

Resume Construction

Length:

Use one page for performance resumes. If you absolutely need to use more than one page, make sure to put your name and the page number at the top of each page following the first page. Two pages are more typical for non-performance positions when you have a significant amount of relevant experience.

Style:

There is no one set format. It is most important to be consistent with the format you choose. The focus should be on showcasing relevant content in a visually appealing way. Making judicious use of **bold**, *italics*, and underlining can help draw the eye to key details, while “white space” around larger sections makes it easier to differentiate between topics.

Proofreading:

A resume should NEVER be sent to a prospective employer with spelling errors.

Career Advisors in CES can help you develop and organize the content of your resumes as you tailor your experiences to specific roles/ positions.

Career and Employment Services

Howarth Hall, Rm. 101 | (253) 879-3161 | ces@pugetsound.edu
www.pugetsound.edu/ces

Open M-F, 8:30 to 4:30 PM, Drop-in Advising Hours from 2-4 PM

Categories to Include

Use the table below as a guide to decide what to include on your resume depending on what you plan to use it for.

	Graduate School (Instrumental or Voice)	Elementary/Secondary (Instrumental or Voice)	Orchestral	Solo Performance (Instrumental)	Solo Performance (Vocal)	Non-Performance
Education						
Teaching Experience						
Performance Experience						
Orchestral Experience	I	I		Optional		
Chamber Experience	I	I				
Vocal Roles Performed	V	V				
Choral/Oratorio/Recital Experience	V	V				
Musical Theatre Experience	V	V				
Principal Teachers						
Awards/Honors						
Physical Description (ht/wt, hair/eye color)					Optional	
Experience (Work, Internship, or Volunteer)						
Activities						
Skills						

The examples provided in this resource are not dictates. The categories are intended to guide, not restrict. Focusing your story may sound limiting, but keep in mind that prospective employers seek specific information.

Guidelines for Content

- Organize information in terms of your strengths and their relationship to the position for which you are applying. You will never use a “general” resume—each one will be tailored to fit the needs of the role to which you are applying. Include only important information and justify to yourself your purpose for including any given material. Put yourself in the seat of the person who will be reading your resume.
- Lay your experiences out in reverse chronological order so that your most recent experiences are on top.
- Do NOT lie about *anything*. Get the most mileage out of your experience as it exists. Including false/untrue information, particularly in the field as small as the music business/industry, is asking for your credibility to be questioned.
- Principal Teachers: Listing of teachers is often optional and should only be included on your resume if it gives it strength. Do not list teachers with whom you have only had a few lessons. If you have master class teachers whom you feel are important to list, make sure to make this distinction so as not to give the impression that you have studied with these people for extended periods of time.
- Performance Engagements: List those ensembles/experience that best portray your experience to date. Be mindful of “padding” your resume with every experience you’ve ever had to make it look really full.
- Advanced Professional Training, Summer Study, Study Abroad - Information of this kind can be added to the Education or be contained in a section of its own if the quality and quantity is extensive. Begin, again, with the most recent study.
- Honors/Awards/Competitions - Include only important competitions and/or substantial honors in college or graduate school. DO NOT include high school honors*.

** As hard as it might be to let go of them, high school activities and accomplishments should not be included on a resume.*

INSTITUTE FOR MUSIC LEADERSHIP



EASTMAN SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

Careers and Professional Development

The Music Performance Résumé Handbook

Office of Careers and Professional Development
Institute for Music Leadership at the Eastman School of Music
26 Gibbs Street
Rochester, NY 14604
Ph. (585) 274-1210 Fax (585) 274-1047
Office Location: 1st Floor Miller Center, 25 Gibbs St.
careers@esm.rochester.edu www.esm.rochester.edu/careers

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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.

<p><u>Name</u></p> <p><u>Instrument or Voice Type</u></p> <p><u>Contact Information</u> Home and/or Work address Current/Permanent/After "x" date Phone numbers Email</p> <p><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 Coaches Summer Festivals Professional Certification, Licensure, Accreditation</p> <p><u>Performance Experience</u> 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</p>	<p><u>Compositions/Arrangements</u> Selected Compositions / Performances Premiers Current Projects Commissioned works</p> <p><u>Recordings and Broadcasts</u></p> <p><u>Tours</u></p> <p><u>Competitions</u></p> <p><u>Affiliations/Memberships</u></p> <p><u>Honors/Awards</u> Scholarships Fellowships Scholastic Awards Prizes and Grants</p> <p><u>Other Experience</u> Language Proficiency Community Service Volunteer Work Collegiate Extracurricular Activities</p>
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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:

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 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.

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

<i>Violin</i>	<i>Chamber Music</i>	<i>Master Classes</i>
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 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.

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.

THE YSM MUSICIAN'S GUIDE TO
Résumés and CVs

Résumés and Curriculum Vitae (CV) are marketing tools that showcase your relevant accomplishments to prospective employers in an organized and easy to read format. The goal of these materials is to distinguish yourself from your competitors so that you can get an interview, an audition or make it into a smaller pool of applicants.

Studies show that employers spend **10 seconds or less** reviewing a résumé, so the

appearance is critical! Since this document is often the first contact that you will have with a prospective employer, you want to be sure that your résumé piques the reader's interest and opens the door for the next step in the hiring process. The process of crafting a résumé will also help you communicate your value so that you can confidently present yourself both in writing as well as in interviews and in networking situations.

TOP TEN RÉSUMÉ TIPS

1. Tailor your résumé to the position, presenting your most relevant and significant accomplishments.
2. Organize your credentials by categories in order of priority to the prospective reader.
3. Put your education and teachers at the end of your résumé, unless the résumé is for an academic position.
4. Make your résumé easy to read, with your most outstanding credentials on the top half of the document.
5. Résumés should be on one page.
6. Put the résumé on professional letterhead that you use for all your career materials. For the body of the résumé, use a standard easy-to-read font in 9-12 points, depending on the type of font.
7. Verify the accuracy of your information, including the names of ensembles, venues, organizations, awards, prizes and commissions. Proofread your résumé and have it reviewed by trusted friends and colleagues. **DO NOT** rely on spellcheck.
8. Put your résumé on high-quality paper and if emailing, send it out in PDF form.
9. Create multiple résumés depending on the type of position for which you are applying.
10. Continue to update and refine your résumé as you gain more experience. Do not compare yourself with more experienced musicians. You will get there someday!

Résumés vs. CVs

While a résumé and a CV both showcase your professional experience, they have different functions:

A **résumé** is a one-page summary of your professional accomplishments that can be used in a variety of situations including performance opportunities, teaching jobs, fellowships, festivals, competitions, degree programs, grants and administrative positions.

A **CV** is a lengthier document that presents your professional experience in greater detail. CVs are used when applying for higher education teaching positions and grants. They often contain categories that are not included in the résumé.

Employers typically specify which document they are looking for in the job application process so be sure to pay attention and submit the right document. Submitting a CV where a résumé is called for (or vice versa) is an easy way for the employer to reject your application for failing to follow directions!

Crafting a Great Résumé

Do Your Research

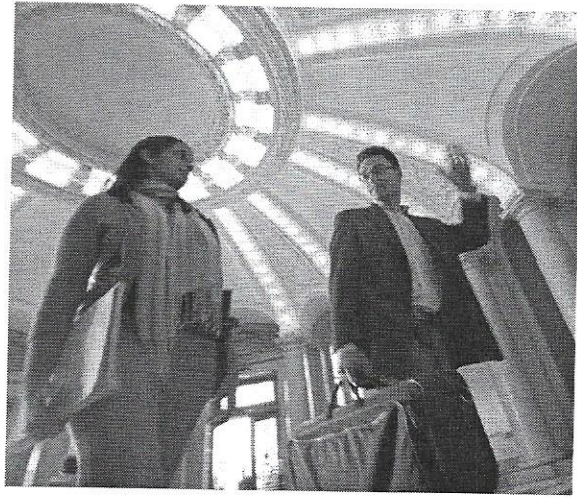
It is important to understand what the employer is looking for and then select those elements that will showcase you as the ideal candidate for the position. Therefore, before you create your résumé or CV, spend some time reviewing the job description, studying the prospective employer's website and/or talking to friends, teachers and other contacts about the organization in order to create a picture of what the ideal candidate for the position looks like.

Organize Your Experience

Group your experience into categories that are relevant to the position. For performance opportunities, do not include teaching or administrative experience unless the organization has an outreach program and your teaching experience could be useful. Similarly, if you are applying for a degree program and would like to be considered for a teaching assistant position, your teaching experience would be relevant.

Prioritize Categories in order of Importance to the Prospective Reader

The order to your categories should reflect the type



of job for which you are applying and the prospective employer's priorities. For example, if the résumé is for an orchestra position, present your orchestral experience first. If you are applying for a teaching position, start with your teaching experience and then proceed to detail your performance background if that is relevant to the position. For performance résumés, you want to emphasize your professional credentials so put your education at the end of the résumé. For academic teaching CVs, start with your education and then provide teaching experience. If you already have a lot of teaching experience, make that your first category.

Customize Your Résumé

Your résumé should be geared to the needs of the prospective employer. Moreover, because a résumé is a summary document, you should select only your most significant accomplishments. Be sure to create different résumés depending on the kind of job you are applying for. A résumé for an audition will be very different from a résumé for a teaching job. You can create templates of each type of résumé and then customize depending on the position for which you are applying.

Dates and Updating

Specify the dates (years only) for all performances, teaching activities, competitions, awards and educational degrees. Present your credentials in reverse chronological order, starting with your most recent experience and working back. For performance résumés, you may opt to present your performance experience in the order of importance to the prospective employer so as to highlight your most relevant and impressive credentials.

As you gain more experience, you can eliminate activities that are too old and/or do not reflect your current level of experience and expertise. Do not oversell your accomplishments in the hopes that this will get you in the door.

Make It Easy on the Eye

Most résumés should be one page long. Present your information so that the reader can quickly scan the document and get a sense of your qualifications. In order to grab the reader's attention, the top half of your résumé should contain your most outstanding qualifications and accomplishments. The categories should be clearly laid out and bolded. There should also be enough white space so that the résumé is easy on the reader's eye. Do not cram too much information onto one page!

Give It a Professional Look

Put your résumé on your professional letterhead or template and use the same letterhead for all career materials. For guidance on creating a letterhead, see **Introduction to Great Materials**.

Headshots

Vocalists may want to include a headshot with their résumés. For all other performance résumés, a headshot is not necessary.

A Word about References

Do not put references on your résumé or mention that "References are available upon request." If the prospective employer would like references, he/she will ask you to provide them. In that case, submit a separate document with the names and contact information of your references. Before doing so, make sure that these individuals are willing to serve as references. Tell them about the position and why you are interested. Solicit feedback if appropriate so that you know what your reference is likely to say about you.

Creating a résumé is a three-step process:

1. Assemble the content relevant to the position and edit your information to present your best qualifications for the intended reader.
2. Format your résumé so that it looks professional and is easy to scan for highlights.
3. Add the finishing touches so that your résumé represents the best of what you have to offer.

Build your résumé by following the steps on the attached worksheet. After each entry, we have left space for you to fill in your information. In addition, we have attached templates of performance, composition, vocal and teaching résumés in a variety of layouts and fonts to help you create your résumé. For sample résumés and template files, see our Career Toolkit.

TEMPLATE DESIGN TIPS

1. Headers/Footers: To customize your letterhead in Word, go to **View > Header and Footer**. That will allow you to change the font face and sizes. Click "close" when you are finished. This will lock the design in place and keep the fonts consistent in multi-paged documents.
2. Text Boxes: In Word, to move the text boxes, click on the text box to select it, then hold down **Option+arrow key** to move it in small increments.
3. To make a PDF, go to **File > Save As**. A window will open up and allow you to name the file. In the "Format" dropdown, select PDF. You can make a PDF résumé available on your website. For online privacy, you may consider omitting your street address.
4. YaleDesign font: You have access to the Yale font with your netID:
» www.yale.edu/universityprinter/typeface
5. Bold and Italics: Some font families already include designed bold and italicized sets. Highlight the desired text, go to the character formatting area and select the font face. Below that, select the variation you want. This is better than using command+B.
6. Use no more than two fonts in the same document. Choose contrasting fonts. For example, if you have a heavy serif font for your headers, contrast it with a light sans serif for body text.
7. Free fonts: Most of our templates are prepared with fonts that are available on most computer systems or as free downloads. Find free fonts here:
» fontsquirl.com
» theleagueofmoveabletype.com
8. ALWAYS print proofs of your résumé to make sure they are readable.
9. For custom designed résumés:
» loftresumes.com
10. For sleek affordable business cards:
» moo.com

Résumé Builder

FORMAT THE RÉSUMÉ

Once you have assembled your information, review the résumé carefully with the prospective employer's needs in mind. Make sure that each entry is relevant and represents your best work. Edit the information with the goal of having a one-page summary of your best and most relevant accomplishments.

Put your résumé on your letterhead. To create letterhead, see *Introduction to Great Materials*. You may also use the attached templates. Be sure to use the same letterhead for all materials that you submit for the position.

For the text of your résumé, choose an easy-to-read standard font that looks good with your letterhead font. Your font size should range from 10 to 12 points for a serif font (e.g. Yale Design Roman, Cambria, Garamond, or Times New Roman). You can use 9 points for easy to read sans serif fonts like Helvetica. If the font size is too small, you will lose the reader's attention. If it is too big, you are wasting valuable space!

Use no more than two fonts in the same document. Choose contrasting fonts. For example, if you have a heavy serif font for your header (e.g., Yale Design), contrast it with a light sans serif font for the body text (e.g., Helvetica).

Lay out your main categories in the order of importance to the prospective employer. Use bold to highlight the categories. Margins should be between .5 and 1 inch. There should be enough white space so that the résumé is easy on the reader's eye. Do not cram too much information onto the page!

Make sure that you are consistent in the way you present your information. For example, if you italicize your title and bold the organization name for one experience, do the same for all entries.

Do not rely on your memory for the names and spellings of your entries, including ensembles, organizations, awards, prizes and commissions. Conduct a Google search to insure that your information is accurate.

To create visual interest, use bullet points where you are listing two or more similar items in same sub-category. Avoid using a list of bullets for all of your performance entries. Use italics sparingly and avoid underlining.

Use the attached templates to help you format your résumé.

FINAL PRODUCT

Proofread your résumé by reading it aloud several times. Show it to a friend or colleague. Do not rely on spellcheck!

If you are sending a hard copy of your résumé, print it out on high-quality paper. Have matching envelopes or mailing labels.

If you are emailing your résumé, save it in PDF form so that you preserve the formatting.

Guidelines to Preparing Curriculum Vitae

CV's are used to apply for higher education teaching positions and grant applications. The goal is to show the breadth of your experience. You do not have to fit all of your information onto one page and you therefore have the space to elaborate on your qualifications and experience.

The organization of a CV will follow the same guidelines as those laid out for the résumé. The order of your categories will depend on the type of position. For teaching positions, start with your education and detail your teaching experience. If you already have a lot of teaching experience, put your teaching experience first. If the teaching position also involves performing, be sure to include your relevant performance experience.

In a CV, you can also elaborate on performance details, providing names of collaborators and specific programs and repertoire. Your CV can include categories that do not appear on your résumé. These might include:

Performance Categories

- Recordings
- Tours
- Radio Broadcasts
- Arrangements and Transcriptions

Teaching Experience

- Workshops
- Presentations
- Academic Research
- Publications
- Academic Fellowships

Artistic Leadership

- Examples include founding an ensemble, non-profit organization or a festival or curating a concert series
- Fundraising Experience
- Grants

Media Coverage

- Radio Interviews
- Print Publications
- YouTube Channel

Professional Associations (names and dates of membership)

Language Skills

Other Interests

- Community service
- Volunteer Work
- Extracurricular Activities

Put your CV on the professional letterhead that you use for all materials submitted for the position. Since a CV has multiple pages, be sure to include your name and additional identifying information (such as "Jane Smith CV, Page 2 of 6") on each page following the first page.

See the **Career Toolkit** for examples of performance and teaching résumés, a repertoire list, and a teaching CV. For help with your résumé and CV, be sure to contact the Office of Career Strategies. We are here to assist you!

Tips for Writing Performance and Composition Resumes

The Basics

1. An effective resume can get you in the door for an audition or interview. Resumes are also used to apply for grants, fellowships, degree programs, festivals, and competitions. They provide the reader with a blueprint of your most pertinent qualifications, skills and experiences that are relevant to the particular job or opportunity for which you are applying.
2. It's typical and recommended for musicians to have several versions of their resume – one for performance, teaching, arts administration, etc. Each one should be geared specifically for that type of work.
3. The challenge in creating a resume is to write it from the perspective of the employers needs. Put yourself in the employer's shoes; use the job description (or the grant application guidelines) to tailor a version of your resume to specifically highlight your relevant skills and experience.
4. Statistics show that employers spend less than 30 seconds scanning a resume, so the design and format should allow the reader to take in your most important credentials at a glance in order for you to make the best first impression.
5. If possible (or dictated by the application requirements), it's best to keep your performance resume to one page.
6. Design a letterhead at the top of the page with your name, address, email and telephone number. Choose an attractive and professional-looking font. Use the identical letterhead on your cover letter.

The Content

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

- *For Classical Vocalists:* Full Roles, Partial Roles, Choral Experience, Solo Recitals, Musical Theater
- *For Jazz Musicians:* Clubs, Other Venues, Jazz Festivals, Has Performed With, Recordings, Ensembles
- *For Classical Instrumentalists:* Orchestral Experience, Chamber Music Experience, Solo Performances, Soloist with Orchestras, Community Performances and Presentations

- *For Composers:* Original Works (or just 'Compositions'), Selected Compositions, Premiers, Selected Performances of Original Works, Current Projects, Arrangements/Transcriptions, Commissioned Works
- *Pianists:* Solo Recitals, Soloist with Orchestras, Chamber Music Performances, Collaborative Experience

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

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

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

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

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

The Layout

- Be consistent in how you list information in each category. If you list the city and state after each entry, continue to do so in subsequent categories.
- Format the resume so that it looks professional, is reader-friendly and graphically attractive – don't be afraid of white space. If you have extensive experience, the important question may be: what do you need to leave out so that your resume isn't crowded with material less relevant to the employer.
- For the content of your resume use a traditional "seraph" typeface that's easy to read; such as these fonts: Palatino, Times New Roman, or Garamond

Resume Worksheet

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

Creating Your Letterhead

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

Christine Taylor, Cello

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

CHRISTINE TAYLOR, TRUMPET

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

Christine Taylor, Composer

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

Christine Taylor, Harp

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

[Cheat sheet for recommended format—Example: Orchestral Resume]

Résumé Builder

CONTENT: Compile Your Relevant Professional Experience

Performance Résumés

Group performances by category. Be sure to include performances outside of your academic institution to show that you have a performance life independent of school.

ORCHESTRA EXPERIENCE

Name of orchestra, position if relevant, city, state and country (if outside the US), date

Orchestra of St. Lukes, New York, NY

2010-present

Yale Philharmonia, *assistant concertmaster*, New Haven, CT

2011

SOLO RECITALS

Name of series (if well-known), venue, city, state and country (if outside the US), date

Merkin Concert Hall, New York, NY

2012

Yale in New York, Carnegie Hall, New York, NY

2011

SOLOIST WITH ORCHESTRA

Name of orchestra, conductor (if well-known), city, state and country (if outside the US), date

Aspen Festival Orchestra, Robert Spano, conducting, Aspen, CO

2012

Orpheus Chamber Orchestra, New York, NY

2011

CHAMBER MUSIC

Name of ensemble, venue, city, state and country (if outside the US), date

Yale Percussion Group, Morse Hall, New Haven, CT

2012

Chamber Music Society, CMS Two member, New York, NY

2011-present