-05
Served on committee of four student representatives and faculty representatives from each department, improving curriculum in all Eastman School departments.

President, Eastman Orientation Committee 2004-05
Supervised 30-student committee with subcommittees on activities, handbook, and the —Eastman Show.” Responsible for planning all aspects of week-long orientation programming for incoming freshmen.

PERFORMANCE EXPERIENCE

Eastman Wind Ensemble, principal euphonium, conducted by Mark Scatterday
Maine Winds—professional touring ensemble, seasonal, trombone and euphonium, conducted by John Smith
Port City All-Stars—rock/dance band, trombone, conducted by Tom Jones
Eastman Chamber Rock Ensemble, lead trombone, conducted by Teddy Kent
Eastman-Rochester Chorus member, conducted by William Weinert
Engagements with various brass quintets

HONORS AND AWARDS

Member of Kaiedeans, 2006 – present
Eighteen member senior honor society of the University of Rochester
Eastman School Merit Scholarship, 2003 – present
Eastman School Special Scholarship, 2003-04
Howard Tribeau Memorial Scholarship, 2003-04
Eastman School Leadership Award, 2005
Marcia Brown Memorial Scholarship, 2005-06

REFERENCES AVAILABLE UPON REQUEST

ALICEN E. PRIKKEL

123 Any Street

Any Town, USA 45678

Home Phone: 123/456-7890

Cell Phone: 123/456-7890

E-mail: aliceneprikkel@email.com

OBJECTIVE: Full-time employment in Elementary General Music

QUALIFICATIONS

- Enthusiastic and organized educator with an emphasis on fostering character development and a caring inclusive classroom environment.

EDUCATION

Master of Arts in Music Education, Eastman School of Music, Rochester, New York, October 2006

Bachelor of Music in Piano Performance with Departmental Honors *Summa Cum Laude*, North Park University, Chicago, Illinois, May 2004

- Piano study with Dr. Terree Shofner Emrich
- Study abroad in Jönköping, Sweden, Fall 2001

New York State Teacher Certification: Music PreK-12 pending

Illinois State Teacher Certification: Music K-12

PROFESSIONAL EXPERIENCE

2006-Present	General Music Teacher, School District 27, Northbrook, IL <ul style="list-style-type: none">▪ Elementary general music, grades preK-5
Spring 2006	Student Teacher, Indian Landing Elementary School, Penfield, NY <ul style="list-style-type: none">▪ Elementary general music, grades 3, 4, and 5
Spring 2006	Student Teacher, Webster Thomas High School, Webster, NY <ul style="list-style-type: none">▪ High school choral music, grades 9 through 12
2005-2006	Substitute Music Teacher, Eastman Community Music School, Rochester, NY <ul style="list-style-type: none">▪ Pre-School General Music
Fall 2005	Substitute Music Teacher, Irondequoit High School, West Irondequoit, NY <ul style="list-style-type: none">▪ Secondary Choral Music
2003-2004	Choral Accompanist, Northwest Covenant Church, Mt. Prospect, IL <ul style="list-style-type: none">▪ Responsible for weekly rehearsals and church services

- 2003-2004 Piano Teacher, Northwest Music Academy, Arlington Heights, IL
 - Taught weekly piano lessons to seven piano students, ages six to sixteen
- 2003-2004 Choral Accompanist, North Park University Choir, Chicago, IL
 - Responsible for biweekly rehearsals and performances
- 2002-2003 Choral Accompanist, North Park Women's Choir, Chicago, IL
 - Responsible for biweekly rehearsals and performances
- 1999-2001 Music Staff, Camp-of-the-Woods, Speculator, NY
 - Piano and 'Cello performances in chapel services and concerts during the summer

RELATED WORK EXPERIENCE

- 2007-Present Administrator, Northwest Music Academy, Arlington Heights, IL
 - Responsible for administration of five private music studios
- 2004-2006 After-School Nanny, Victor, NY
 - Three to four days a week for a twelve-year-old girl
- 2005-2006 Head Usher, Eastman School of Music, Rochester, NY
- 2000-2006 Administrative Assistant, Evangelical Lutheran Church of America, Chicago, IL
 - Office assistant over Christmas and Summer breaks
- 2004-2005 Office Assistant, Eastman School of Music, Rochester, NY
 - Financial and Human Resource Services Office
 - Music Education Department
- Summer 2003 Assistant Hostess, Camp-of-the-Woods, Speculator, NY
 - Management, scheduling, and administrative duties

PROFESSIONAL DEVELOPMENT

- 2006-Present Music Educators National Conference
 - Member of the Illinois Music Educator's Association
 - Attended All-State Conference
- 2006-Present Greater Chicago American Orff Schulwerk Association
 - Member of the Chicago chapter, includes attendance at six workshops
- 2004-2006 Music Educators National Conference
 - Member of the Eastman Student Chapter
- December 2004 New York State School Music Association
 - Attended All-State Conference

2002-2004 North Park University Missions Leadership Council
▪ Student Coordinator

HONORS AND AWARDS

January 2007 Research Poster Session Presenter, Illinois Music Educator's Association Annual Conference
▪ "Music Education and Its Influence on One Adolescent's Identity Formation"

2005-2006 Graduate Award, Eastman School of Music

2000-2004 Music Tuition Scholarship, North Park University

Spring 2003 Finalist, Performance Awards Competition
▪ Annual competition, North Park University School of Music

2002 & 2003 David L. Thorburn Scholarship for academic excellence in Music
▪ North Park University School of Music

Spring 2001 Merle Hanson Memorial Scholarship for Music
▪ North Park University School of Music

REFERENCES

Dr. Christopher D. Azzara, Associate Professor of Music Education, Eastman School of Music, 26 Gibbs Street, Rochester, New York 14604, Phone 123/456-7890

Dr. Susan Wharton Conkling, Associate Professor of Music Education, Eastman School of Music, 26 Gibbs Street, Rochester, New York 14604, Phone 123/456-7890

Dr. JoAnn Fletcher, Principal, Shabonee School, 2929 Shabonee Trail, Northbrook, Illinois 6006, Phone 123/456-7890

Dr. Richard F. Grunow, Chair and Professor of Music Education, Eastman School of Music, 26 Gibbs Street, Rochester, New York 14604, Phone 123/456-7890

Ms. Tanya Kantor, Elementary General Music Teacher, Indian Landing Elementary School, 702 N. Landing Road, Rochester, New York 14625, Phone 123/456-7890

Mrs. Julie Scott, Assistant Professor of Music Education, Eastman School of Music, Eastman School of Music, 26 Gibbs Street, Rochester, New York 14604, Phone 123/456-7890

Erin Anderies Bollacker

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Musical Education, Certification and Conservatory Studies

Eastman School of Music

Master of Arts in Music Education

NY State Initial Certification in Music, Pre-K – 12

Rochester, New York, USA

2009-2011

2011-2016

- Graduate studies included research-intensive exploration of current trends in music education, teaching methods, and National Standards in the Arts; culminating in a teaching internship and field research focused on music in the lives of Deaf children.
- Courses included research methods, measurement and evaluation, curriculum development, history and philosophy of music education, instrumental techniques (woodwinds, brass, percussion), strings methods, early childhood music, elementary & secondary general music, choral methods, composition, and conducting.

University of Rochester

Bachelor of Arts in Music with Minor in American Sign Language

Rochester, New York, USA

May 2010

- Graduated with Cumulative GPA 3.97, Magna Cum Laude, Phi Beta Kappa, and Highest Distinction in Music
- Undergraduate studies encompassed liberal arts and music courses, private instruction, and ensemble experience; fostering understanding of musical languages, historical developments, and compositional styles while encouraging performance talents.
- Courses included music theory, music history, ear training, keyboard skills, private oboe lessons, conducting, orchestra, small ensembles, choir, psychology, calculus and American Sign Language.

Choir and Music Curriculum Development, Instruction and Student Outcomes

Conservatory Lab Charter School

El Sistema Program Choir Director

Boston, Massachusetts, USA

2011-present

- Conservatory Lab is a music-infused public elementary school in which music is integrated across academic curriculum and provides all 155 students free vocal and instrumental instruction.
- El Sistema is a successful music education and youth development model from Venezuela; and Conservatory Lab is the first U.S. public school to serve as a site for El Sistema within the school day in which all students participate for three hours each day.
- Developed and taught three mixed grade level choirs consisting of 40 students per ensemble in 1st-2nd, 2nd-5th, and 3rd-6th grades
- Worked as part of a team of music staff to maintain and improve the community and culture of an El Sistema USA nucleo.
- Designed and implemented choral and general music curriculum.
- Maintained contact with parents about student development.
- Participated in professional development opportunities, especially those pertaining to the El Sistema USA movement.

Beverly School For The Deaf/Children's Center for Communication

Music Instructor

Beverly, Massachusetts, USA

2011-present

- Children's Center serves children with Autism, Cerebral Palsy, Down's syndrome, MR, and other communication disorders; and Beverly School serves children with any degree of hearing loss; with instruction in American Sign Language and English.
- Developed and taught pre-K – 12 general music classes for students with special needs including autism, cerebral palsy, hearing loss, vision loss, and developmental delays.
- Designed and implemented music curriculum addressing special needs, often using SMARTboard to support visual learning.
- Student capacities to understand musical concepts, including steady beat, high/low, fast/slow are enhanced by knowledge of specific instruments and evidenced by their ability to move to and play instruments with music and answer specific questions about the music they hear.

Pittsford Central School District

Calkins Road Middle School Student Music Teacher

Pittsford, New York, USA

2011

- Calkins Road is composed of about 700 students in grades 6-8 in a suburban district considered one of the nation's best.
- Directed sixth grade band composed of 100 students performing at levels 1-2.
- Directed sixth grade jazz band composed of 20 students performing at levels 1-3.
- Assisted in curriculum development for private lessons and ensembles, including repertoire selection, and designed evaluation techniques, including individual and group evaluation rubrics
- Taught group and individual lessons for sixth grade band students performing at levels 1-4; enhancing abilities associated with woodwind, brass, and percussion instruments and focusing on overall technique and musicality, including facility, breath, phrasing, dynamics, and articulation
- Student's enhanced abilities to play as an ensemble, individual technique, and to play with musicality.

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Choir and Music Instruction and Student Outcomes –continued

Rochester City School District

Rochester, New York, USA

Rochester School for the Deaf Student Teacher

2011

- Rochester School for the Deaf addresses needs of approximately 150 students, ages 18 months-18 years with varying degrees of hearing loss, many of whom have other special needs.
- Assisted with curriculum development and implementation of eighteen music classes specifically designed for deaf children.
- Developed and taught pre-K – 12 general music classes, focusing on enhancing basic musical concepts including steady beat, high/low, fast/slow.

Rochester School #1 Student Music Teacher K-6

2011

- School #1 is composed of approximately 300 inner-city children, of which 79% are eligible for free or reduced-price lunch.
- Developed and taught K – 6 general/choral music classes, using techniques designed to increase musical skills including steady beat, high/low, fast/slow, vocal skills, breath control, phrasing, instrument technique (recorder, drums, xylophones).
- Students evidenced abilities to sing and play instruments with good technique and musicality.

Children's Center of Brighton

Brighton, New York, USA

Assistant Teacher

2010-2011

- Children's Center is a childcare facility designed to meet the developmental and emotional needs of children.
- Incorporated music into general education classrooms of children ages 6 weeks to 5 years, via informal music making within the class and formal music classes.
- Student abilities to sing familiar songs, keep the steady beat, and move to music were evidenced by increased successful participation during music time.

Infant Co-Teacher

2011

- Led classroom of eight infants ages 4 months to 16 months; providing for basic needs, including feeding and changing, as well as supporting and encouraging physical, language, social, and emotional development.

Kinderkoor Academie Nederland

Amsterdam, Netherlands

Field Experience

2009

- Kinderkoor is among the nation's leading children's choir programs with training classes and choirs designed to musically train the voices and musicianship of children of all ages
- Developed warm ups and led rehearsals for students ages 5-10 years

Denver School of the Arts

Denver, Colorado, USA

Chamber Ensemble Coach

2006-2009

- Denver School of the Arts is a comprehensive secondary arts magnet school made up of 1000 students, grades 6-12 grade, for which admission is granted via audition.
- Created and coached small chamber ensembles consisting of band students grades 6-12.

Summer Scholars

Denver, Colorado, USA

Paraprofessional, Recreation Instructor, Classroom Assistant

2006-2009

- Summer Scholars is an intensive summer literacy program for academically struggling inner-city students.
- Generated and taught literacy intervention lessons for 1st-5th grade students.
- Designed and implemented extracurricular music classes.

Band, Instrumental, and Voice Teaching Qualifications and Talents

- Proficiency and comfort modeling on recorder, flute, oboe, English horn, clarinet, bassoon, saxophone, French horn, trumpet, trombone, percussion, violin, viola, cello, piano, guitar and voice.
- Knowledge of US curriculum and teaching methods and National Standards in the Arts.
- Technology skills including Windows, MacOS, Microsoft Office, Garage Band, Finale, Sibelius, iMovie, SMARTboard.
- Breadth of experience creating, implementing and refining lessons and units targeting voice, choir, band and individual instruction; as well as classroom experiences.
- Experience instructing and empowering students with special needs including Asperger's, Autism, Cerebral Palsy, Cri du Chat, Deaf-Blindness, Developmental Delays, Down's Syndrome, Hearing Loss, as well as Learning and Physical Disabilities.
- Specialized knowledge of theories of music learning, including Orff, Kodaly, Music Learning Theory, Suzuki, and Dalcroze; combined to enhance vocal and instrumental performances through variety of exercises, activities and structured practice.

Sarah Elizabeth Toca

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Music Education, Certification, and Conservatory Studies

Eastman School of Music

Master of Music in Music Education: Vocal Music Emphasis

NY State Initial Certification in Music, K-12

Rochester, NY

2010- 2012

2012

- Graduate studies included exploration and discussion of teaching methods and techniques in music education and application of these methods in on-site fieldwork and student teaching placements.
- Courses included elementary, middle and high school choral methods, elementary and secondary general music methods, measurement and evaluation, introduction to research, curriculum study, history and philosophy of music education, compositional analysis, instrumental techniques (brass, woodwinds, and percussion), music theory review, disability in schools, private voice lessons, and an internship placement within an elementary and secondary school.

Wheaton College Conservatory of Music

Bachelors of Music in Voice Performance

Wheaton, IL

May 2010

- Graduated with cumulative GPA 3.65, cum laude.
- Undergraduate studies encompassed liberal arts and music courses, private instruction, and ensemble experience.
- Courses included music history, music theory, ear training, opera music theater workshop, language and diction, English writing, English literature, art, and Biblical and theological studies.
- Additionally pursued studies in choral conducting, score study, individual ear-training instruction, and a one-year conducting internship with the Concert Choir, including leading rehearsals and conducting performances.
- Accompanied opera music theater rehearsals (opera scores included *Little Women*, *Patience*, and *Rape of Lucretia* by Mark Adamo, Gilbert & Sullivan, and Benjamin Britten, respectively), studio and master classes, and National Association of Teachers of Singing (NATS) competitions.

Choral Elementary, Secondary & Community School Teaching Experience

Hochstein School of Music & Dance

Youth Singers Choral Teacher Intern

Rochester, NY

2011- present

- The Hochstein School, an accredited institutional member of the National Association of Schools of Music (NASM), is a dynamic community music school reaching a broad scope of musical activities and interests, including early childhood music classes, private lessons, choir, orchestra, and band ensembles, chamber ensembles, jazz trios, music technology, and dance.
- Currently serve as an intern with the *Hochstein Youth Singers* (grades 3-12), *Hochstein Singers* (grades 7-12), and accompanist to the *Little Singers* (kindergarten-grade 3).
- Activities include directing and conducting rehearsals in cooperating teacher's absence, leading sectional rehearsals, conducting extra rehearsals for the American Choral Directors Association (ACDA) choir participants, attending and helping facilitate all Hochstein choral group concerts (both on and off-site), accompanying both groups in regular accompanist's absence, and conducting a piece for the final concert.
- Served as coordinator for the Hochstein Choral Festival, assisting the visiting middle and high school ensembles within Monroe County, NY.

West Irondequoit High School

Student Teacher, Chorister-Chamber Singers/Chorale

Irondequoit, NY

Spring, 2012

- West Irondequoit High School is ranked among the top 2 percent of schools in the nation, and has an award-winning music program, with a comprehensive curriculum and many Advanced Placement course offerings.
- Served as student teacher, working with the Chorale, a select group of 41 singers, and the Chorister/Chamber singers, a group of 55 members. Worked as part of a team of music staff to create a culminating off-site performance, with collaboration among the choirs and school orchestra.
- Rehearsed both choirs' concert repertoire, which characterized a variety of genres, styles, and languages.
- Developed lessons for ear training to prepare students for the AP Music Theory exam.

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Choral Elementary, Secondary & Community School Teaching Experience- continued

West Irondequoit High School, continued

- Designed lesson plans for warm-ups to improve students' vocal technique, implementing their knowledge of music theory and chords.
- Taught music history lessons within a six-cycle rotation, to include music of the medieval, renaissance, baroque, classical, and romantic time periods, using musical examples from each period.
- Accompanied students for NY State School Music Association (NYSSMA) Solo Festival, giving individual instruction, vocal coaching, interpretation, language pronunciation, and sight-reading instruction.
- Taught students fundamentals of Sibelius, a music software program, in which students created compositions.

Webster-Thomas High School

Webster, NY

Fieldwork Teacher, Concert Choir/Chorale

Fall, 2011

- Taught the ninth-grade concert choir (approximately 30 students) and a select chorale (approximately 55 students) at Webster-Thomas, a high school ranked as one of the best in the nation.
- Designed warm-up and sight-reading sequences, implementing vocal technique and repertoire teaching.
- Participated in a repertoire selection study project, reversal lesson plan for study of teacher objectives, and written score analysis, as part of fieldwork course requirements.

Willink Middle School

Webster, NY

Fieldwork Teacher, Men's/Women's Chorus

Spring, 2011

- Ensembles included an all-boys choir of approximately 20 students, and an all-girls choir of approximately 45 students.
- Taught warm-up sequences in collaboration with colleagues.
- Implemented classroom technology for sight-reading instruction.

Barker Road Middle School

Pittsford, NY

Fieldwork Teacher, Mixed Chorus

Spring, 2011

- Taught general music lessons to this middle school choir of approximately 60 students.
- Aided students in their composition projects, using the computer music software, Sibelius.

Additional Music Teaching Experience

Scribner Elementary School

Penfield, NY

Student Teacher, General K-5 Music

Spring, 2012

- The school contains approximately 520 students located in suburban Rochester, NY.
- Taught general music classes to four grade levels (1, 3, 4, 5), implementing state-based and national music standards as well as imbedded assessment, as part of a comprehensive music curriculum.
- Designed a unit in notation-reading for first grade, using Smartboard technology and manipulatives.
- Taught recorder lessons to grades 3, 4 and 5, implementing tonal patterns to demonstrate chord function.
- Demonstrated and taught improvisation and mallet technique, using Orff instruments.

Lutheran High School

Brookville, NY

Computer Camp Counselor/Instructor, LuHi Summer Programs

Summer, 2004-2008

- Collaborated with other teachers to instruct students in a multi-dimensional computer curriculum, as part of the LuHi Summer Programs in Brookville, NY, a camp consisting of a range of activities including sports, drama, music, dance and art.
- Taught programs which included 3-D home design, Adobe Photoshop and Sony Acid.
- Designed lessons to include composition music projects, in which students created songs using music looping software.

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 Teaching Resumes”. Boston, MA: New England Conservatory Office of Career Services, 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.
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- 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.