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Applying for Music Teaching Positions in Higher Ed

The competition for music teaching jobs at the college/university level is fierce. There are over 600 schools in the US that grant college degrees in music and more than 19,000 degrees in music are granted each year in the US, and 600+ of these are doctorates. There are approximately 8,500 total full-time music teaching jobs in Higher Ed. in the US. In terms of openings for these positions, as an example, there are 6-9 teaching job listings per year in Higher Ed in the US for cellists and clarinetists (with slightly higher numbers for pianists, violinists, and vocalists). In order to find work, candidates need to be willing to move anywhere in the US for a position. Being competitive in this market requires planning, research, and luck. This handout is designed to help.

Music departments, even those at small colleges in rural areas of the US, routinely post teaching openings seeking candidates who have doctorates, plus college teaching and performance experience, and the ability to recruit new students. These schools can be deluged with qualified applicants because there is far more supply than demand for these positions, especially for full-time and tenure track jobs. Applications for a desirable job can easily draw 100-200 qualified applicants.

Schools may consider candidates without doctorates if they have substantial proof that they are outstanding performers, such as having won major international competitions. Schools may hire candidates with less experience or qualifications for part-time, adjunct, or lecturer positions.

Types of positions available

Full-time college-level music teaching positions often involve a range of duties, including classroom, ensemble, and private lessons. For instance, in addition to teaching private lessons, a flute faculty position at a mid-size four-year college may involve teaching an undergraduate music history course, wind pedagogy, and coaching chamber music. Search committees for such positions are interested in candidates who are qualified for all aspects of the job. Make sure that your materials reflect the full range of your strengths and experience, including your classroom teaching experience, tutoring, and any pedagogy or music teacher education coursework.

- a) Tenure track (full-time) positions: The tenure system involves a series of qualifications a teacher must meet to advance to the next level, from being hired as an assistant professor, to advancing to associate, then full professor, and then being granted tenure. The length of this entire process varies but can typically be 5-8 years. Once a teacher has tenure, her or his contract is permanent. To advance towards tenure, music teachers are expected to perform extensively, in some cases to also publish articles and books, to have evidence of excellence in teaching, to contribute to the institution through committee and departmental project work, and to work well with colleagues and the administration. Due to downsizing and accountability issues, schools have offered fewer tenure positions in recent years. Once a tenured faculty member retires, their position is often converted into one or more non-tenure track positions. The trend across the US is toward increasing numbers of non-tenured teaching positions. Salaries can range wildly, but for a first time assistant professor the range is often in the low 40s-50K per year.
- b) Full-time non-tenured positions have single or multi-year contracts with benefits but without the security of tenure.
- c) Part-time, lecturer, or adjunct faculty positions typically are offered one-semester or one-year contracts without benefits. These positions may be for teaching private lessons, coaching ensembles, or teaching courses at less than a full-time load. Part-time positions are notoriously low-paying. Salaries for individual courses can be as low as \$2-4,000 and include no benefits, office, or teaching assistants.

Types of institutions

Music teaching jobs may be found at private and public universities, undergrad and grad programs, at four-year and two-year colleges, community colleges, and conservatories. Public and private universities tend to have more full-time tenure track positions than the other types of institutions. Conservatories tend to have many part-time positions, usually non-tenured, "non-union" jobs, so faculty pay-scales may vary more widely than at universities.

Among music schools there is a hierarchy of institutions: there are the top schools, such as Curtis, Juilliard, NEC, Eastman, Oberlin, etc. The next tier down of schools may be the large universities with excellent music

departments. Below that are smaller music departments within liberal arts colleges and universities, as well as smaller or less-prestigious music departments at other universities. When considering whether to apply for a position, be aware of the school's reputation; do research, read their catalog, visit the school's website, and find out who teaches there and their background. Make sure that you are an appropriate candidate. If the ad is to teach at Eastman and reads "artist/teacher" wanted with a major performance career who can recruit and attract a large studio of students and that does not describe you at this point in your career, don't apply. To get a teaching job at a prestigious institution, you need to establish yourself first, gain experience and build your reputation, so teaching at a lesser-known school first may be a stepping stone To Whom It May Concern: moving on to a position at a bigger school.

Where to find job listings? Here are three excellent sources:

Bridge: Worldwide Music Connection is a database of teaching, performance, and arts administration positions worldwide; that is FREE to NEC students and alumni, others pay \$55 per year.

The Chronicle of Higher Education www.chronicle.com

The College Music Society's *Music Vacancy Listing* www.music.org

How to Apply / What to send

Read the advertisement description carefully and send exactly what is requested. Search committees may receive 200 applications for a desirable position. Deadlines matter! Preliminary requests may be just for the CV or resume (and always send with a cover letter). If the committee is interested, they will request recordings or additional further materials. Application requests may include:

- CV (curriculum vitae) or résumé
- Cover letter
- List of references or letters of recommendation
- Demo recording

Candidates should make sure that all materials are of the highest quality, especially the recording. Every piece of candidates' print materials should feature their professional letterhead (an attractively designed layout of their name, instrument/voice type, and your complete contact info: address, phone/e-mail/website) and be copied onto professional quality stationery. Sending a promo kit with sample programs, bio, press photo, and repertoire list may be advantageous if your promo kit is competitive with other candidates'.

What's a Curriculum Vitae?

A curriculum vitae or CV is an expanded, detailed version of your résumé that goes into detail about your teaching and performance experience. Include details of the courses taught, a description your private teaching studio, lists of venues where you've performed, recordings, special projects, publications, presentations, and professional memberships. Search committees expect CVs for full-time college teaching jobs to be longer than one page; do not, however, use this as an excuse to "pad" your CV with extraneous information. Keep it concise, easy to read/scan, with category headings. Keep in mind that most search committees are looking for candidates with both teaching and performance experience, so listing details of both is crucial.

Basic Format for your Résumé - 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 educator's letterheads.

Christine Taylor, flutist & educator

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, pianist& educator

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

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

Christine Taylor, mezzo-soprano / teacher of voice

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)

Jane Smith, *Musician/Educator*

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 (1st, 2nd, 3rd), 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

Teaching Philosophy Statement

This is sometimes requested as part of the application process. And whether or not it is requested as part of the application, spending time and effort articulating your teaching philosophy will help prepare you for the interview process, where questions concerning your philosophy invariably come up, directly or indirectly.

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. Here are tips for writing your statement:

- Make it personal, avoid clichés.
- Explain specifically why you are passionate about teaching music.
- Reflect involved thinking about the teaching profession. Include any prominent education theorists (Howard Gardner, Piaget, Dewey, etc.) who have influenced your thinking
- Emphasize any specific training that you've had in music education methods, such as Orff, Kodaly, Suzuki, etc.
- Describe what you emphasize most in your teaching; what are your three most important values in your approach to working with students? What are the hallmarks of your teaching style?
- Remember: you are teaching people, not technique! So make sure you address what you hope for your students to get out of their study beyond being technically proficient!

- 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 specific methods you use to get results.
- Describe how you incorporate the development of various skills: performance, theory, composition, improvisation, or music history skills, into your teaching.
- Adapt your statement to the specific job for which you’re applying (discuss appropriate age levels, etc.) Though your training may have been at an elite conservatory, you may be applying to teach modestly-advanced students who are music ed. majors. Make sure you speak to the realities of the students and schools where you are applying.
- Explain if you’ve developed any of your own curriculum, methods, programs, or texts.
- Describe any extra “extras” 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 the ways in which students benefit.

What the committee wants to get out of a statement is a window into your thinking and your values as a teacher. We readers want, via your writing, to be invited into your classroom--so you need anecdotes and examples to make this more real and immediate.

Teaching philosophy statements should be one page ONLY. Avoid third person statements. They are a turnoff, they immediately put the reader at a distance, at arm's length from you. Grand statements using "we educators," or "one should, as a teacher" unfortunately, come off sounding phony, pompous, or as though you're writing a term paper and are really trying for an A.

Instead write directly to these prompts:

"What motivates you as a teacher?"

"Describe your own distinct approach to teaching." (giving examples and anecdotes) (Show, don't Tell)

Important: the employer does NOT want simply someone who will teach a specific instrument or classroom subject, but wants an enthusiastic, innovative educator and role model for young (or old) people! You aren't simply a “music” or “piano” teacher – what are the higher ideals that you aspire to provide your students with? How do you want to influence their learning, their lives, their world views?

If your teaching philosophy statement simply describes what you focus on in terms of teaching technique and repertoire, you are missing the point of teaching -- it's about helping people discover the world and their place in it. Your philosophy statement should do both the nitty-gritty AND the big picture view!

Your statement should be vivid, personal, and compelling. It really ought to get the reader excited about you and your teaching approach. Take a look at the examples below (outside of music). These are excerpts from a web site with guidance on how to put together a teaching philosophy statement

http://ucat.osu.edu/teaching_portfolio/philosophy/philosophy2.html (scroll down for examples).

This is a concrete example of how a teacher uses metaphors to convey complex ideas:

Understanding how people learn is one of the significant aspects of teaching. This is linked to their “knowledge” background and maturity. It was an interesting experience when I was trying to explain my scientific research (related to global warming and hydrogen economy) to my engineering peers, research scientists from industry, my 70 year old landlord (a high school graduate) and my 5th grade cousin. The key is to relate to the audience by starting from what they know and building upon it. Providing real life everyday examples makes it very easy. Specifically, I relate “cooking vessel” to a batch reactor where you add the ingredients and the product is formed at high temperature. “Decaffeinated coffee” is an example of novel product design which satisfies the “coffee” loving consumers but prevents the harmful effects of caffeine. Thus, I tell my students that their future role is changing from that of creating new processes to make an existing product (regular coffee) to that of synthesizing newer, less toxic and safer products (e.g. decaf). I try to understand my student’s knowledge level by conducting surveys, through in-class discussions and one-on-one interactions.

Here is a clear statement of what another teacher is after--getting students to think for themselves and question their assumptions--to actively engage:

I prompt them to question at every stage: “why?..how?” and satisfy their curiosity, instead of assuming the instructor is always right. My favorite approach was: “If you don’t have any question I have some for you.” This prompts classroom discussions which are very useful and led to several intellectually stimulating questions/arguments which

are not easy to answer. The idea is to provide hints and “baby steps,” building on what they know, and lead them to the answer by making them think logically.

Here is an example of a teacher's overall belief, values, and methods:

I believe that the best in a person comes out in a non stressful situation. Students tend to learn more effectively from an approachable teacher who sets up a comfortable atmosphere conducive to learning. Thus, the education goes beyond the classroom and students tend to visualize the teacher as a role model from whom they seek universal advice on topics ranging from fundamental concepts to future careers options, other personal problems and recommendations. Eventually some of the past students evolve into useful professional and industrial contacts who stay in touch long after they have graduated.

Here is a clear statement of what a teacher is striving for: the specific goals and the teaching approach used to achieve these:

As an instructor of an introductory psychology course, the majority of my students are non-psychology major freshmen. Furthermore, for most of these students, this may be their first and perhaps the only psychology course they will take in college. With that in mind, I have three main objectives for their learning experiences: 1) to facilitate the appreciation for the science of psychology, 2) to provide fundamental knowledge and tools applicable to students’ pedagogical career, and 3) to enhance self-awareness and understanding of the world around them and the people in it. The way I actualize these objectives is by allowing the various aspects of who I am, professionally and personally, to synthesize as I take an active role in my students’ learning. My students not only see the teacher in me, they also see the counselor who is sensitive to the psycho-social-cultural context within which they learn, the researcher who is abreast of the current research and shares a healthy sense of skepticism by the need for scientific explorations, but most of all, they see a person who is simply passionate about what she is doing.

Lastly, here is a description of a teacher's overarching philosophy towards teaching and learning along with a practical example to explain how this plays out in the actual teaching:

Teaching is an exciting adventure in which both the teacher and the students participate. Learning means questioning and repositioning. That is why I refrain from pure lecturing, even when I have large undergraduate classes like in Arabic 372 (Modern Arabic Literature in Translation). In this course, which attracts a large number of students from various disciplines, I work hard to kindle a spark of intellectual curiosity to stimulate their interest and get them genuinely involved in the process of learning. Students are urged to actively participate in the class in several ways. Every student, for example, is asked to give a class presentation followed by lively discussion. This experience, often dreaded by students, has proved to be beneficial not only as a learning endeavor, but also as an activity which enhances the students' self confidence and helps them far beyond the scope of class.

Interview Process

From the pool of applicants, a school’s appointed search committee of faculty/staff will select a short list of candidates (often three) to invite to interview in-person at the school. There may be a preliminary screening telephone call or a screening of applicants’ performances by their demo recordings. Typically, the short list candidates are invited to the school separately for a day-long or two-day interview/audition process.

The interview process may include:

- one-on-one meetings with the music department chair, Dean, Provost, or president
- one or more group interviews with faculty, staff, and/or students
- a half-hour recital or lecture-demonstration
- the teaching of a master class or an “open lesson”
- the coaching or conducting of an ensemble
- the teaching of a class, (performance studio teachers may be asked to teach music history, theory, etc.)
- as well as “informal” meal-meetings with various groups (Note: don’t order spaghetti! Table manners count!)

Preparing for the Interview

- Find out as much as possible about the school (use their website, school catalogs, ask colleagues)
- Find out the basic profile of the students you’d be teaching at the school (% music ed majors and where they come from, where alumni end up, etc.)
- Know your strengths and what you can offer to the school, and be able to articulate these
- Have a short list of points (your strengths backed up with concrete examples) that you will make sure you get across during the interview

- Come prepared with good questions to ask to show your interest and the fact that you've researched the school (e.g. asking about the future plans or challenges for the music department in the next five years is usually a safe and good question).
- Do several mock interviews with your former faculty and colleagues (it's best if you videotape these)
- Read the Career Services handouts on interviewing and on giving Master Classes

How to get experience if you can't get that first job

Candidates need college-level teaching experience plus significant performance experience. Teaching assistantships, held while in a graduate program, are excellent opportunities. Private studio teaching, giving master classes and lecture demonstrations, teaching in community colleges, as well as in public or private high schools, and any other K-12 teaching may also be valuable. Occasionally schools may seek a last minute faculty replacement for a semester or a year, due to unexpected staff changes or sabbaticals. This can be an excellent way to gain professional experience.

Tactics to boost your visibility, add to your credentials

To develop your reputation and a more impressive teaching résumé, it's a good idea to get experience doing workshops, master classes, and lecture/demonstrations. Research schools to find out what they are offering so that you can offer a presentation that compliments their programming. Think of topics that would appeal to range of majors (not something just for bass clarinets). Think of topics that are unique and don't infringe on the "territory" of the faculty. For example, don't offer a contemporary performance techniques class for wind players if a faculty member at the school is an authority on the topic. Alternatively, "How to Improve Your Own Ensemble Performance Skills," or "Secrets to Playing Better Auditions," could work for an entire department.

Once you've identified workshop topics that fit your interests and abilities, you'll need to market these with descriptions and titles (see example below). You'll need to practice your workshop too, on friends, students, classmates, etc.

Next, write a letter to the department chair introducing yourself and describing the workshop(s) you have to offer. Indicate that you'll follow up with a phone call and that you'd welcome the opportunity to meet and discuss these ideas. They may offer you an honorarium for doing the presentation. If not, it may still be worth doing so that you can add more higher ed. experience to your résumé, as well as include copies of any thank you letters or letters of recommendations from schools where you presented workshops. This is one entrepreneurial way to become known as a teacher so that you are on employers' "radar screen" in the event of a needed last-minute replacement for a part-time faculty. Below is a sample workshop description page. Note that the first topic is for all string players.

Reinmar Seidler, cellist

285 Chestnut Ave., Boston, MA 02130 tel/fax (617) 983-5271 rseidler@myemail.com

Selected Workshop Topics

Baroque Performance Practices for the Modern String Instrumentalist

An introduction to the various musical tastes and styles of the Baroque era, designed specifically for players of “modern” instruments. Includes the art of Rhetoric — music as “text” — the functions of music in Baroque society, Baroque musical architecture, contrasting national styles, ideals of sonority, and an introduction to 18th century ornamentation.

The Healthy, Happy Cellist — Techniques for Healthier Playing

Discover how physical “tension” differs from energetic expression. Explore ways of integrating rhythm more deeply into the whole body, and how to let musical shapes guide physical response patterns. Clarifies the false dichotomy of “technique” and “musicality.” Specific practice methods are shared for changing habits that can make players uncomfortable.

The Compleat “Basso Continuiist” — Baroque ensemble playing for cellists

Explore the musical architecture of 17th and 18th century repertoire and its special demands on the continuo player. Develop a sensitivity to harmonic progression and tonal function in order to shape bass lines powerfully and expressively. Examine both ensemble and solo repertoires.

The Post-Modern Cellist — Explore New Sounds, New Techniques

Prepared cello, amplified acoustic cello, solid-body electric cello, extended techniques applied to the instrument — these are not gimmicks, but avenues to explore the music of our time and the full range of possibilities of the 20th-century cello.

References

You should have the permission of everyone you list as a referee and be assured that they will speak knowledgeably and in detail about your relevant qualifications. References should not be listed on your résumé—they should be listed on a separate page with your letterhead at the top. Typically, employers will ask for references once they have screened out a number of applicants are getting serious about particular candidates. At the time your references are requested, re-connect with your referees—fill them in on the position for which you’ve applied and make sure they are willing and ready to be contacted.

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, they so they can speak about your skills as a teacher and as a performer;
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 of 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. The way you ask is important; we suggest, “Would you feel comfortable writing me a letter of recommendation?” This gives the prospective referee the option to suggest that 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. Provide a stamped, addressed envelope (typewritten or computer-generated – not handwritten) for the convenience of your references. Make sure they know the specifics of the job/grant/fellowship for which you are applying. Don’t wait until two days before the deadline—give your referee plenty of time and furnish them with any specific forms they need to use. Call to remind them—a week before the deadline—because everybody is busy and they’ll probably appreciate it as long as you aren’t pushy!

When you request letters from teachers with whom you are not currently studying, it’s helpful to provide them with a note reminding them which courses you took with them and when, any special projects/repertoire you worked on together, etc. This will help the referee write a more detailed and compelling letter. For your studio teachers, they may not remember which years you studied with them or the range of repertoire you worked on, 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 even if your teachers 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 referee sign it.

Although it is not ideal, some teachers or employers may ask you to write the letter yourself. 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 to give him or her ample time to review and sign it for you.

On the next pages are 2 sample one-page résumés (typically for adjunct teaching positions), 2 sample multi-page CVs, for applying for full-time positions, and a sample cover letter.

More Resources for College-Level Job Seekers

University Job Bank: Resource Center <http://www.universityjobs.com/resources>

Chronicle of Higher Education: Manage Your Career <http://chronicle.com/section/Manage-Your-Career/67/>

Karyl Ryczek, Soprano/Teacher of Voice

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

Teaching Experience

Adjunct Faculty, University of Massachusetts at Dartmouth, MA, 1991-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 1986-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 1986-91

- Taught voice to students grades 9-12
- Prepared soloists 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, 1995

Semi-finalist, Joy of Singing Auditions, Lincoln Center, NY, 1994

Semi-finalist, New York Oratorio Society, 1994

Finalist & Bernard Taylor Award Recipient, 29th National Association of Teachers of Singing, 1989

Education

New England Conservatory of Music, Boston, MA
Master of Music in Applied Voice, 1986

State University of New York, Crane School of Music, Potsdam, NY
Bachelor of Music in Education, 1981

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

David Zox, Jazz Bassist/Teacher

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

Teaching Experience

- Longy School of Music, Faculty, Cambridge, MA, 1988-present
- Organize and direct graduate, undergraduate, and preparatory jazz ensembles
 - Teach acoustic and electric bass, jazz theory, and improvisation
 - Present six concerts and ensemble performances per year
 - Featured in Lila Wallace Foundation educational outreach programs (20 concert series)
 - Coordinate annual rhythm section workshops
- Phillips Academy, Adjunct Faculty, Andover, MA, 1997-present
- Teach acoustic and electric bass
 - Developed curriculum for bass program
 - Teach 8 students ages 13-17
- Private Studio, Boston, MA, 1989-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, 1990-present
- Direct jazz ensembles
 - Teach jazz improvisation classes
- Educational and Outreach Programs: Semanya McCord and Friends, Boston, MA, 1989-95
- Performed in Young Audiences of Massachusetts "Journey into Jazz" educational concerts
 - Performances sponsored by Cultural Educational Collaborative of Massachusetts

Selected Performance Experience

<i>Performed with</i>	<i>Boston Venues</i>	<i>Jazz Ensembles</i>
Karl Berger	Regatta Bar	Billy Skinner Double Jazz Quartet
Leonard Hochman	Scullers	Leon Merian Big Band
Bob Gullotti	Sandy's Jazz Revival	Artie Shaw Band
Roger Kellaway	Berklee Performance Center	Glen Miller Orchestra
Bob Moses		
Rebecca Parris		
Phil Woods		

Recordings

- Groove Merchant, *Hashu Chan Bu Bu Bu*, Boston, MA, 1995
Trombone Madness, *Tenacity*, Boston, MA, 1979

Education

- New England Conservatory of Music, Boston, MA
Master of Music, Jazz Studies, 1987
- Berklee College of Music, Boston, MA
Jazz Performance Studies, 1974-75
- Union College, Schenectady, NY
Bachelor of Arts, Music and Psychology, 1974

Principal Teachers

Miroslav Vitous
Charles Banacos
William Curtis

Coaches

George Russell
Kenny Werner
Jim McNeely

Master Classes

Gary Karr
Lake Placid International Jazz Seminar
Rufus Reid

Bill Geha, Musician/Educator

182 Tremont St., Newton, MA 02458 (617) 244-4536 billgeha@yahoo.com

Teaching Experience

Austin Preparatory School, Director of Instrumental Music, Reading, MA 2004-06

Comprehensive program for 25 middle and high school students

- Write original arrangements and rehearse 16-piece jazz band
- Give private lessons
- Compose works for school chorus
- Music Director, piano accompanist, and vocal coach for school musicals

Harvard University, Teaching and Administrative position, Cambridge, MA 1997-03

Head Teaching Fellow, undergraduate humanities courses of 250 to 700 students

- Organized class sections of 15 based on level musical experience and availability
- Oversaw weekly meetings of staff to discuss musical, teaching, and grading issues, formulated paper topics/questions and exams; in addition to coordinating review sessions, staff office hours, and maintaining course website
- Coordinated guest performers, composers, and lecturers

Teaching Fellow, 1993-03

- Taught weekly sections of lecture courses for Robert Levin, Thomas Forrest Kelly, Anthony Davis, Graeme Boone, Ingrid Monson, and Anthony Brandt
- Classes included detailed and critical listening analysis; score reading, performance practice, discussions
- Taught emphasizes cultural, historical, and political contexts of works
- Listening assignments and analyses focused on musical structure and design, compositional choices, with schematics given to clarify
- Theory courses focused on harmony, voice-leading, structure, listening assignments, compositional process, performances of original compositions

Courses taught:

First Nights, Five Historic Premieres
Chamber Music from Mozart to Ravel
History of Western Music 1750-present
Music and the Civil Rights Movement

The Swing Era
Jazz History 1900-present
Composition for Jazz Improvisers
Music Theory for non-majors
Advanced Music Theory:
16th C Counterpoint

Boston College, Jazz Piano Instructor, sabbatical replacement, Newton, MA 1993-94

- Weekly private lessons for beginners to intermediate level undergraduates
- Lessons incorporated: independence of hands, vocalize melodies, ear-training, learn controlled improvisation in stages from paraphrasing melodies to full inspiration, record students

Framingham State College, Piano Instructor in extension program, Framingham, MA, 1993-96

- Weekly private lesson for students ages 6-21
- Music reading strategies, duet playing

Arlington School, accredited, private, special needs high school, Belmont, MA 1978-93

Founded and developed music program

- Taught classes of 5 to 8 students daily
- Taught individual lessons in piano, synthesizer, guitar, bass guitar, drums, flute, trumpet
- Conducted ensemble rehearsals twice a week including improvisation and composition
- Taught one class per week, focused on music history, ethnic studies, or integrated arts i.e. photography, literature, painting, poetry
- Prepared students successfully for entry into Berklee School of Music

Private Piano Studio, Belmont, MA 1980-88

Beginning students ages 6-40

- Basic music reading, physical relationship to piano, coordination of hands
- Fundamental music theory
- Mastery of appropriate repertoire in classical, jazz, and pop genres

Compositional Activities

Dissertation

"The Light of the World" for soprano, baritone, and Chamber Orchestra—texts compiled from the Dead Sea Scrolls (2002-03)

Commission

A Lieder Cycle. Work adaptable to both the professional and young singer based on Shaker Hymns, 2007 performance *Commissioned by New England Voices, Arlington, MA*

Concerts of Original Works

Upcoming recital of original works, New England Conservatory, Boston, MA
as partial fulfillment of Doctorate in Composition, February, 2007

"In Praise of Song" song cycle for soprano, tenor, piano, texts of Paul Warren Wiggin
(2006) Premier: Duxbury Arts Center, Duxbury, MA, May 2007

"Spring Songs" and *"Songs of Autumn"* for Mixed Chorus, texts of Robert Frost (2005)
Premiered: *"Spring Songs"* May, 2005, Austin Preparatory School, Reading, MA

"All That Passes And Remains" for eight players (2000-01)
Premiered: NEC Composer's Series Concert, Jordan Hall, Boston, 2003

"In Praise of Krishna—Songs from the Bengali," Song Cycle for mezzo-soprano and seven players, texts from Bengali Vaishnava Lyric Poetry (1998-99)
Partial performance, Tuesday Night New Music Series, NEC, Feb. 2000

"Lament" for clarinet, viola and chamber orchestra (1998)
Premiered: New England Conservatory, Boston, MA, 1998

Works: Vocal Music

- "God Gave Us Song" for S.A.T.B. chorus and organ, text of Paul Warren Wiggin, (2006)
- "God Gave Us Song" for T.T.B.B. chorus and piano, text of Paul Warren Wiggin (2006)
- "Thoughts" for soprano and piano, text of Conrad Aiken (2002)
- "Two Songs" for mezzo-soprano and string orchestra, text of Kahil Gibran (2001)

Works: Microtonal Compositions

- "Piece 5500" for two-part chorus, oboe, horn, trombone, violin, and violoncello (2000)
- "You Are All Things" for two tenor saxophones and piano (1999)
- "Composition for Violoncello and Piano" (1999)

Works: Jazz Compositions

- "Ride" for Jazz Orchestra (1995)
- "Somalia" for Jazz Orchestra (1993)
- "Five Pieces" for Various Jazz Ensembles (1992)

Film Music

- "Gaba" for Orchestra
- Commercial for Japanese broadcast, Coppos Films, NYC, Tom Schiller, director (2004)

Performance Experience: Classical Pianist/Organist

Recent Concerts

Series of recitals with noted tenor Paul Wiggin 2006-07. Original compositions, plus works of Copland, Ives, Vaughn Williams, light opera

Concerts in Boston area with New England Voices, October 2006, including:
"The Simple Gifts" by Jacob Druckman; choral settings of Shaker hymns by William Cutter; world premiere of cantata "The Humble Heart" by Eric Sawyer.

Recital of Gershwin with singer Marty Rich, Temple Beth Am, Randolph, MA, 2006

Northeastern University—Induction Ceremonies and reception at Blackman Auditorium and Symphony Hall, Boston, MA, 2003-06

Accompanist

Colleges of the Fenway Chorus, Boston, MA, 2000-present

Musicals:

- "Music Man" Charlestown Working Theatre, Charlestown, MA
- "Pippin" Austin Preparatory School, Reading MA
- "Damm Yankees" Austin Preparatory School, Reading, MA
- "Honk" Austin Preparatory School, Reading, MA
- "Once on an Island" Park School, Brookline, MA
- "Quilt, A Celebration of Music" Colleges of the Fenway Alliance, Massachusetts College of Art, Boston, MA
- "Alice in Wonderland" revue, Everett Community Theatre, Everett MA

Sunday Chapel Organist, accompanist for Junior and Youth Choirs, First Parish Church,
Weston, MA, 2000-02

Additional Church Affiliations as organist, Massachusetts

- Old South Union, Weymouth
- Tufts University, Goddard Chapel, Medford
- Harvard Business School Chapel, Cambridge
- Christian Scientist, Needham
- Temple Beth, Wellesley
- Somerville Community Church
- Greater Framingham Community Church
- St. Anne’s Church, Peabody

Recordings

Pianist for film documentary, “Beyond the 11th” Principle Pictures, NYC, Beth Murphy,
director, Evren Celimli, composer, 2006

With New England Voices, including the cantata “The Simple Gifts” by Jacob Druckman,
settings of Shaker hymns by William Cutter, and the world premiere of a cantata
“The Humble Heart” by Eric Sawyer, 2006

Jazz Pianist

Boston area venues:

- | | |
|---------------|-----------------|
| Seaport Hotel | Hampshire House |
| Park Plaza | Harvard Club |
| Four Seasons | Fogg Museum |
| Ritz Carlton | Copley Fairmont |

Performances, Boston area with

- | | |
|----------------------|---------------|
| Milt Hinton | Jimmy Giuffre |
| George Russell | Dick Johnson |
| George Garzone | Joshua Redman |
| Artie Shaw Orchestra | |

Performances, Las Vegas, Kansas City venues with

- | | |
|------------------------|------------------------|
| Frank Sinatra | Harry “Sweets’ Edison |
| Jerry Lewis | Monk Montgomery |
| Red Skelton | Carl Fontana |
| Cyd Charisse | Benny Green |
| Foster Brooks | Theresa Brewer |
| Tommy Dorsey Orchestra | Glenn Miller Orchestra |

Education

New England Conservatory of Music, Boston, MA
Doctor of Musical Arts in Composition, candidate 2007

New England Conservatory of Music, Boston, MA
Master of Music with Academic Honors, Jazz Studies, 1993

Missouri Western College, St. Joseph, MO
Bachelor of Fine Arts, Classical Piano and Education, 1975

Principal Teachers/Mentors/Master Classes

Composition	Classical Piano	Jazz Piano	Mentors	Master Classes
Lee Hyla	Phyllis Reub	Paul Bley	Michael Gandolfi	Dave Douglas
George Russell	Mary Jane Rupert	Geri Allen	Anthony Davis	Gyorgy Ligeti
Jimmy Giuffre	Jerry Anderson	Harvey Diamond	Robert Levin	Henri Dutilleux
Joe Maneri			Malcolm Peyton	Gunther Schuller
				Toru Takemitsu

Awards

Certificate of Distinction in Teaching, Harvard University, Cambridge, MA
2001, 1996-97, 1994-85 for the core course First Nights: Five Historic Premieres
Academic Honors, Pi Kappa Lambda, New England Conservatory of Music, Boston, MA 1993
Scholarship, New England Conservatory, Boston, MA 1991-93
Commonwealth of Massachusetts Teacher Certification, 1976

Professional Affiliations

American Music Center, NYC, 2004-present
College Music Society, Missoula, MT, 2002-present
Jazz Educator's Journal, 1998-present

References available upon request

Kazuha Nakahara, Pianist/Educator

801 E. Hunter Avenue Apt 15, Bloomington, IN 47401 (812) 345-3176 knakahar@indiana.edu

January 27, 2007

Laura Melton, Chair
Piano Search Committee
College of Musical Arts
Bowling Green State University
Bowling Green, OH 43403-0290

Dear Dr. Melton:

I am writing to apply for the Piano instructor position at Bowling Green State University beginning Fall 2007, as advertised on your department website. I believe my experiences and commitment to teaching make me well qualified to meet the needs of the Bowling Green State University's excellent music program. I am also very happy to relocate to Ohio, where I spent my teenage years growing up in Cleveland and Columbus.

As an Associate Instructor at Indiana University, I have gained valuable experience teaching the piano to university students in both private and classroom settings. In lessons, I put strong emphasis on higher artistic interpretation and its presentation, tone production, effective learning/practice strategies, memorization skills, posture/alignment, sight-reading, music fundamentals/theory, and ear training. For non-music majors, I incorporate folk, popular and traditional music in the curriculum to match their needs and interests. I am also an instructor for IU's pre-college Young Pianist program for past 5 years, providing private lessons for ages 3-18, preparing them for competitions, music festivals, and university- and college- entrance auditions.

I have completed my doctoral minor in Music Education, concentrating on both college-level and elementary/early childhood-level teaching. My coursework has covered a wide range of topics - in both applications of piano and music pedagogy, to the philosophies of Music Education in Europe as well as in the United States. My project on developing a handbook for the piano literature course for undergraduate students received much positive recognition from the department. I am committed to an interdisciplinary approach to scholarship and teaching - presenting music in larger historical, social and intellectual contexts.

My performance experience includes solo recitals in the United States, Japan and United Kingdom (this is too vague). I am also a very active chamber musician as well as a collaborative pianist-my Amaryllis Trio in London received the highest grade in the Royal Overseas League Chamber Competition, and I regularly collaborate with both instrumentalists and vocalists at Indiana University. I have performed in a wide variety of community settings, such as nursing homes, community music schools and high schools, and am committed to both reaching new audiences and to recruiting new students. Although I am very comfortable performing the traditional repertoire, I am committed to performing contemporary music, and have premiered works written by student, as well as faculty composers.

On a personal note, while growing up in Ohio, one of my first summer music camp experiences took place at the Bowling Green State University's summer piano camp where I studied with Distinguished Teaching Professor Virginia Marks. The prospect of teaching at one of the schools where I had some of my best formative training would be a special honor and would feel like a homecoming.

I would welcome the opportunity to discuss this position with you in the weeks to come. In the meantime, I am enclosing my Curriculum Vitae; letters of recommendation will arrive under separate cover. If you require any additional materials or information, I would be very happy to supply it. Thank you for your consideration.

Sincerely yours,

Kazuha Nakahara

Kazuha Nakahara, Pianist/Educator

801 E. Hunter Avenue Apt 15, Bloomington, IN 47401 (812) 345-3176 knakahar@indiana.edu

Professional Profile

Teaching experience includes both private lessons and groups, beginners to advanced, ages 3-55 at university, pre-college programs, community music schools and private studios; lessons emphasize tone production, sight-reading, harmony/theory skills, posture/alignment, and ear training. Has coached chamber ensembles, and prepared students for recitals as well as competitions. Lessons for non-music majors incorporate classical, folk, pop, and jazz genres. Flexible, creative approach individually tailored to each student's needs and potentials.

Teaching Experience

Instructor, Young Pianist Program (Pre-College program), Indiana University, IN, 2002-present

- Teach individual piano lessons to students ranging from 5 to 18 years
- Emphasis on technique, musicality, ear training and theory, as well as interpreting music with other forms of arts, such as paintings, poetry, science and mathematics
- Prepare students for solo performances, conservatory auditions and competitions

Private Teaching Studios, Bloomington, IN and Osaka, Japan, 2001-present

- Teach individual piano lessons to students ranging from 3 to 55 years
- Prepare conservatory and university music students for their recitals and hearings
- Coach mixed chamber ensembles, from piano ensemble to piano quintet
- Prepare students for music high school and university auditions
- Conduct private summer camp annually (daily instruction, group lessons, piano ensembles and courses on listening and sight-reading)

Associate Instructor in Piano, Indiana University, IN, 2001- 2004

- Responsible for student placement and administering of piano proficiencies
- Taught major and non- major undergraduate piano lessons, piano classes (group lessons,) and other keyboard-related courses
- Conducted studio recitals and master classes each semester

Instructor (on behalf of Royal Academy of Music), King's College London, UK, 2000-01

- Taught individual lessons to undergraduate music majors
- Prepared students for recitals and hearings

Education

Indiana University, Bloomington IN

Doctor of Music in Piano Performance and Literature, anticipated 2007

Minor in Music Education

Royal Academy of Music, London, England

Postgraduate Performance Diploma with "Distinction," 2002

New England Conservatory of Music, Boston MA

Master of Music in piano performance with "Distinguished Achievement in Performance" and "Academic Honors," 2000

Bachelor of Music in piano performance with "Distinguished Achievement in Performance," 1998

Principal Teachers

Jean-Louis Haguenaer

Christopher Elton

Veronica Jochum

Verena Dambrans

Chamber Music Coaches

Eugene Lehner

Janos Starker

Patricia Zander

Tuyoshi Tsutsumi

Borromeo String Quartet

Masterclasses

Murray Perahia

Stephen Kovacevich

Leon Fleisher

Angela Hewitt

Yoheved Kaplinsky

Pedagogical Coursework

Foundation of Music, Indiana University, 2004

Experimental Teaching in Elementary School Music, Indiana University, 2003

Music in Early Childhood, Indiana University, 2002

College Music Teaching, Indiana University, 2002

Piano Pedagogy, New England Conservatory, 1998

Selected Performance Experience

Solo Recitals

St. Meinrad Abbey Concert Hall, St. Meinrad, IN

North United Methodist Church, Indianapolis, IN

Joliet Junior College, Joliet, IL

Auer Hall, Indiana University, Bloomington, IN

Ford-Crawford Hall, Indiana University, Bloomington, IN

Duke's Hall, Royal Academy of Music, London, UK

ANA Gate Tower Hotel, Osaka, Japan

Brookline Public Library, Brookline, MA

"Kendal" at Hanover, NH

Harvard-Epworth United Methodist Church, Cambridge, MA

Kashima Kinrou-Bunka Kaikan Hall, Kashima, Ibaraki, Japan

Chamber Music Performances

Indiana University, Bloomington

Cambridge University, Cambridge, UK

Oxford University, Oxford, UK

Duke's Hall, London, UK

St. James's Church-Piccadilly, London, UK

Jordan Hall, Boston, MA

Soloist with Orchestras

Indiana University Adhoc Orchestra, Benjamin Bolter, conductor, Bloomington, 2006
Indiana University Chamber Orchestra, Uriel Segel, guest conductor, Bloomington, 2001
Fort Worth Symphony, Takao Kanayama, guest conductor, Fort Worth, TX, 1999

Awards/Honors

1st place, Indianapolis Matinee Musical Competition, Indianapolis, IN, 2004
Chancellor's Fellowship, Indiana University, IN, 2001- present
Winner, Mozart Piano Concerto Competition, Indiana University, IN, 2001
Scholarship, Royal Academy of Music, London, 2000-01
Winner, Contemporary Chamber Music Competition, Royal Academy of Music, 2001
Best Chamber Pianist Award, Royal Overseas League Chamber Music Competition, 2001
Isabela Walton Award, Royal Academy of Music, London, 2000-01
Winner, TCU/Cliburn Institute Piano Festival Concerto Competition, Fort Worth, TX, 1999
Winner, Piano Department Honors Competition, NEC, Boston, MA, 1996 and 1999
Dean's List, New England Conservatory, Boston, MA, 1994, 1996, 1997, 1998 and 1999

References available upon request