

Tips for Writing Classical Vocal Performance Résumés

- An effective résumé can get you in the door for an audition or interview. Résumés provide the reader a blueprint of your most pertinent qualifications, skills and experiences; relevant to the particular job you are applying for.
- Statistics show that employers spend less than 10 seconds scanning a résumé, so the design and format should allow the reader to take in your most important credentials at a glance. Avoid complete sentences.
- Use only one page for your résumé. Use two pages only if you have extensive experience, particularly as a professor if you need to list courses taught or publications written. Remember, less is more!
- The top of the page should include your name, instrument, address, and telephone number. Create a 'letterhead' so that this stands out and will be remembered by the reader. It will come in handy when create matching stationery, envelopes, and other materials for a press packet.
- It is typical for musicians to have several versions of their résumé – one each for performance, teaching, arts administration, or “day” jobs. Each one should be geared specifically for that type of work.

Performance résumé content

On your performance résumé you'll need to organize your relevant information into categories to make it easy for the reader. The categories you choose and the order of these categories depends on your particular experience and what is most relevant to the situation to which you are applying. For instance, if you are auditioning for a musical theater role and have a lot of Musical Theater experience, then that should be your first category. If, on the other hand, you have only a few musical theater roles and then opera roles, it probably would work better to title your first category “Musical Theater/Opera Roles”.

Typical categories for vocal performance résumés *may* include (depending on your experience and what you are applying for):

Full roles
Partial roles
Musical Theater
Solo Performances
Recital Experience
Choral Experience
Church Positions
Festivals
Education
Principal Teachers
Coaches
Conductors
Master classes
Honors/Awards

Note: the order of the categories you use should reflect the interest of the reader. So, if you are auditioning for an operatic role, it makes sense to list roles first. However, if you are auditioning for a professional chorus, or for a church job, you should change the order of your categories to showcase first your most relevant experience.

Résumé format

For listing roles, because there is a lot of detailed information that employers and audition committees like to see, the norm is to list the information in columns. Use the TAB function on your computer to make these columns straight. List the information, from left to right, according to these areas:

The role, the title of the work, the institution where you performed this (with city/state), and the year.

Note that you must list these in reverse chronological order (most recent first; least recent last) See example:

Opera Experience			
2 nd Woman	<i>Dido and Aeneas</i>	Oberlin Baroque Performance Institute	2009
Susanna	<i>Le Nozze di Figaro</i>	Phillips Academy, Andover, MA	2008
1 st Lady	<i>The Magic Flute (scenes)</i>	Boston University Tanglewood Institute	2007
Belinda	<i>Dido and Aeneas</i>	Treble Chorus of New England, Andover, MA	2007

However, once you are done listing roles, do not continue to divide your information into 4 columns. The other categories and information is easier for the reader to scan, if left out of columns (i.e. Recitals, chorus, education, awards, etc.) See example:

Choral Experience
Cantor & member, Schola Cantorum, Church of St. John the Evangelist, Boston, 2008-present
New England Conservatory Chorus, 2008-present
Eastman Chorale, Eastman School of Music, 2007-08
Eastman-Rochester Chorus, Eastman School of Music, 2006-07
The Treble Chorus of New England, Andover, MA, 2004-07
Phillips Academy Cantata Society, 2004-06
Phillips Academy Fidelio Society, 2004-06

Letterhead

“Letterhead” refers to your name, instrument/voice type, address, phone, fax, email info arranged in an attractive graphic design at the top of the page. Your letterhead should be used on all your publicity materials – your résumé, bio, press releases, repertoire list, etc. In choosing your letterhead design, keep in mind that every font style (letter style), has a different look – communicates a different musical “personality” or image – elegant, established, distinctive, slick, etc. Be careful of too stiff or formal a look, and too frilly or cute a look – remember that this is most likely the first impression a concert series presenter or employer will get of you. Your letterhead should communicate that you’re a professional. Your name or the name of your group should be the largest – you want the reader to remember you.

All capital letters are harder to read than using both upper and lower case and tend to make you or your group look more formal. If your name is long and/or difficult to pronounce, you should choose a plainer, less ornate font to make it more reader-friendly. Shorter, simpler names can use the fancier fonts in larger point sizes. Your address and phone are less interesting, so you should put those in a plainer font that works well with the font of your name. The computer you produce your résumé on may not have a large choice of fonts – experiment with the ones available to you to find the most effective letterhead. Here are a few different versions of one musician’s letterhead.

Note: if you have a good headshot, it’s great to scan it onto your résumé as part of the letterhead (in either the left or right hand corner at the top). It helps the adjudicators remember you after the audition!

Christine Taylor, soprano

PO Box 411 Your Favorite City, State 02222 (999) 555-1212
christine@christinetaylor.com • www.chrstinetaylor.com

(typeface is Britannic Bold, 18 pts, address lines are Calibri, 10 pts)

Christine Taylor, mezzo-soprano

PO Box 411 • Your Favorite City, State 02222 • (999) 555-1212
christine@christinetaylor.com • www.chrstinetaylor.com

(typeface is Century Gothic, 16 pts, address lines are Century Gothic, 9 pts)
Line across page is made using Borders, single, under "Format," in Microsoft, MAC

Christine Taylor, soprano

PO Box 411 Your Favorite City, State 02222 (999) 555-1212
christine@christinetaylor.com ♦ www.chrstinetaylor.com

(typeface is Kudasai, 16 pts, address lines are Calibri, 10 pts)

Christine Taylor, mezzo-soprano

PO Box 411 Your Favorite City, State 02222 (999) 555-1212
christine@christinetaylor.com | www.chrstinetaylor.com

(typeface is Pristina, 20 pts, address lines are Palatino, 10 pts)

Beatrice Bononcini, soprano

100 Somewhere St. #1 • Anytown, MA 02115 • (617) 555-1212 • bbononcini@email.net



Performance Experience

Central City Opera Apprenticeship Program

Roles contracted for 2010 season: Papagena, *The Magic Flute*; Polly, *The Threepenny Opera*.

Operatic Roles

Pamina	<i>The Magic Flute</i>	University of Mississippi	2008
Adele	<i>Die Fledermaus</i>	University of Mississippi	2007
Jenny	<i>Down In the Valley</i>	University of Mississippi	2007
Laetitia	<i>The Old Maid and the Thief</i>	University of Mississippi	2006
Witch	<i>Hansel and Gretel</i>	Abilene Christian University	2006
Celie	<i>Signor Deluso</i>	Abilene Christian University	2005

Partial Operatic Roles

Polly	<i>The Threepenny Opera</i>	New England Conservatory	2009
Adele	<i>Die Fledermaus</i>	New England Conservatory	2009
Donna Elvira	<i>Don Giovanni</i>	University of Mississippi	2009
First Lady	<i>The Magic Flute</i>	Abilene Christian University	2005
Belinda	<i>Dido and Aeneas</i>	Abilene Christian University	2005

Musical Theatre Roles

Meg	<i>Little Women</i>	Abilene Christian University	2006
Anne	<i>Anne of Green Gables</i>	Abilene Christian University	2005

Partial Musical Theater Roles

Lily	<i>The Secret Garden</i>	University of Mississippi	2009
Christine	<i>Phantom of the Opera</i>	University of Mississippi	2008

Film Roles

Caroline Jefferson	<i>Miss Firecracker</i>	Cosair Productions, Los Angeles, CA	2003
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Awards/Honors

Outstanding Vocalist of the Year, University of Mississippi, 2009
Outstanding Undergraduate of the Year, U of M, 2009
Prizewinner, Rose Palmal-Tenser Scholarship Awards Competition, 2009
Member, Phi Kappa Phi Academic Honorary Society, U of M, 2008
Member, Pi Kappa Lambda, Musical Honorary Society, U of M, 2008
Second Prize, NATS Southern Regional Competition, Graduate Division, 2008
First Prize, NATS Southern Regional Competition, 2007
Governor's Award for Most Promising Talent for a Professional Career
First Prize, NATS Southern Regional Competition, 2006
First Prize, NATS Southern Regional Competition, 2004

Education

New England Conservatory, Boston, MA
Master of Music in Vocal Performance, anticipated 2011

University of Mississippi, Oxford, MS
Bachelor of Music in Vocal Performance, *magna cum laude*, 2009

Principal Teachers

Susan Clickner
Cynthia F. Linton

Coaches

John Moriarty
Dale Morehouse

Masterclasses

Martin Isepp

Jamie Lynn Roth, Soprano

1 Main St., Somewhere, MA 02110 tel/fax: (617) 555-1212 jroth@whatever.com



Solo Performance Experience

Soloist/Assistant Director, New England Conservatory Broadway Revue, Boston, MA, 2006-09
Singer/Dancer, Spirit of Boston and Bay State Cruise Company, Boston, MA, 2008
Soloist, 1st and 2nd Unitarian-Universalist Church, Boston, MA, 2007
Premiere, Shawn Crouch Work, *This Morning I went as far*, Brown Hall, Boston, MA, 2007
Recitals, New England Conservatory, Boston, MA, 2008, 2010
Guest Soloist, Mozart, *Exsultante Jubilate*, Fairfield High School Orchestra, Fairfield, CT, 2006
Guest Soloist, Mozart, *Missa brevis*, Fairfield High School Chorus, Fairfield, CT, 2006

Choral Experience

New England Conservatory Chorus, Boston, MA, 2006-present
Guest soloist, Our Saviour's Lutheran Church, Fairfield, CT, 2005-08
All-Eastern Festival Chorus, Eastman Theatre, Rochester, NY, 2005
All-State Festival Chorus, Connecticut, 2003-06

Awards

Recipient, New England Conservatory of Music Scholarship, 2006-present
Dean's List, New England Conservatory, 2006-present
Recipient, Wednesday Afternoon Music Club of Connecticut Scholarship, 2006-present

Education

New England Conservatory of Music, Boston, MA
Bachelor of Music in Vocal Performance, 2009

Simmons College, course: Intermediate Italian, Boston, MA, 2008-09
Northeastern University, course: Acting for non-majors, Boston, MA, 2008

Principal Teacher	Coaches	Conductors	Master Classes
Patricia Craig	John Heiss	Tamara Brooks	David Garner
Elizabeth Coss	Robert Paul Sullivan	John McNeur	Ken Cheeseman
Lucia Monahan	Patricia Weinmann	Charlene Archibeque	Scott Ripley
	Mark St. Laurent	Tim Harbold	

Related Skills

Violin (12 yrs.); Musical theatre direction; Conversational Italian and French; Gymnastics

References Available Upon Request

SHANNON CANAVIN, SOPRANO

123 Somestreet, Boston, MA 02115 (617) 123-4567 scanavin@email.com

Opera Experience

2 nd Woman	<i>Dido and Aeneas</i>	Oberlin Baroque Performance Institute	2003
Susanna	<i>Le Nozze di Figaro</i>	Phillips Academy, Andover, MA	2001
1 st Lady	<i>The Magic Flute (scenes)</i>	Boston University Tanglewood Institute	2000
Belinda	<i>Dido and Aeneas</i>	The Treble Chorus of New England, Andover, MA	2000

Choral Experience

Cantor & member, Schola Cantorum, Church of St. John the Evangelist, Boston, 2003-present
New England Conservatory Chorus, 2003-present
Eastman Chorale, Eastman School of Music, 2002-03
Eastman-Rochester Chorus, Eastman School of Music, 2001-02
The Treble Chorus of New England, Andover, MA, 1998-01
Phillips Academy Cantata Society, 1997-01
Phillips Academy Fidelio Society, 1999-01

Festivals

Oberlin Baroque Performance Institute, 2004, 2003
Oberlin High School Vocal Academy, 2001
Boston University Tanglewood Institute, 2000

Related Work Experience

Intern, Boston Early Music Festival, 2004-present
Private Theory Studio, Boston, MA, 2003-present
Theory Department Assistant, New England Conservatory, 2004-present
Administrator and Teacher, Singers' Workshop, Treble Chorus of New England, 2004, 2003
Theory tutor, Phillips Academy, Andover, MA, 2000-01

Honors and Awards

Merit Scholarship, Eastman School of Music, 2001-03
Chorus President, Phillips Academy, 2000-01

Education

New England Conservatory of Music, Boston, MA
Bachelor of Music in voice & theory, 2006

Eastman School of Music, Rochester, NY
Bachelor of Music in theory program, 2001-03

Principal Teachers	Coaches	Conductors	Masterclasses
D'Anna Fortunato	Paul O'Dette	Christopher Hogwood	Julianne Baird
Masako Toribara	Christel Thielmann	Donald Nuen	Nancy Zylstra
Jane Struss	William Porter	Tamara Brooks	Patricia Craig

Related Skills

Reading knowledge of French, German, Italian and Latin
Private study of piano and harp

Hdts. Perf. Resumes for vocalists 10/09