



Tips for Writing Teaching Resumes

Every entrepreneurial musician should have an effective, well-written resume in her arsenal. Most musicians have several resumes: for performance, teaching, and arts administration. Each resume should be geared specifically for that type of work, and further tailored to the particular position for which you are applying. This handout is designed to guide those applying for teaching and teaching artist positions.

The Basics

- *Less is more.* The purpose of a resume is to get you an interview. Your resume doesn't need to list everything you've ever done—be discriminating and focus on your most pertinent experience, accomplishments, and skills. You should strive to keep your resume to 1-2 pages, but if you are further along in your career, you may need more space to accommodate your relevant work experience.
- *Always keep the employer's needs in mind.* Study the job description carefully. Then adapt your resume to speak to the position's specific responsibilities and qualifications.
- *Aim for simplicity.* Statistics show that employers spend less than 10 seconds scanning a resume. The format should allow the reader to take in your most important credentials at a glance. Formatting, though tedious, is very important in creating a clear hierarchy of information that will allow an employer to easily locate the information he/she is most interested in.

The Content

- *Divide your information into categories* and use bold, underline or caps to set them off. Typical categories for teaching resumes are:

Teaching Experience	Education	Community Outreach
Selected Performance Experience	Additional Training	Workshops & Masterclasses
Relevant Experience	Honors and Awards	
- *Teaching experience can incorporate a wide range of activities.* If you have led workshops, clinics or masterclasses, you can list this under your teaching experience section. To keep the information organized and easy to scan, you may want to create a sub-section or even a separate section to reflect this type of episodic teaching.
- *If you have experience in community outreach and performance,* you may want to create a separate section to highlight this work. In this category, you can include volunteer performances you have organized in community settings such as schools, community centers, parks, libraries, etc. It's important to demonstrate how this experience has helped you develop skills relevant to the teaching position you are applying for. Focusing on program design, partnership development, public speaking and community building are all great ways to show how this experience is an asset to your teaching.
- *You can also include non-musical teaching experience.* If you don't have a lot of music teaching experience but have worked as a tutor, camp counselor or taught other subjects, be sure to include this in the relevant experience section.
- *If your degree is not in music education,* you can list relevant coursework underneath your degree to show that you have received training in music pedagogy or related subjects.
- *Performance experience is also critically important.* Most employers 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.

- *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 show clearly 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 your the abilities you have and the unique value you have added to your places of work. Try to be specific—for example if you have a private studio, you might write the following: “Lead active private studio of 20+ students, ranging in age from 6-25 years old. Focused on technique development, musical interpretation, sight-reading skills and general theory.”

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* when listing teaching experience, education, and awards. Always list items in reverse chronological order.
- *Be consistent* in how you list information in each category. Each job listing should include the title, institution, city, state, and dates.
- *Don't be afraid of white space.* Your resume should be reader-friendly and graphically attractive. 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 less relevant material to the employer.

Action Verbs

It is best to use action verbs in your resume and cover letters to describe 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	Competed	Developed	Experienced
Adapted	Compiled	Devised	Explored
Administered	Completed	Directed	Expressed
Advanced	Composed	Discovered	Facilitated
Advised	Conceived	Distributed	Finished
Analyzed	Conceptualized	Documented	Focused
Applied	Conducted	Drew up	Formulated
Arranged	Consolidated	Edited	Fostered
Articulated	Constructed	Educated	Founded
Assembled	Consulted	Employed	Furthered
Assisted	Contracted	Enabled	Gained
Attracted	Contributed	Engineered	Gathered
Authored	Conveyed	Enlisted	Generated
Awarded	Convinced	Ensured	Guided
Balanced	Coordinated	Established	Handled
Budgeted	Copyrighted	Evaluated	Headed
Built	Corrected	Examined	Highlighted
Calculated	Counseled	Exceeded	Identified
Catalogued	Created	Excelled	Implemented
Chaired	Defined	Executed	Improved
Coached	Delivered	Exercised	Included
Collaborated	Demonstrated	Exhibited	Increased
Compared	Designed	Expanded	Influenced

Initiated	Served as
Innovated	Set up
Instilled	Sold
Instituted	Solved
Instructed	Spearheaded
Insured	Spoke
Integrated	Sponsored
Interpreted	Streamlined
Interviewed	Strengthened
Introduced	Structured
Invented	Studied
Involved	Supervised
Judged	Supplied
Launched	Supported
Lectured	Surpassed
Led	Synthesized
Maintained	Targeted
Managed	Taught
Mentored	Tested
Mobilized	Theorized
Moderated	Toured
Monitored	Trained
Motivated	Translated
Obtained	Turned around
Operated	Tutored
Organized	Undertook
Originated	Was responsible for
Oversaw	Worked
Participated	Wrote
Performed	
Persuaded	
Planned	
Prepared	
Presented	
Produced	
Promoted	
Proposed	
Provided	
Realized	
Received	
Recommended	
Recorded	
Recruited	
Redesigned	
Referred	
Rendered	
Reorganized	
Reported	
Repositioned	
Represented	
Researched	
Reshaped	
Resolved	
Responsible for	
Restored	
Restructured	
Retained	
Reviewed	
Revised	
Scheduled	
Searched	
Secured	

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 of letterheads:

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.chrstinetaylor.com

Christine Taylor

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

Christine Taylor

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

Cheat Sheet: Recommended Format for Teaching Resumes

First Last

Address City, State Zip | 999-999-9999 | emailaddress@gmail.com | www.yourwebsite.com

TEACHING EXPERIENCE

Organization, City, State, Date

Job Title

- Include a minimum of 2 bullets describing the fabric of your work and accomplishments in the teaching position

Private Studio, City, State, Date

Teacher

- Describe the size and make-up of your studio
- Describe any additional projects or enrichment activities that you have led for the students in your studio

WORKSHOPS AND MASTERCLASSES

Sponsoring Organization, City, State, date

- You can include a description, if needed, to clarify what the focus of the workshop or masterclass was and who was engaged by the program.

COMMUNITY OUTREACH AND ENGAGEMENT

- **Host Organization**, City, State, date: brief description of program.

SELECTED PERFORMANCE EXPERIENCE

- You can include a concise, bulleted list of your most recent, relevant, and/or impressive performances. Depending on your instrument and discipline, you may organize the listings according to the ensemble, venue, or performance context.

EDUCATION

Institution, City, State

Degree, year of graduation or anticipated graduation

Additional Training

- List any workshops, certificate programs, or other training that is relevant to the position

ADDITIONAL SKILLS

- Language proficiencies
- Technological skills, including educational and music software
- Have a relevant skill set that you've developed independently? List it here!

Sample 1: Teaching Artist Resume

DA HYE (CLARA) YANG

257 Cambridge St. Cambridge, MA 02141 | 404-518-9595 | da.clara.yang@gmail.com

TEACHING EXPERIENCE

Sistema Fellowship, New England Conservatory of Music, Boston, MA 2013- 2014
Sistema Fellow

- Taught group and private flute lessons with local Boston and New York City núcleos, or El Sistema inspired program sites.
- Assisted in facilitating a creative composition project with 120 K-12 OrchKids students that culminated in the premiere of 50 minutes of original music composition.
- Taught flute, conducted, and gave master classes in Venezuela during a month-long residency.
- Examined programming, teacher training, curriculum, administration, teaching, and organizational structure of various United States-based community arts organizations dedicated to social change.
- Trained in non-profit management (fundraising, board management, budget, finance) and the El Sistema social and music education movement.
- Developed an understanding of the larger community arts landscape through attending conferences, including Take a Stand in Los Angeles, National Guild for Community Arts Education in Chicago, Arts and Healthcare in Houston, and Face to Face in New York City.

Teach For America, Brooklyn, NY 2011- 2013
Corps Member, 7th grade science teacher at Summit Academy Charter School

- Completed two-year teaching fellowship at SACS, a Title I Charter School, which serves primarily children from low socioeconomic backgrounds, in Red Hook, Brooklyn.
- Led the curriculum development, organization, and teaching of a self-contained 7th grade science classroom.
- Engaged in professional development covering topics such as promoting literacy in the classroom, curriculum development, behavior management, and inquiry-based learning.
- Established creative programs aimed at enhancing behavioral growth of middle school children through positive incentives in the classroom, direct communication with parents, and school-wide recognition.

SELECTED PERFORMANCE EXPERIENCE

Manhattan Wind Ensemble, New York, NY April 2012-May 2013

Associate Conductor, Principal Flute

- Conducted a 55-member community ensemble during weekly rehearsals and season concerts.
- Collaboratively programmed concerts with the music director and participated in board meetings.
- Advocated for contemporary wind ensemble composers and played current wind band music.

Duke Chamber Players, Durham, NC August 2010-May 2011

Conductor and Music Director

- Conducted a 28-member ensemble during weekly rehearsals and concerts.
- Directed the first evening, outdoors classical concert with an audience of 200 Duke students.
- Formed a partnership with North Carolina School of Arts and Sciences and directed a guest artist concert.

Me Too Monologues, Durham, NC

August 2010-February 2011

Producer

- Headed a monologues production on issues of race, gender, sexuality, and culture in the Duke community.
- Recruited production team, managed advertisement, venue, scheduling, and show concept.
- Hosted a sold-out show on both nights of the production, totaling an audience of 750.

COMMUNITY INVOLVEMENT

Path to Africa, Moshi, Tanzania

June 2010– August 2010

- Implemented an HIV/AIDS Education Training Program for twelve village leaders in an 8-week-long health initiative funded by Duke University Institute of Global Health
- Led HIV/AIDS sex education seminars for adolescent girls and boys.

Korean Council for the Women Drafted for Military Sexual Slavery, Seoul, Korea, Summer 2009

- Carried out community-based research investigating youth attitude about 'comfort women' issues through interviews of professionals, comfort women, and students over a 10-week period.

Camp Kesem, Durham, NC

August 2008, 2009, 2010

Unit Leader

- Served as counselor (August 2008, 2009) and Unit Leader (August 2010) during a free, week-long summer camp for children of cancer patients.
- As unit leader, oversaw activities of 28 campers (14-16 years old) and 10 college counselors, including recreational activities, arts and crafts, music, and talent show.

National Institute of Mental Health, Bethesda, MD

Summer 2008

- Researched learning, memory, and reward behavior in rhesus macaques during an 8-week internship at the Lab of Neuropsychology.

EDUCATION

New England Conservatory, Boston, MA 2014

Sistema Fellowship

Relay Graduate School of Education, New York, NY 2012

Master of Education (inaugural class)

Duke University, Durham, NC 2011

B.S. Biology; B.A. Music (Emphasis on Flute Performance)

Honors: *magna cum laude*, Benenson Award for the Arts, Janet B Chiang Grant, Service Opportunity Leadership Grant, DukeEngage Grant

Additional training: Conducting workshops with Emily Threinen, Harold Farberman, Gustav Meier, Markland Thakar, Marin Alsop; Private conducting lessons with Ransom Wilson, Steven Fox, Verena Mosenbichler-Bryant; Flute lessons with Rebecca Troxler; Various masterclasses.

ADDITIONAL SKILLS

- Conversational Spanish
- Proficient Korean
- Powerpoint, Word, Excel

Liz Tobias

educator/singer/pianist

123 Walnut Hills Street Boston, MA, 02130

(999) 999-9999

email@gmail.com

liztobias.com

Education

New England Conservatory (Boston, MA)

Doctor of Musical Arts, Jazz Performance, anticipated 2018

Master of Music, Jazz Studies, Concentration in Music-in-Education, 2014

Elder Conservatory (Adelaide, Australia)

Bachelor of Music, Jazz Studies (Honors) Concentration in Vocal Performance, 2010

Bachelor of Music, Jazz Studies, Concentration in Vocal Performance, 2004

Estill Voice Training

Level I and II Certification, 2001 and 2011

Alexander Technique

6 months of one-to-one studio lessons, 2012

Somatic Voicework

Level I of Somatic Voicework in Winchester, VA, July 2014

6 months of one-to-one studio lessons with Jeanie LoVetri, 2012

Primary Teachers

Dominique Eade
Fred Hersch
Miguel Zenon
Jeanie LoVetri
Ken Schaphorst
Kate McGarry
John McNeil
Michelle Nicole
Helen Tiller
Irene Barlett
Anita Wardell
Jo Lawry

Coaches

Cecil McBee
Dominique Eade
Robert Neske
Luciana Souza
Anita Wardell

Masterclasses

Mark Murphy
Kurt Elling
Sara Gazarek
Dave Holland
Jason Moran
Fred Hersch
David Linx
Jo Lawry
Anita Wardell
Jerry Bergonzi
George Garzone
Danilo Perez
Christian McBride

Teaching Experience

New England Conservatory Summer Jazz Lab

Voice Faculty

**2014
Boston, USA**

- Served as one-to-one voice instructor and ensemble coach. Gave daily vocal masterclasses and was a guest performer in evening concerts. On the audition panel for incoming students.

Massachusetts Association of Jazz Educators Jazz Band Competition

Jury Member and workshop presenter

**2014
Stoughton, USA**

- Served as judging panel member, offering feedback and a running commentary on competitors.
- Presented a workshop with the vocal group *More Than Four*.

- Panama Jazz Festival** **2014**
Workshop presenter and performer **Panama City, Panama**
- Led multiple workshops and presented resources to a class of approximately 50 participants.
 - Performed in a variety of concerts, including appearing on the main stage of the Festival.
- New England Conservatory Music-in-Education Department** **2012 - 2014**
Departmental Assistant and Teaching Assistant to Dr. Larry Scripp **Boston, USA**
- Documentation specialist and portfolio systems administrator for all MIE related courses
 - Event co-ordination and project management
 - Assisted in tutoring and grading students
 - Taught seminars and classes at Graduate/Undergraduate levels
 - Assisted in the writing of course curriculum and approved and immediately implemented syllabi
- Page Music** **2013**
Voice and Piano Faculty **Boston, USA**
- Private voice and piano instruction with emphasis on Jazz, Musical Theatre and Pop to ages 10+
 - Focused on technique, interpretation, musicianship, style and stagecraft.
- Tabor Adelaide** **2009-2012**
Voice Teacher and Masterclass Professor – Adjunct Faculty **Goodwood, Australia**
- Served as private voice instructor for studio of 15 students in the arts department at Tabor Adelaide, a mid-size private university.
 - Prepared students for half yearly evaluations in accordance with departmental requirements for each year level. Focused on fluency, repertoire, improvisation, interpretation and vocal technique.
 - Coached vocal ensembles with auditioned singers. Focused on blending, improvisation, interpretation, group dynamic and part-singing.
 - Designed and instructed the masterclass curriculum at Bachelor of Music level of certification.
- Concordia College** **2009-2012**
Voice Teacher and Vocal Ensemble Director – Extension Faculty **Highgate, Australia**
- Private voice and piano instruction with emphasis on Jazz, Musical Theatre and Pop to ages 12-18.
 - Focused on technique, interpretation, musicianship, style and stagecraft.
 - Prepared and accompanied students for senior moderations and examinations, of which many received full scores and state-recognized merits and awards.
 - Toured with school vocal ensemble to Generations in Jazz festival (Mt Gambier, South Australia) in 2012.
 - Commissioned as vocal arranger for Concordia's 2014 Generations in Jazz repertoire.
- Pembroke School** **2007-2012**
Voice Teacher and Jazz Band Director – Extension Faculty **Norwood, Australia**
- Private voice and piano instruction with emphasis on Jazz, Musical Theatre and Pop to ages 10 -18.
 - Focused on technique, interpretation, musicianship, style and stagecraft.
 - Prepared and accompanied students for senior moderations and examinations, of which many received full scores and state-recognized merits and awards.
 - Toured with jazz combo to the Montroux Jazz festival (Switzerland) in 2011.
 - Designed and implemented theory/musicianship programs at a high school level.
- South Australian Board of Education** **2007-2012**
Guest examiner, piano accompanist and voice teacher **Greenhill, Australia**
- Accompanied students for senior moderations and examinations, preparing them for final moderations and performances.
 - Graded final moderations in more than 20 schools across the state of South Australia.

Recent Workshops & Lectures

Jazz Lab at NEC summer camp	Guest Lecturer, Performer	Boston, MA	2014
New England Conservatory	Seminars, Guest Instructor	Boston, MA	2014
MAJE Jazz Band Competition	Guest Adjudicator, Performer	Stoughton, MA	2014
Trinity College	Guest Lecturer, Performer	Gawler, Australia	2013

Emmaus College	Guest Lecturer, Performer	Marion, Australia	2013
St John's Grammar	Guest Clinician, Performer	Belair, Australia	2013
St Peter's Girl School	Guest Clinician	Norwood, Australia	2013
Tennison Woods College	Guest performer, Educator	Mount Gambier, Australia	2013
Walford School	Guest Lecturer, Performer	Glenelg, Australia	2013
Virginia Arts Festival School Tour	Guest performer, Educator	Virginia, USA	2013
Generations in Jazz Academy	Guest performer, Educator	Mount Gambier, Australia	2013

Selected Performance Experience

Panama Jazz Festival

Vocalist and workshop presenter

- Chosen as a representative of New England Conservatory Jazz department
- Performed in a variety of concerts, including appearing on the main stage of the Festival.

2014
Panama City, Panama

Virginia Arts Festival

Vocalist and workshop presenter

- Performed and presented workshops in approximately 12 venues ranging from elementary and high schools through to retirement villages.
- Presented music from the 30s, 40s and modern pop arrangements in a four-part vocal group setting.

2013
Virginia, USA

Easy Jazz Festival and National Tour

Headline act

- Head lined the Easy Jazz Festival in Poland, then toured Posnan, Krakov, Katowice, Zory and Warsaw, performing at the Posnan Blue Note and Tygmont Jazz Club in Warsaw.
- Performed with the Jarek Smietana trio in concert houses across the country.

2010
Poland

Adelaide Arts Fringe Festival

Performing Artist

- Performed in the Motown Revue, featuring a 19-piece big band and vocals. Arranged and performed covers of Motown hits to crowds of up to 450 people.

2008
Adelaide, Australia

Debut CD release

Recording Artist

- Released debut independent album *A Beautiful Friendship* which gained rave reviews and airplay on radio stations around the world, countries including Poland, Switzerland, Australia, New Zealand, South Korea and Japan.

2007
Adelaide, Australia

Glenelg Jazz Festival

Performing Artist

- Performed with *The Adelaide Connection*, Elder Conservatory's university 18-piece choir as a featured soloist for the state's main Jazz festival.

2002
Glenelg, Australia

Awards

- **Australian National Jazz Awards**, *3rd place*, Wangaratta, Australia, 2013
- **Montreux Jazz Festival**, *Finalist*, Montreux, Switzerland. 2011
- **Voicings International Jazz Singing Competition**, *Winner*, Zory, Poland, 2009
Generations in Jazz Vocal Scholarship, Finalist, 2004