

## *Tips for Writing Teaching Résumés*

### **I. Basics**

- An effective résumé can get you “in the door” for an interview. Your résumés should provide the reader with a blueprint of your most pertinent qualifications, skills and experiences relevant to the particular job to which you are applying.
- It’s typical and recommended for musicians to have several versions of their résumé – ones for performance, teaching, arts administration, or “day” jobs. Each one should be geared specifically for that type of work.
- The challenge in writing a résumé is to write it from the perspective of the EMPLOYER’S NEEDS. Put yourself in the employer’s shoes; use the job description to tailor a version of your résumé to specifically highlight your relevant skills and experience.
- 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 in order for you to make the best first impression. Don’t write sentences.
- Use only one page for your résumé. Longer teaching résumés and CV’s are used for college level teaching. Use two pages only if you have extensive experience, particularly as a professor if you need to list courses taught or publications written. (For help with résumés for teaching at the college level, see “Applying for Music Teaching Positions in Higher Ed”)
- Design a letterhead at the top of the page with your name, address, and telephone number. Choose an attractive and professional-looking font so that this stands out and will be remembered by the reader. Use the identical letterhead on your cover letter and other promotional materials (see pg. 8).

### **II. Content**

- Divide your information into categories and use bold 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 (e.g. If you’re looking for an orchestral position, put orchestra experience first). Tailor each version you send out to the particular situation. Typical categories for teaching résumés are:

Teaching Experience	Honors/Awards	Selected Performance Experience
Certification	Professional Memberships	Orchestral                      Opera
Related Experience	Publications	Recitals/Performances      Ensembles
Education		Chamber Music                Recordings
Principal Teachers		Solo Experience                Festivals
Coaches/Master Classes		Clubs/Hotels/Venues

- Consider including a “Professional Profile” or “Skills Summary” as your first item on your résumé. This works as a brief second commercial for the “package” of what you offer the employer. It can help tie together a wide range of experience and help “sell” those with less experience or those who are doing a career change. (See the “Professional Profiles” handout for more information.)
- The most important area is “Teaching Experience.” So it’s a good idea to include more details here than in other areas. If your teaching experience was with an organization (as opposed to a private studio), then you have a choice of either listing the institution first or your position. Choose the order that works best for you, that reads the most impressively. In these two examples, which version do you think an employer would find more impressive? Why?

Faculty, All Newton Music School, MA, 2006-present  
 Student Teaching Assistant, Community Music Center of Boston, MA, 2005

*or*

All Newton Music School, Faculty, MA, 2006-present  
 Community Music Center of Boston, Student Teaching Assistant, MA, 2005

- In listing your teaching experience, “bullets” are used underneath each job listing to detail what you accomplished, and specifically how you contributed in this position. It is not enough to simply list the position at the school or the fact that

you taught privately for a number of years. Bulleted details should not be a simple listing of your duties, or a listing of your responsibilities on the job. Think in terms of what details will matter to the employer of the job for which you are applying and quantify and qualify your most relevant accomplishments.

- Bulleted lines should start with an impressive verb (see pg. 7). Do not write sentences—use phrases instead that specify the skills and abilities you demonstrated on the job.
- Detail the age range and level of your students; list the range of repertoire you teach; describe any of their accomplishments, such as winning competitions, attending festivals, or winning scholarships to music schools; describe what you emphasize in your teaching, and what makes your teaching distinctive from others'. Without these details, an employer has no way to distinguish your teaching from the other 50 or 100 applicants.
- You may be assuming that your classroom and private studio teaching is like everyone else's. Not true. Details to consider including:
  - Age ranges/levels of your students
  - Concerts/master classes you organized
  - Curriculum or programs you developed, revised, or co-designed
  - Teaching materials or texts you produced, edited, updated
  - Students who went on to win competitions, scholarships, attend prestigious music schools
  - Does your teaching incorporate any of the following? If so, include it in the bullets
    - Sight reading                      Solfège                      Ear training                      Harmony                      Improvisation
    - Composition                      Chamber ensembles                      Regular master classes
- Especially if you have limited music teaching experience, it can be good to include ALL teaching experience, including tutoring, camp counseling, assistant teaching, rehearsal conducting, etc. Coaching *is* teaching. Your experience counts even if it was unpaid, internship experience, or casual in nature.
- Include non-music teaching experience as well— if you've taught other subjects, English as a Second Language, math, or tutored students etc. All of your teaching/coaching experience counts. If you don't have much teaching experience, you may want to emphasize any education courses or pedagogy courses/training you've received.
- After teaching experience, your performance experience is the next most important thing an employer will want to know about. In one page, you may only be able to list the highlights—make sure you emphasize the range of your performance experience, particularly repertoire, and types of ensembles, and impressive venues where you've performed.
- Dates are used when listing teaching positions and for listing educational degrees, and awards. Dates do not need to be included for performance credits. In using dates, items within any category should be presented in *reverse chronological order*: begin with the most recent and work back chronologically. A range of dates can be abbreviated to 2006-07 to simplify and cut down on clutter (as opposed to 2006-2007).
- Include 'References available upon request' at the end of your résumé. Your list of reference names should not be listed on the résumé – instead, use a separate page, printed with your letterhead and title "References" at the top: list three or four contacts with name, title, institution, address, and phone. Reference sheets should not be mailed with your résumé unless specifically requested. When an employer asks for references after the initial screening, it means you are being seriously considered and then you need to contact your references and let them know to expect a call or email from the employer.

### III. Format

- The order of your résumé categories should reflect the interests of the reader, your prospective employer. List your teaching experience first; selected performance experience second and education and awards at the bottom. If you list your education first, the reader's first impression (assumption) will be that you are young and have very little relevant experience.
- Be consistent in how you list information in each category. You have a choice with any job listing: either you start with your position and then list the organization/institution: or, you can list the organization first, and then your title. People choose the order for this based on what will look more impressive to the prospective employer. In some cases, the title may

be advantageous to see first, in other cases, the institution may make the better initial impression. Whichever order you choose, you need to use it consistently for the entire résumé.

- Each job listing should include the title, institution, city, state, and dates. If the institution's name doesn't clearly identify what its business is (or if there's possible confusion), then insert an explanatory phrase after the name, setting it off with commas (e.g. community music school, or performing arts series, or non-profit summer arts festival).
- Categories should be in bold (not all caps) and should be left-hand justified. Indent .5" (using Tab on your computer) to list information in each category. This helps the reader to quickly sort through and find whatever they're most interested in reading.
- Format the résumé so that it looks professional, is reader-friendly, and is graphically attractive – don't be afraid of 'white space.' It's not about trying to fill up the page—it's about making sure that what you write is relevant. And if you have extensive experience, the important question may be: what do you need to leave out so that your résumé isn't crowded with material irrelevant to the employer.
- For the text content of your résumé use a traditional "seraph" typeface that's easy to read; such as these fonts: Palatino, Times New Roman, or Garamond. Avoid extraneous punctuation, i.e., underlines, italics, parentheses, and periods at the ends of bulleted phrases. Use the same point size for your headings and text, and save the fancy stuff for your letterhead
- Include 'References available upon request' at the end of your résumé. Your list of reference names should not be listed on the résumé – instead, use a separate page, printed with your letterhead and title "References" at the top: list three or four contacts with name, title, institution, address, and phone. Reference sheets should not be mailed with your résumé unless specifically requested. When an employer asks for references after the initial screening, it means you are being seriously considered and then you need to contact your references and let them know to expect a call or email from the employer.
- Your résumé is always a work in progress. As you gain more experience, you'll add new listings, and delete the less impressive.

#### **IV. Don't forget...**

- Always have someone else proofread the finished résumé for typos before you have it printed. You may miss the most obvious mistake and then have to reprint it. Most computers also have a "spell-check" – use it! Finally, make sure to double-check the spelling of all names (teachers, conductors, etc.).
- Make sure you use a top quality printer (laser quality) to print your résumé, and then have it photocopied onto stationery-quality paper. You should also purchase matching envelopes, which are usually available at the same shop where you have your résumé printed.

#### **Types of teaching positions**

1. Community Music Schools are institutions that offer after school, Saturday, and evening instruction to children and adults. These schools are for general study; they don't usually offer degree or certificate programs. An example of this kind of school is the All Newton Music School in Massachusetts. Community music schools hire music teachers for ensemble coaching / conducting, for classroom theory/history teaching, and to teach private and group lessons. Certification is not required for these positions. These positions are most often part-time, with hourly rates and no benefits. Musicians often use these types of positions to supplement their income from other private studio teaching, freelancing, etc. (See handout titled "Teaching Opportunities: Community Music Schools and Private Secondary Schools in New England" for contact listings of these schools.)
2. Private Secondary Schools are college preparatory schools, often called "Prep Schools," for grades 9-12 (some start with grade 7). These are private institutions, students pay tuition as opposed to public schools that are paid for by tax money. Prep schools can offer both "day" and "boarding" options to students: boarding students live on campus, and day students commute from home. Many Prep schools hire musicians to teach music appreciation/general music, coach/conduct ensembles, and offer private lessons. Certification is not required of teachers in private secondary schools. Music teachers are generally hired on a part-time basis unless the school has a significant music program. Some Prep school teachers live on campus as resident counselors and in exchange they get room and board free along with a salary stipend. In Massachusetts and Connecticut there are a large number of prestigious prep schools (see handout titled "Teaching Opportunities: Community Music Schools and Private Secondary Schools in New England" for contact listings of these schools.)
3. Adult Education Centers/Schools offer non-degree, short-term seminars, workshops and courses for adults. These institutions hire musicians to teach classroom music appreciation/theory/history classes, and occasionally to teach group or private instrumental lessons. In general, Adult Education programs do not pay very high hourly rates. Instructors may

offer their services as a way to get more experience, have more to put on their résumés, get references, and to retain students as private studio students after the end of the course or seminar. (See handout titled “Teaching Opportunities: Adult Education Programs in the Boston Area” for contact listings of these schools.)

4. Private Teaching Studios sometimes operate out of a music store or as a cooperative with a group of teachers in a rented space. The advantages to teaching in these circumstances are that you do not have to attract all the students yourself to your own studio and that you do not bear the total costs of renting the space, arranging the schedule, setting the fees, advertising, etc. On the other hand, the store or cooperative studio will take a portion of the student’ payment for lessons to pay for overhead and other costs. Teaching through a cooperative studio or through a music store may be a good way to build your reputation and your own student base. You may need to submit a résumé to the store owner or to the teachers operating the cooperative studio. (See handouts titled “Teaching Opportunities: Private Studios & Music Stores, Boston area” and “Establishing a Private Teaching Studio”.)
5. Public School Music Teachers, in order to be hired must be certified to teach in the state they are applying. Musicians with graduate performance degrees interested in teaching in the public schools should contact music schools in their areas with music ed. Degree programs. It is possible to obtain certification without going back to school full-time for several years. “Non-traditional” certification varies from state to state and from school to school. A school will decide what additional courses and training an individual needs to be certified on a case by case basis. Teachers must be aware of the certification standards that are established by each state. Contact the Board of Education of the state in which you wish to work to find out about specific requirements. Public school teachers in many parts of the country are paid very well, have excellent benefits and union protection, and have the summers off. Public schools hire music teachers for general music, ensemble coaching/directing, band, orchestra, chorus, jazz ensembles, and group lessons at the elementary, middle and high school levels. (For additional information see handout titled “Music Teaching in Public Schools”)
6. College level teaching positions can range from full-time tenure track positions with full benefits and life-time job security to adjunct, part-time teaching for low pay and no benefits. Colleges hire music teachers to teach private lessons, coach/conduct ensembles, teach music appreciation, theory, history, pedagogy, etc. Full-time positions often involve a variety of teaching: classroom, ensemble and private lessons. For instance, a violin teaching position at a mid-size public state university might typically involve teaching violin and viola lessons to undergrads and grads, both music–majors and non-music majors, teaching string pedagogy to music ed. Majors, coaching chamber music, and teaching one class per semester of music theory, history, or music appreciation. (See handout titled “Applying for Music Teaching Positions in Higher Ed” handout for more information.)

### **Should I send a CV (Curriculum Vitae) or a résumé?**

A CV or curriculum vitae is a longer version of a résumé that’s required or expected in applying for teaching jobs in higher education. CVs can run to 2 or more pages because they generally include more details than the one page teaching résumé. Included are details of courses taught, lists of performances, compositions, publications, presentations, and professional memberships. However, only truly relevant material should be included in a CV and it should be easy to read. For adjunct, part-time college level teaching or if you don’t yet have much teaching experience, a one-page résumé may be best. (See handout titled “Applying for Music Teaching Positions in Higher Ed” for more information.)

**Jane Smith, *Arts Administrator***

---

Address, Phone Number, E-Mail Address

**Teaching Experience**

*Position, School, Location, Date*

OR

*School, Position, location, Date*

- Age range of your students and level
- Any particular repertoire you teach, range of styles
- Lessons incorporate sight reading, ear training, analysis, improvisation, etc.
- Any special focus on: healthy tone production, posture, etc.

**Selected Performance Experience**

Choose the most relevant and impressive items from your performance resume

**Education**

*School, city, state (or country)*

*Degree, Graduation date*

Note: with NEC, put: Expected Completion May 20XX (when you're going to finish)

Example:

New England Conservatory, Boston, MA

Bachelor of Music in Vocal Performance, anticipated 2010

**Awards**

*Place (1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>), Name of award, (any explanation if necessary) Location, Date*

Example:

Pressler Music Award, Anywhere, State, 2007-08

**Notes:**

For body text: Font Palatino or Times New Roman

Size: 11, 10 if you have too much info

If it goes over 1 page, remove Awards

## Résumé Worksheet

The first step in creating your résumé 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.

### Professional Profile or Skills Summary

This is optional. Some people find it helpful to create a 3-second “commercial” statement of their relevant skills and experience and place this at the top of their résumé. It describes “package” you have to offer the employer and whets their appetite to read in detail the resume. Regardless of whether you end up using it on your résumé, Creating a profile helps you focus specifically on what you have to offer an employer; it helps you present yourself professionally. It is particularly helpful for those with little teaching experience or with teaching experience that isn't a direct match with the job they're applying for.

An effective professional profile should include your top qualities relevant to the position. These may be types of schools you've taught at, range of topics/instruments you've taught, age range of students, what you incorporate in lessons, what you emphasize in your teaching approach, etc. It's important to include any quantifiable measurement of your success as a teacher, such as your students winning competitions, getting good ratings in all-state competitions, being accepted at festivals, music schools, etc. See the first two résumé examples in the following pages for examples of profiles.

### Teaching Experience

Guitar Faculty, New England Conservatory Extension Division, Boston, MA, 2005-07

- Taught applied guitar and bass, ages 8-66
- Coached sectionals and chamber ensembles weekly
- Successfully prepared students to enter Eastman and Oberlin

Private Piano Studio, Boston, MA, 2004-present

- Teach students ages 4-57, beginners to advanced
- Lessons incorporate sight-reading, ear-training, improvisation, online supplemental learning
- Monthly in-studio performance classes
- Emphasis on creativity, solid musicianship skills, joy of making music

---

---

---

---

---

---

---

---

### Related Experience

Accompanist, Boston Conservatory Voice Department, Boston, MA, 2007

Tutor, English as a Second Language, ages 17-59, Boston, MA, 2006-08

Counselor, Belvoir Terrace summer camp, grades 9-12, Lenox, MA, 2005

---

---

---

---

---

---

## Selected Performance Experience

### *Orchestral Experience*

[Note: include positions—principal or substitute, city, state, country, dates generally only use for performance credits for ongoing positions—church jobs, or orchestral work]  
New England Conservatory Symphonies, Boston, MA, 2006-present  
National Repertory Orchestra, Breckenridge, CO, 2007  
Aspen Music School, Aspen, CO, 2006  
Bloomington Symphony, substitute, IN, 2005

---

---

---

### *Chamber Music Performances*

[list the venue—performance site, city, state, country]

Tuesday New Music Series, Jordan Hall, Boston, MA  
Community Concert Series, United Methodist Church, Springfield, OH

---

---

---

**For vocalists:** typical performance experience categories include:

Full Roles, Partial Roles, Roles Studied,  
Musical Theater, Solo Performances, Choral Experience,  
Recordings, New Music, or Early Music

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 <sup>nd</sup> Woman	<i>Dido and Aeneas</i>	Oberlin Baroque Performance Institute	2007
Susanna	<i>Le Nozze di Figaro</i>	Phillips Academy, Andover, MA	2006
1 <sup>st</sup> Lady	<i>The Magic Flute (scenes)</i>	Boston University Tanglewood Institute	2005
Belinda	<i>Dido and Aeneas</i>	The Treble Chorus of New England, Andover, MA	2004

---

---

---

Outside of roles, there's no need to 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, 2003-present

---

---

---

**Jazz players** have a number of good ways to list their experience in subcategories. Choose the ones that will best highlight your experience. Since the names of the ensembles you perform with may not be well known, it may be more impressive and important to list where you've performed.

<i>Boston area venues:</i>	<i>or</i>	<i>NYC area venues</i>	<i>or another Geographic location</i>
Park Plaza		Knitting Factory	_____
Harvard Club		CBGB's	_____
Fogg Museum		Tonic	_____

<i>Other possible categories:</i>				
<i>Festivals</i>	<i>or</i>	<i>Radio/TV</i>	<i>or</i>	<i>Recordings</i>
Montreal Jazz Festival		WGBH Radio, Boston		"Blue Mama" with drummer Stan Freiberg, self-produced, 2007
_____		_____		_____
_____		_____		_____
_____		_____		_____

<i>Jazz Ensembles, New England Conservatory</i>	<i>Has performed with</i>
George Garzone Ensemble	[use well-known names here, not fellow students]
_____	_____
_____	_____
_____	_____

**For Composers**, depending on what they want to highlight, composers list their works (titles and instrumentations) and performances of their works (where and sometimes with whom – if noteworthy) using a range of categories:

- Original Compositions (titles with instrumentation, dates optional)
- Selected Compositions (highlights of what you want to put front and center for the reader)
- Premiers (titles, instrumentation, name of hall/venue where performed, city, state, country)
- Selected Performances of Original Works
- Commissioned Works
- Current Projects
- Arrangements/Transcriptions

**Arts Administration Experience** [only include this if it's relevant to the specific teaching job]

Assistant to the Department Chair, New England Conservatory Jazz Department, Boston, MA, 2005-present

- Produced student ensemble concerts and special performances
- Wrote program notes for departmental concerts
- Maintained departmental records and computer database

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Awards / Honors** (include city, state, country, and any explanation necessary, plus dates)

Winner, Canadian Music Competition, Toronto, Ontario, 2007  
 Scholarship, New England Conservatory of Music, Boston, MA, 2005-06

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Professional Memberships**

National Association of Teachers of Singing, 2006-present  
Chamber Music America, 2005-present

---

---

---

[For a listing of these see handout titled “Service and Membership Organizations of Interest to Music Teachers]

**Related Skills**

Fluent in Spanish; Reading ability: French; Conversational Italian

---

---

---

**Computer Skills** [Only include if this is relevant to the position]

Microsoft Office, Excel, Filemaker, PowerCampus, MIDI

---

---

**Education**

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

Boston University School for the Arts, Boston, MA  
Bachelor of Music performance program, 2005-07 [Transfer student—did not complete the degree]

[For a degree you received or are expecting to receive, list the year it was awarded or the year it’s expected. If you transferred from a previous school where you did not receive the degree, list the program you were enrolled in and the years you were enrolled/]

---

---

Principal Teachers	Coaches	Conductors	Masterclasses
<hr/>	<hr/>	<hr/>	<hr/>
<hr/>	<hr/>	<hr/>	<hr/>
<hr/>	<hr/>	<hr/>	<hr/>

**Creating Your Letterhead**

“Letterhead” refers to your name, profession, address, & phone info arranged in an attractive graphic design at the top of all your press 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 “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 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 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 some examples of letterheads.

**Christine Taylor, jazz vocalist & teacher**

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, jazz vocalist / teacher

---

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, jazz vocalist/ educator*

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, jazz vocalist & educator*

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)

## Letters of Recommendation

Choosing references can be difficult and most employers require three to four letters. Identify a few teachers, administrators, conductors, or employers who know you through classes, lessons, ensembles, or jobs.

Ultimately, the ideal letter writer is someone who can describe you positively and in some detail. The rank or title of the writer is not nearly as important as what she or he says. A good reference person should be able to meet several of the following criteria:

1. Have a high opinion of you;
2. Know you well, preferably in more than one area of your life;
3. Be knowledgeable about the schools or employers to which you are applying;
4. Be able to make a favorable comparison of you with your peers;
5. Be known as someone whose judgment and professional accomplishments are respected;
6. Be able to write expressively and articulately.

No person is likely to satisfy all these criteria, but choose those who come closest to the ideal.

### *Confidential or Not?*

Some teachers/referees prefer to write confidential letters of recommendation – so that they may write freely about your strengths and weaknesses and provide a complete picture of you as a job candidate and as a person. The NEC Career Services Center has forms for letters of recommendation with a check-off box where you can indicate whether or not you waive your right of access to the letter. Discuss with any prospective referee their preference before giving them the form. If the teacher does not prefer confidential letters, then you should retain your right – this way you'll know exactly what has been written about you and can make the best choices as to which letters to send for any particular job ,competition, or grant application.

### *How to Ask*

Ask those who know your work best and who are likely to write the most positive recommendations about you. The way you ask is important—try “Would you feel comfortable writing me a letter of recommendation?” This gives the reference the option to suggest you ask someone else in case she or he does not think they would write the optimum letter.

There are a few tricks to asking. Don't wait until two days before the deadline—give the references plenty of time and give them any specific forms they may need to use. Call and remind them a week before the deadline—everybody is very busy and they'll probably appreciate the reminder as long as you don't get pushy!

Provide a stamped, addressed envelope (typewritten or computer-generated – not handwritten) for the convenience of your references. Make sure they know specifically what you are applying for and why.

In the case of letters from teachers you are not currently studying with, it is helpful to provide them with a note reminding them which courses you took with them and when, any special projects you took on, etc. This will help the referee write a more detailed letter describing the work you did. For your studio teachers, they may not remember when you started with them or the range of repertoire you've studied, so a reminder note may be helpful for them too.

The NEC Dossier Service is ideal for general letters of recommendation. If a school, program, or employer requests specific confidential letters of recommendation, then you should ask for these letters even if the teachers you ask have already written general letters for your dossier file.

### *Sticky Situations*

Your letters of recommendation should look professional – this means that in addition to being well-written, they should be typed and free of spelling errors. If you think that your referee may not have access to a computer or typewriter, you should offer to type the letter yourself and then have the reference sign it.

Although it is not the ideal situation, some teachers or employers may ask you to write the letter yourself. In order to do that, ask friends and colleagues if you can read their letters to get an idea of the general format and tone. As you write your letter, keep in mind the specifics of your relationship with the reference. When the letter is complete, be sure give him or her ample time to review and sign it for you.

### **Teaching Philosophy Statement**

This is sometimes asked for as part of the application process. At any rate, your philosophy should at least be addressed in your cover letter. Writing your statement will also help you prepare for the interview process, where questions concerning your philosophy will come up.

You can present this as a separate sheet with your letterhead at the top and the title “Teaching Philosophy Statement” centered underneath. Then in several well organized paragraphs, delineate your approach to teaching. Tips for writing your statement:

- Make it personal, avoid clichés.
- Explain why you’re passionate about teaching music.
- Reflect involved thinking about the teaching profession. Include prominent people (Howard Gardner, Piaget, etc.) who have influenced your thinking
- Emphasize any specific training you’ve had in music ed. methods, such as Orff, Kodaly, Suzuki, etc.
- Explain what you stress most in your teaching; what are your bottom line 3 most important values?
- Everyone can say flowery things about how “they’re committed to unleashing the creative potential of each student.” So don’t just “philosophize” – explain the strategies you use to get results.
- Describe how you incorporate the development of other skills and areas into your teaching: performance skills, theory, composition, improvisation, or music history skills.
- Adapt your statement to the specific job you’re applying for (discuss appropriate age levels, etc.)
- Explain if you’ve developed any of your own curriculum for courses, or written any texts.
- Describe any extra “value added” you offer, such as organizing regular master classes, informal house concerts, chamber music among students, etc. Do you compose or arrange works for your students? Do you have them using multiple genres of music? Explain why you do these things and how it benefits students.

## Action Verbs

Use these words for your résumé, cover letters, grant proposals in describing your skills, work experience, and accomplishments. These words can help clarify your specific work experiences as a teacher, arts administrator, performer, researcher, theorist, etc. The right choice of words can produce the most competitive, polished, professional image.

Accomplished	Detailed	Installed	Represented
Adapted	Determined	Instilled	Researched
Administered	Developed	Instituted	Reshaped
Advanced	Devised	Instructed	Resolved
Advised	Directed	Insured	Responsible for
Analyzed	Discovered	Integrated	Restored
Anchored	Discussed	Interpreted	Restructured
Anticipated	Distributed	Interviewed	Retained
Applied	Documented	Introduced	Reviewed
Arbitrated	Drew up	Invented	Revised
Arranged	Edited	Investigated	Scheduled
Articulated	Educated	Involved	Searched
Assembled	Effectuated	Judged	Secured
Assisted	Eliminated	Launched	Served as
Assured	Employed	Lectured	Set up
Attracted	Enabled	Led	Simplified
Authored	Engineered	Maintained	Sold
Authorized	Enlisted	Managed	Solved
Awarded	Ensured	Marketed	Sorted
Balanced	Established	Mastered	Spearheaded
Budgeted	Evaluated	Masterminded	Spoke
Built	Examined	Maximized	Sponsored
Calculated	Exceeded	Mediated	Streamlined
Catalogued	Excelled	Mentored	Strengthened
Chaired	Executed	Mobilized	Structured
Clarified	Exercised	Moderated	Studied
Coached	Exhibited	Monitored	Supervised
Collaborated	Expanded	Motivated	Supplied
Communicated	Expedited	Negotiated	Supported
Compared	Experienced	Obtained	Surpassed
Competed	Explained	Operated	Synthesized
Compiled	Explored	Organized	Systematized
Completed	Expressed	Originated	Targeted
Composed	Facilitated	Oversaw	Taught
Computed	Finished	Participated	Tested
Conceived	Focused	Performed	Theorized
Conceptualized	Formulated	Persuaded	Toured
Conducted	Fostered	Pinpointed	Trained
Consolidated	Founded	Planned	Translated
Constructed	Furthered	Prepared	Turned around
Consulted	Gained	Presented	Tutored
Contracted	Gathered	Presided	Undertook
Contributed	Generated	Produced	Updated
Controlled	Guided	Promoted	Was responsible for
Conveyed	Handled	Proposed	Worked
Convinced	Headed	Provided	Wrote
Coordinated	Highlighted	Qualified	
Copyrighted	Identified	Realized	
Corrected	Implemented	Received	
Corresponded	Improved	Recommended	
Counseled	Improvvised	Recorded	
Created	Included	Recruited	
Defined	Incorporated	Redesigned	
Delegated	Increased	Referred	
Delivered	Influenced	Rendered	
Demonstrated	Initiated	Reorganized	
Designed	Innovated	Reported	
	Inspired	Repositioned	

# Dianne Smith, *flutist*

1 Main St. New York, NY 10000 (212) 555-1212 dsmith@email.net

## Professional Profile

Has taught both private lessons and groups, beginners to advanced, ages 7-70; has taught at community music schools, private studios, as substitute public school teacher, and as a woodwind section coach, emphasizing good tone production, sight-reading, harmony, theory skills. Last year's school-age students ALL received the grade "outstanding" in the NYSSMA competition. Lessons for adults incorporate classical, folk, pop, and jazz genres. Flexible, creative approach individually tailored to each student's needs.

## Teaching Experience

Faculty, Long Island School of Music and Art, 2007-present

- Private lessons for grades 4-12

Private teaching studio, New York City, 2005-present

Faculty, Lucy Moses School for Music and Dance, New York City, 1996-97

- Private lessons and flute class, program sponsored by NY Philharmonic

Substitute Teacher, Natick Public Schools, Natick, MA, 2005

Faculty, American School of Music, Boston, MA, 2004-05

Private teaching studio, Boston, MA, 2002-04

New England Conservatory Extension Division Woodwind Coach, Boston, 2002

- Sectional coachings for concert band

## Selected Performance Experience

Solo recital, Metropolitan Museum of Art, NYC

Chamber music recital, Holy Name Recital Series, NYC

Solo recital, Trinity Church Recital Series, NYC

Soloist, Syracuse Symphony, NY

Solo recital, St. James Church, Syracuse, NY

Member, Lexington Sinfonietta, Lexington, MA

## Education

Mannes College of Music, New York, NY

Master of Music in Flute Performance, 2007

New England Conservatory of Music, Boston, MA

Bachelor of Music in Flute Performance, 2003

### Principal Teachers

Leone Buyse

Judith Mendenhall

John Oberbrunner

### Masterclasses

Michel Debost

Ransom Wilson

Marina Piccinini

Jeanne Baztresser

### Chamber Music

Paula Robison

Julius Levine

John Heiss

Ricardo Morales

## Honors and Awards

Finalist, James Pappoutsakis Memorial Fund Competition, 2001-02

Winner, Central New York Music Educators Association Competition, 1999

Winner, Syracuse Symphony Concerto Competition, 1997

# Sarabeth Markby, Harpist/Teacher

1 Main Street • Brookline, MA 02445 • 617-555-1212 • samanning@email.com

## Professional Profile

Experienced teacher has taught beginning & advanced students, private lessons and group lessons, ages 6-30; organized & conducted harp ensemble, prepared students for solo recitals. Lessons incorporate classical, folk and pop genres with emphasis on technique, theory skills, ear training and musicality. Flexible innovative approach to challenge and maintain interest of students.

## Teaching Experience in Music

Private Teaching Studio, Brookline, MA, 2000-present

- Teach individual harp lessons to students ranging from 6 to 30 years
- Emphasis on Salzedo technique, theory, ear training and musicality
- Prepare students for solo performances and conservatory auditions

Harp Instructor, Blue Lake Fine Arts Camp, Twin Lakes, MI, 1998

- Taught individual and group harp lessons to students ages 6-14
- Taught music history and Eurhythmic workshops for groups
- Selected solo harp and ensemble repertoire for students of beginning to advanced ability
- Conducted daily harp ensemble rehearsals and biweekly public performances

Student Harp Instructor, Oberlin Conservatory, OH, 1996-98

- Participant in supervised Teaching Program organized by Alice Chalifoux
- Taught weekly private harp lessons to conservatory students (non-harp majors)

## Teaching Experience in Writing

Independent Tutor, Osterville, MA, 1998-00

Organized private summer writing classes for middle school students

Writing Tutor, Oberlin College, OH, 1996-99

- Offered general writing assistance, in library tutoring office, to all college students
- Discussed and challenged clarity and argument of compositions

Teaching Assistant, Oberlin College, OH, 1996-97

- Facilitated writing workshops for English as Second Language Students
- Conducted private writing tutoring sessions for ESL Students

## Selected Performance Experience

Round Top International Festival Orchestra, Round Top, TX

Newton Symphony Orchestra, Newton MA

Pierre Monteux Festival Orchestra, Hancock ME

Lecture Recitals and Chamber Music Outreach Performances, Cleveland, OH

## Arts Administration and Related Experience

Community Service Performances Coordinator, Cleveland Institute of Music, OH, 1999-00

Double-Degree Peer Mentoring Program Organizer, Oberlin College, OH, 1996

## Education

Cleveland Institute of Music, Cleveland, OH: Master of Music in Harp Performance, 2000

Oberlin Conservatory, Oberlin, OH

Bachelor of Music in Harp Performance, 1998

Bachelor of Arts in English Literature with honors, 1998

**Principal Teachers:** Alice Chalifoux, Yolanda Kondonassis, Ann Hobson-Pilot

# Karen King, Soprano/Teacher of Voice

1 Main Street, Anywhere, MA 02115 • (617) 555-1212 • kking@email.com

---

## Teaching Experience

Adjunct Faculty, University of Massachusetts at Dartmouth, MA, 2001-present

- Teach applied voice to undergraduate majors and non-majors
- Prepare students for junior & senior recitals for completion of degree program
- Explore wide range of vocal repertoire and basic diction
- Coach vocal and instrumental chamber ensembles
- Recruit student instrumentalist to participate in ensemble program
- Teach foreign language diction and phonetics in French, German, and Italian

Private Studio, North Attleboro, MA 1996-present

- Teach voice to students ranging from 13-65 years of age
- Prepare students for competition, pageants, and community musical theater events
- Emphasis on stage presence, breathing techniques, and various vocal styles

Teacher, Stoneham High School, Stoneham, MA 1996-2001

- Taught voice to students grades 9-12
- Prepared soloist for choral concerts and annual musical theater presentations
- Prepared students for college auditions and annual solo competitions
- Organized student recitals and concerts

## Selected Performance Experience

### *Solo Recitals*

Gardner Museum, Boston, MA  
University of Vermont  
University of Rhode Island

### *Choral & Orchestral*

Cantata Singers  
Chorus North Shore, Symphony By The Sea  
New Bedford Symphony Orchestra  
Marblehead Festival Chorus & Orchestra

### *Chamber Music*

Amsterdam Community Concerts  
Boston String Quartet  
Gabriel Chamber Ensemble

### *Opera*

Rosalinda, Die Fledermaus, Newton Opera  
Violetta, La Traviata, Chaminade Opera  
Peep-Bo, The Mikado, Boston Academy of Music

## Honors/Awards

1st Place, National Association of Teachers of Singing, Pro-Track Division, 2005

Semi-finalist, Joy of Singing Auditions, Lincoln Center, NY, 2004

Semi-finalist, New York Oratorio Society, 2004

Finalist & Bernard Taylor Award Recipient, 29th National Association of Teachers of Singing, 1999

## Education

New England Conservatory of Music, Boston, MA

Master of Music in Applied Voice, 1996

State University of New York, Crane School of Music, Potsdam, NY

Bachelor of Music in Education, 1991

### **Principal Teachers**

Helen Hodam  
Ellalou Dimmock  
Joy McIntyre  
Lynn Meyers

### **Coaches**

Allen Rogers  
Leann Hillmer  
William Merrill  
Kayo Iwama

### **Masterclasses**

Mignon Dunn  
Warren Jones  
Roberta Peters  
Paul Sperry  
Edward Zambara

## Memberships

President, Cantata Singers, Boston, MA

Member, National Association of Teachers of Singing

# Mark Broschinsky. trombonist/teacher

199 Strathmore Rd. #2 □ Brighton, MA 02135 □ (617) 817-8216 □ msbroschinsky@yahoo.com

## Profile

Experience teaching private lessons, beginners to intermediate, ages 10-37; lessons emphasize ear training, applied music theory, & development of independent & critical thinking skills. Has coached mixed chamber ensembles (strings & brass), conducted choir, & arranged works for choir & instrumental chamber groups. Performance experience includes diverse musical styles from classical to funk & soul.

## Teaching Experience

Private Trombone Studio, Salt Lake City, UT, & Boston, MA, 2000-present

- Beginners to intermediate, ages 10 to 37
- Lessons incorporate applied theory, ear training, and improvisation
- Emphasis on students' development of critical thinking skills by analyzing their own playing
- Variety of styles of music including big band, concert band, solos, & etudes

Choir Director, Church of Jesus Christ of Latter Day Saints, Cambridge, MA, 2002-present

- Conduct amateur, volunteer choir, SATB, 15 voices
- Prepare for monthly performances; select & arrange music
- Emphasis on balance, blend, & diction

New England Conservatory Summer Festival Youth Orchestra, Coach, Boston, MA, 2003

- Coach brass section and chamber group daily (repertoire including Mozart's *Musical Joke*)
- Emphasis on group interaction, communication, & intonation

New England Conservatory of Music, Teaching Assistant, Music History Department, Boston, MA, 02-03

- Presented selected lectures on music of Stravinsky and neo-classicism to undergraduate classes
- Tutored students in Romantic & 20th century music in preparation for exams
- Students who attended review sessions increased test scores by 10-25%

University of Utah Marching Band, Field Assistant, Salt Lake City, UT, 1998-2000

- Coached trombone & low brass sectionals twice weekly

## Selected Performance Experience

### *Orchestral*

Utah Symphony Orchestra  
Rhode Island Philharmonic  
New Bedford Symphony Orchestra

### *Chamber Music Performances*

Casals Festival, Puerto Rico  
Boston Public Library  
Boston University  
Longy School of Music

### *Concerto Performances*

Philharmonia, University of Utah  
Wind Symphony, University of Utah

### *Non-classical Performances, Salt Lake City area*

The Zephyr Club (Ska, Salsa)  
Utah Arts Festival (Ska)  
Green Street (Funk, Soul, Ska)  
Utah State University (Jazz)

## Education

Longy School of Music, Cambridge, MA, Performance Diploma, Trombone, anticipated 2005

New England Conservatory of Music, Boston, MA, Master of Music, Trombone Performance, 2003

University of Utah, Salt Lake City, UT, Bachelor of Music, Trombone Performance, 2001

### **Principal Teachers**

Norman Bolter  
Russell McKinney  
Larry Zalkind

### **Conductors**

Gunther Schuller  
Stanislaw Skrowaczewski  
Keith Lockhart

### **Chamber Music Coaches**

Charles Schlueter  
Donald Palma  
Anthony Plog

# David Doe, Jazz Bassist/Teacher

1 Main St. #1, Anywhere, MA 02115 (617) 555-1212; e-mail: david@notmyaddress.com

## Teaching Experience

Longy School of Music, Faculty, Cambridge, MA, 2000-present

- Teach acoustic and electric bass, jazz theory, and improvisation
- Organize and direct preparatory, undergraduate, and graduate jazz ensembles
- Coordinate annual rhythm section workshops
- Present six concerts and ensemble performances per year
- Featured in Lila Wallace Foundation educational outreach programs (20 concert series)

Private Studio, Boston, MA 2000-present

- Teach electric and acoustic bass to students ages 12-50
- Work with student pianists, guitarists, and bassists on jazz improvisation techniques
- Coach individual performances and ensembles

Walnut Hill School for the Performing Arts, Adjunct Faculty, Natick, MA, 2000-present

- Direct jazz ensembles
- Teach jazz improvisation classes

Educational and Outreach Programs: Semanya McCord and Friends, 1999-01

- Performed in Young Audiences of Massachusetts "Journey into Jazz" educational concerts
- Performances sponsored by Cultural Educational Collaborative of Massachusetts

## Selected Performance Experience

*Performed with*

Karl Berger

Leonard Hochman

Bob Gullotti

Roger Kellaway

Bob Moses

Rebecca Parris

Phil Woods

*Boston Venues*

Regatta Bar

Scullers

Sandy's Jazz Revival

Berklee Performance Center

*Jazz Ensembles*

Billy Skinner Double Jazz Quartet

Leon Merian Big Band

Artie Shaw Band

Glen Miller Orchestra

*Television Appearances*

Extreme Close Up with Gail Harris, WABU, Boston, MA

- Duet with Leonard Hochman

Community Cable Shows, Brookline Community Cable Vision, Boston, MA

- Dave Zox Quintet
- Henrietta Robinson Quartet

## Recordings

Groove Merchant, *Hashu Chan Bu Bu Bu*, Boston, MA, 2000

Trombone Madness, *Tenacity*, Boston, MA, 1999

## Education

New England Conservatory of Music, Boston, MA

Master of Music, Jazz Studies, 1997

Berklee College of Music, Boston, MA

Jazz Performance Studies, 1994-95

Union College, Schenectady, NY

Bachelor of Arts, Music and Psychology, 1993

### Principal Teachers

Miroslav Vitous

Charles Banacos

William Curtis

### Coaches/Master Classes

Gary Karr

George Russell

# Ann Alias, *Music Educator*

2 Main Rd., Brookline, MA 02146 (617) 555-1212 aalias@email.com

## Professional Profile

Broad-based K-12 music teaching experience: voice, woodwinds, brass, percussion instruction; individual lessons, classroom, conducting, and musical theater experience. Certified to teach K-12 in both Massachusetts and Maine. Additional skills and expertise in arts administration and music therapy.

## Teaching Experience

Voice Instructor, Artist in Residence, Wachusett Regional High School, Holden, MA, 2006-present

- Private studio of 23 students ages 11-50
- Students competed successfully in All-State, All-Eastern, and NATS competitions

Band Instructor/ Private Teacher, grades 4-6, Carl J. Lamb Elementary School, Sanford, ME, 2004-05

- Taught woodwinds, brass, and percussion

Private Instrumental Instructor, Burns Elementary School, Saco, ME, 2001-02

- Taught woodwinds, brass, and percussion

Music Teacher, Long-Term Substitute, Neary Elementary School, Southboro, MA, 2000

- Taught general music classes, kindergarten through grade 6
- Conducted Select Choir (5th grade)
- Directed vocal portion of Spring Concert

Secondary Music Teacher Intern, Wachusett Regional High School, Holden, MA, 2000

- Classes in Fundamentals of Music, Electronic Music, and History of Jazz and Rock
- Rehearsed choral, instrumental, and chamber ensembles

Director, Maine Stage Theatre Company, Children's Theatre, Springvale, ME, 1998-99 (summer)

- Taught acting, movement, and dance to group of 25 students, ages 4-15
- Directed public performances: *Really Rosie*, *Where the Sidewalk Ends*, *Free to Be*, *Where the Wild Things Are*, and *The Red Shoes*

## Arts Administration Experience

Manager, Massachusetts Youth Wind Ensemble, Boston, MA, 2004-05

- Managed two wind ensembles; organized tour of Japan and tour of Ireland

## Music Therapy Experience

Music Therapy Intern, Deveraux Foundation, Rutland, MA, 2000

- Assisted music therapist with emotionally disturbed adolescent boys in a residential facility

## Education

New England Conservatory of Music, Boston, MA

Master of Music in Voice Performance, 2006

Anna Maria College, Paxton, MA

Bachelor of Music in Music Education/Music Therapy, *cum laude*, 2000

## Honors

New England Conservatory of Music Scholarship, 2004-06

Anna Maria College Presidential Scholar, 2000

State of Maine Governors Award & Blaine House Scholar, 1999-00

John F. Kennedy Leadership Award, Massachusetts Coalition for Higher Education, 1999

# John Doe, *Jazz Pianist/Teacher*

2 Prospect Street • Cambridge, MA 02139 • (617) 555-1212 • jdoe@email.com

## Teaching Experience

Assistant Coach/Piano Accompanist, Boston Center for Adult Education, Boston, MA, 2006-present

- Vocal coaching for weekly master class, popular/jazz styles

Private Piano Studio, Ridgewood, NJ, 2003-05

- Beginners to Advanced, ages 6-55 years
- Classical & jazz repertoire, traditional & Suzuki methods
- Composition, improvisation, music theory, harmony, ear training

## Performance Experience

*Solo Engagements, Boston area hotels*

Four Seasons

Ritz Carlton

Omni Parker House

Pranzare Restaurant, Howard Johnson's

57 Park Plaza Howard Johnson's

*Recitals*

Solo Recital, New England Conservatory, Boston, MA, 2005

Ensemble concerts, Keller Room Jazz Series, New England Conservatory, 2003-05

Solo Recital, Hartt School of Music, West Hartford, CT, 2001

*Ensembles*

Chamber Jazz Vocal/Instrumental Ensembles, New England Conservatory, 2003-05

Chamber Jazz Ensembles, Hartt School of Music, West Hartford, CT, 1996-00

Hartt Jazz Big Band, Hartt School of Music, West Hartford, CT, 1994-96

## Related Experience

Music Referral Service, New England Conservatory, workstudy position, Boston, MA, 2004-05

Classical/Jazz Salesperson, Sam Goody, Flagship outlet, Paramus, NJ, 2001-03

## Education

New England Conservatory of Music, Boston, MA

Master of Music in Jazz Piano Performance, 2005

Hartt School of Music, West Hartford, CT

Bachelor of Music *cum laude* in Jazz Piano Performance, 2001

New England Music Camp, Oakland, ME, 1993-95

Studies in Classical Piano & Composition

### Principal Teachers

Paul Bley

Jaki Byard

Ran Blake

Dominique Eade

### Coaches

Jackie McLean

Jimmy Giuffre

Alexander Lepak

Rick Rozie

### Masterclasses

Toshiko Akiyoshi

Fred Hersch

Walter Davis, Jr.

Joseph Gabriel Maneri

## Awards/Honors

Scholarship, New England Conservatory, Boston, MA, 2003-05

Scholarship, Hartt School of Music Scholarship Award for Outstanding Achievement in Classical & Jazz Piano Performance, West Hartford, CT, 2000

Prize winner, Classical Piano Competition, Music Educators Assn. of NJ, 1999

## *Formatting Your Résumé – Guidelines and Shortcuts*

### **Rules for Formatting**

**Fonts:** Only fonts with serifs should be used in the body of your résumé. Serifs are the little flourishes on the ends of letters. They lead the eye across a line of text, making it easier to read. We recommend using Palatino and Times. (NB: Times is very compact and should be used only in 12 pt. text.)

Examples of fonts without serifs: Avant-garde, Arial, Helvetica, Futura. These are fine to use as part of your letterhead, but not in the body of your résumé.

*Note:* Don't use New York. New York has serifs, but it incorporates a lot of space around every letter so that it leaves vertical "rivers" of white space trailing down the page – very distracting and very difficult to read. Don't use it.

**Margins:** The absolute minimum margins for a résumé are .75 inches for the left, right, and top margins, and .5 inches for the bottom. Anything less makes the page look crowded. If you need more space, edit your résumé. Also, don't use uneven margins (e.g. 1.25 inches on the left, .75 on the right) – it distracts the eye from the content of the résumé.

**All caps and underlines:** Don't use either. All caps are hard to read. They also have a "shouting" effect that is counterproductive – why have a potential employer's eye distracted by huge headings when you want them to read what's underneath? Bold your headings instead.

Underlines are similarly distracting – don't use them. They are a holdover from when underlining was the only way to emphasize typewritten text. Bolding is a more straightforward, legible way to add emphasis to headings

**Italics:** Italics de-emphasize text. Don't use them for headings. It's OK to use them for subheadings, especially if there are a lot of subheadings within a specific category (such as performance experience). It's also OK to use them for things like *cum laude* and *with honors* when listing degrees earned, for *References Available Upon Request* at the bottom of the résumé, and for composition titles (for composers' résumés).

**Bold Text:** Bold should *only* be used for headings. Do not use it to highlight job titles, responsibilities, awards, etc. Bolded text draws the eye. If you use bold for anything but headings, it will be distracting.

**Point sizes:** All of the text of your résumé excluding your letterhead should be in the same point size. We recommend 10 or 12 point characters. Again, this is to improve legibility and to draw the eye to the *content* of the résumé, not the headings.

*To summarize:* Headings should be in the same point size as the text, not in all caps, and bold.

**Indents:** Information following a heading should be uniformly indented so that the reader can find relevant information quickly. You can do this by hitting the tab button at the beginning of every line of text underneath a heading. The default setting for a tab is approximately .5 inches, which is fine.

MS Word for Macintosh Formatting Shortcuts

**How to get the line shown in our letterhead examples:** This looks like an underline but is actually a border placed underneath the name in the letterhead. To get it:

1. Type your name
2. Press return to get to the next line
3. With the cursor remaining on the line underneath the name, highlight *Format* on the tool bar and then go to *Border* on the pop-up menu.
4. Look at the "map" of the page that will appear. Click on the top margin of the page. Then click on the line thickness you want (we recommend hairline or single).
5. Click "OK." You're done.

**Bullets:** Bullets are dots (like this: •) that are useful when listing two or more items (job responsibilities, etc.). To get them, go to "Insert," and then "Symbol". This gives you more freedom with your bullets. However, some people prefer to use their program's automatic bullets, which you can use by clicking on the "Bullets" icon on the tool bar. The program will automatically tab your text over, so use the "Hanging Indent" on the tool bar to re-adjust the space between your bullets and your text. Be sure to follow the bullet with one space.

**Tabs and paragraph marks:** You should have tabs and paragraph marks show on the screen when you're working on your résumé so that you space things correctly. You can do this by pressing command-J.