

Tips for Writing a Curriculum Vitae

A curriculum vitae or CV is an expanded, detailed version of your resume that provides an employer with in-depth information about your experience and training. If you are searching for a college-level teaching position, you will be expected to submit a current CV along with other supplemental materials, such as a cover letter, teaching philosophy, recommendations and possibly a sample syllabus. Search committees expect CVs for full-time college teaching positions to be longer than 1-2 pages—more veteran educators may have a CV that exceeds 10 pages. Even though long CVs are permissible, it's important to be judicious about what you include so that your CV is easy to scan and digest. This handout will provide an overview of the main components that should be included in a CV, best practices for formatting, and sample CVs for you to work from.

The Basics

- *Always keep the employer's needs in mind.* Study the job description carefully and then adapt your CV to address the position's specific responsibilities and qualifications. If private teaching is the focus of a faculty position, you will want to highlight all of your studio teaching experience first. If ensemble coaching and theory instruction are also part of the position, you should find a way to frame your experience so that you convey to a search committee that you are also capable of meeting these demands.
- *Formatting counts.* Your CV should be easy to navigate and have a clear format, with consistent headers, sub-headers and body information. An employer needs to be able to quickly scan your CV and locate the information that is most important to her/him. The visual organization of your CV also makes an immediate impression on your reader—if your CV is cluttered and hard to navigate, an employer may make an immediate and unfavorable judgment about you or your work style.
- *A CV should be comprehensive, not padded.* A CV, unlike a resume, should include information about all of your teaching, performance, work experience and training. As you progress in your career, you will have to make tough decisions about what to include and what is no longer current and relevant. While it is permissible to have a CV that exceeds 10 pages, a reader will only carefully review so much information—you want to keep the most relevant experience toward the beginning of the CV and make sure that you have formatted the CV in such a way that a reader can skim your sections and skip forward easily if needed.
- *As much as possible, do not double list.* While some of your experience may bridge multiple categories (performance, teaching, etc.) it's important to refrain from double listing your experience when possible. This adds unnecessary length and can confuse your reader.

The Content

- *Divide your information into categories* and use bold, underline or caps to set them off. Typical categories for CVs are:
 - Education
 - Teaching Experience

- Performance Experience
 - Commissions or Compositions
 - Arts Leadership Experience
 - Work Experience
 - Publications
 - Recordings
 - Awards and Honors
 - Organizational Affiliations
 - Notable Press
- *List teaching experience first.* The order of your categories should reflect the interests of your reader. In most cases, your teaching experience will be the most important qualification to a search committee. You can include many different categories of teaching experience, such as faculty positions, masterclasses, clinics, lectures, and workshops. It's advisable to create sub-categories for different types of teaching so that the section doesn't get too long and cluttered.
 - *Use bullets to highlight accomplishments* for each position you have held. Under each teaching position or work role, you should include bullets with concrete information about your responsibilities and accomplishments. The bulleted lines should start with an impressive, active verb. Do not write complete sentences—use phrases that clearly show the skills and abilities you demonstrated on the job.
 - *Be concrete and quantify when possible.* The bullets that you include should be specific and concise. General statements like “taught Harmony 1” or “taught private lessons” don't give an employer a dynamic sense of the abilities you have and the unique value you have added to your places of work. Try to be specific—for example if you taught a piano for non-majors course, you might write the following: “taught a piano for non-majors course with 25 students with wide ranging musical skills and experience. Focused on technique development, musical interpretation, sight-reading skills and general theory.”
 - *Performance experience is critically important.* Most search committees will want to see that you are accomplished both as an educator and artist. You should include a performance experience section that highlights notable performances, collaborators and/or venues. If you have created or led artistic projects, you can also include a section that demonstrates your artistic leadership and creativity. Again, creating sub-categories may be advisable, especially if you have experience that crosses many different genres and formats. You may also wish to title this section ‘Selected Performance Experience’ to indicate that you have only included the most recent and/or relevant performances.
 - *Don't be shy to include relevant work experience.* If you have developed administrative, fundraising or recruitment skills in non-academic positions, you can include a section titled ‘Relevant Work Experience.’ Depending on the size and structure of a department, these skills could be seen as an asset.
 - *Forthcoming publications and recordings can be listed.* If you have several upcoming publications or recordings, you can list them in the relevant sections with dates indicating that they will be released in the near future.
 - *Your education section can contain more than full degrees.* Your education can be listed as the first or last section in your CV. In addition to your degrees, you can list other training, including fellowships, special workshops or certificate programs. As with the other sections, this additional training can be set off by a sub-header. Many young music academics also chose to include a list of their primary teachers and coaches, though this may be a sub-section that you decide to take off as you progress in your career.

The Format

- *Design an attractive letterhead* with your name, address, email, and telephone number at the top of the CV. Use the same letterhead for both your resume and cover letter (see samples below).
- *Use dates* for all of your experience: teaching, performance, education, etc. Always list items in reverse chronological order.
- *Be consistent* in how you list information in each category/sub-category. Use the same format hierarchy (e.g. bolding section headers, italicizing institutions or roles, etc.)
- *Don't be afraid of white space.* Your CV should be reader-friendly and graphically attractive. Instead of trying to stuff as much information as possible on a page, think about how you can use spacing to create a visually pleasing and easy to navigate format.
- *Each page should be numbered and have your name listed.* Since CVs can be quite long, it's important to include page numbers and either your full or last name on the top or bottom of each page. That way, if the pages become separated, it will be easy to put them back in the right order.

Creating Your Letterhead

“Letterhead” refers to your name and contact information arranged in an attractive graphic design at the top of all your press materials – your cover letter, resume, bio, repertoire list, etc. In choosing your letterhead design, keep in mind that every font communicates a different image—elegant, established, distinctive, slick, etc. Choose a font that reflects your style. Here are some examples to work from

Christine Taylor

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

CHRISTINE TAYLOR

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

Christine Taylor

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

Samples

The two samples included in this section reflect professionals at different stages in their career. While a CV must be highly personalized, we hope that these samples will give you a sense of how to format and effectively write about your experience and training.

Osnat Netzer, DMA

12 Avenue Way, Apt. 4 | Brookline, MA 02446 | 999-999-9999 | name@gmail.com

TEACHING EXPERIENCE

University Level

New England Conservatory, adjunct faculty, Boston, MA 2007-present

- Teach undergraduate theory sequence, 1-2 courses per semester
- Cover such topics as form and analysis of 18th and 19th century Western art music, 16th century counterpoint, fundamentals of music theory
- Focus on compositional processes, musical styles, aural skills, part-writing, form and analysis
- Lead students through a process of exploration, reflection, skill building and compositional exercises for each topic learned
- Engage students by singing, playing and improvising
- Teach individual advanced theory lessons to graduate students

Mannes College of Music, teaching fellow, New York, NY 2004-05

- Taught individual counterpoint and ear-training lessons to undergraduate students

Jerusalem Academy of Music and Dance, assistant teacher, Jerusalem, Israel 2002-03

- Taught weekly ear-training classes to undergraduate students
- Substituted for other teachers, teaching theory and ear-training

Related Teaching Experience

The Walden School Young Musicians Program, faculty, Dublin, NH 2008-present

- Beginning, intermediate and advanced students ages 10-18
- Teach classes in composition, music history, aural skills, applied theory and improvisation
- Special Courses:
 - Stravinsky: overview of the composer's life, works and the creation of a new "Soldier's Tale"
 - Figured Bass and Fugues: history, application and composition
- Counsel and advise students in college applications

Koleinu Community Chorus, associate conductor, Boston, MA 2012-present

- Teach and conduct ninety enthusiastic amateurs
- Conduct the full chorus and sectionals on Jewish music repertoire
- Lead rhythm and musicianship workshops
- Write arrangements of Jewish folk songs

Belvoir Terrace, Fine and Performing Arts Camp, faculty, Lenox, MA 2006

- Beginning to intermediate students ages 10-18
- Taught intermediate composition, a model-based approach: analysis of Bartok violin duets and emulation of their style and form
- Oversaw performance and recording of student compositions
- Taught private lessons in piano

Private Composition and Piano Studio, Brookline, MA 2005-present

- Beginning to intermediate students ages 7-13
- Progressive composition curriculum; focus on varied compositional language, form and orchestration
- Improvisation based on elements in music theory
- Basic music reading, hand coordination, piano technique, repertoire

ORIGINAL COMPOSITIONS

Selected Original Works

The Wondrous Woman Within, chamber opera in six scenes

Pang Spindle for flute, violin, cello and percussion

Tanso for full orchestra, with amplified violin

ten songs of yesno for bass voice and 92-key piano

Common Ground for chamber orchestra

Paths of Stone and Water for SATB chorus

Text in Hebrew from mixed sources

Improvisations for solo marimba

In the Research of Time for viola, vibraphone and bass clarinet

Weeding the Mountain for trombone and three percussion players

Commissions

Ensemble Dal Niente, Chicago, IL

Cadillac Moon Ensemble, New York, NY

Firebird Ensemble, Boston, MA

Jerusalem Music Center, Jerusalem, Israel

Dr. Faustus, New York, NY

Musica Sacra, Cambridge, MA

Be'er Sheva Sinfonietta, Israel

Esprit Trio, Germany / USA

Zenas Kim, Netherlands / South Korea

Notable Performers of Original Works

New York City Opera

David Salsbery Fry, bass voice

Ivana Bilic, marimba

Firebird Ensemble

Boston Modern Orchestra Project

Ensemble Meitar, Israel

Cadillac Moon Ensemble

Selected Performance Venues of Original Works

NYU Skirball Center for the Performing Arts, New York, NY
Conservatoire à Rayonnement Régional, Paris, France
Evangelisch-Lutherisches Pfarramt, Meiningen, Germany
St. Bonifatiuskloster, Hünfeld, Germany
Verein Schloss Herrenbreitungen, Breitungen, Germany
Sounds in the Desert Music Festival, Negev, Israel
Rapaport Hall, Haifa, Israel
Jerusalem Music Center, Jerusalem, Israel
Tanglewood Music Festival, Lenox, MA
Jordan Hall, Boston, MA
Lawrence University Conservatory of Music, Appleton, WI

Recordings

Taksim for solo marimba, in *Intermediate Masterworks for Marimba* played
by Ivana Bilic for Bridge Records, Inc. (Bridge 9311B)

Selected Awards and Grants

Fellowship, Frank Huntington Beebe Fund
Edwin and Lola Jaffe Fellowship, Tanglewood Music Center
Residency with New York City Opera
Winner, Zeltsman Marimba Festival composition competition
Winner, Boston Modern Orchestra Project composition competition
Third place, Jihlava Choral Composition Contest, Czech Republic
Scholarships, America-Israel Cultural Foundation
New England Conservatory Donald Martino Award for Excellence in
Composition
Honorable mention, ASCAP Morton Gould Young Composer Awards

PIANO

Piano Performances

Elebash Concert Hall, New York, NY
American Repertory Theater, Cambridge, MA
Hochschule Hans Eisler, Berlin, Germany
Jüdisches Gemeindehaus, Berlin, Germany
Jordan Hall, Boston, MA
Hebrew University, Weiss Concert Hall, Jerusalem, Israel

Vocal Coach / Collaborative Pianist

Private Studio of saxophone teacher Ken Radnofsky, Boston, MA, 2013
Private Studio of voice teacher W. Stephen Smith, Aspen, CO, 2012
New England Conservatory, concert choir accompanist, Boston, MA 2005-2011
The Actors Studio, vocal coach, New York, NY 2004-05
Private Studio of voice teachers Arthur Levy and Antonia Lavane,
New York, NY 2003-05

EDUCATION

New England Conservatory of Music, Boston, MA, Doctor of Musical Arts in
Composition, 2011

Universität der Künste, Berlin, Germany, Research in music composition and
experimental theater, 2009-10

Mannes College of Music, New York, NY, Master of Music, Double Major in Composition
and Music Theory, Minor in Piano Performance, 2005

Jerusalem Academy of Music and Dance, Jerusalem, Israel, Bachelor of Music,
Double Major in Composition and Piano Performance, 2003

Composition Teachers

Lee Hyla
Robert Cuckson
John Heiss
Menachem Zur
Zvi Avni

Piano Teachers

Assaf Zohar
Inessa Zaretsky
Esther Narkiss

Mentors

Michael Gandolfi
Anthony Coleman
Daniel Ott
Iris ter Schiphorst

Master Classes

Oliver Knussen
Thomas John Harbison
Bernard Rands
Colin Matthews
Claude Frank

PROFESSIONAL AFFILIATIONS

New Music USA

American Composers Forum

The American Society of Composers, Authors and Publishers (ASCAP)

PUBLICATIONS

Edition Peters, *Taksim* from *Improvisations* for solo marimba, 2009 (EP68260A)

ADDITIONAL SKILLS

Languages

English, fluent
Hebrew, fluent
German, fluent
French, proficient

Technology

Pro Tools recording and editing software
Cubase recording and editing software
Reason sequencing and mastering software
Finale music notation software

PRESS

On *The Wondrous Woman Within*:

“...Riotously funny... The creator of this memorable creature was Osnat Netzer, a Boston-based Israeli composer, who drew on the satirical plays of Hanoach Levin for ‘The Wondrous Woman Within,’ about an unwilling femme fatale and her suitors. Kathryn Guthrie, a soprano, and Jesse Blumberg, a baritone, fearlessly tore into the operatic equivalent of Meg Ryan’s orgasm scene in ‘When Harry Met Sally,’ aided by a witty score that drew on an accordion, a kitchen wok and lewd brass solos.”

- Corinna da Fonseca-Wollheim, *The New York Times*

“...just because a collaboration has been mentored and workshopped doesn’t mean it is great. This fall, I heard a lot of new pieces in various stages of development, ranging from brief concert scenes to fully staged operas. A handful captured my imagination. I wouldn’t mind hearing more of Osnat Netzer’s wacky, bawdy ‘The Wondrous Woman Within’ (excerpted at New York City Opera’s VOX concert) or Tarik O’Regan’s moody, Brittenesque ‘Heart of Darkness’ ... Others should probably stay on the drawing board.”

- Heidi Waleson, *The Wall Street Journal*

On *Common Ground*:

“Netzer admirably kept her Mozart-sized ensemble in fluid, kaleidoscopic motion with adroit orchestration.”- **Matthew Guerrieri, *The Boston Globe***

“The winner of the BMOP/NEC composition contest was 28-year-old Israeli composer Osnat Netzer’s brief and ebullient *Common Ground*, which excels in what Elliott Carter often marks in his own music as ‘scorrevole’ (scurrying).”- **Lloyd Schwartz, *The Boston Phoenix***