



INTERNATIONAL  
CLARINET  
ASSOCIATION

# The Job Search!

With the College and  
Pre-Professional  
Engagement Committee



JULY 31 - AUGUST 4, 2024

**Presented by Diane Barger, Tony Costa and Julianne Doyle**

# Application Process



“It’s all about you!”

# What kind of job are you looking for?



# Where to find job postings:

- College Music Society (Membership Required) - <https://mvl.music.org/>
- Chronicle of Higher Education - <https://www.chronicle.com/>
- Higher Ed Jobs - <https://www.higheredjobs.com/>
- Musical Chairs - <https://www.musicalchairs.info/>
- Glass Door - <https://www.glassdoor.com/>
- Inside Higher Ed - <https://careers.insidehighered.com/jobs/>
- HERC - <https://www.hercjobs.org/>
- Academic Keys - [https://www.academickeys.com/all/choose\\_discipline.php?go=find a job](https://www.academickeys.com/all/choose_discipline.php?go=find_a_job)
- Music Jobs: <https://www.music-jobs.com/usa/jobsboard#>
- American Federation of Musicians (Membership required): [www.afm.org](http://www.afm.org)
- Eastman - All fields - <https://iml.esm.rochester.edu/find-a-job/job-openings/>
- NEC Bridge: <https://necmusic.edu/bridge>

# RANKS and Institution types - Know what they mean

## Institution:

- Research 1 Institution - Tenure track faculty with research expectations for promotion
- Teaching Institution - Tenure track and visiting appointments - teaching is primary responsibility
- State Institution - Combination of the above (lower salaries - good benefits and union)
- Private Institution - Combination of the above (higher salaries - no union?)

## Ranks:

- Adjunct (not full time - renewable if institution has need)
- Adjunct Instructor - Closer to full time on a yearly renewable contract pending need for position
- Lecturer - Entry level - sometimes the same as adjunct
- Instructor - could be tenure track if you do not have a DMA
- Visiting Instructor - Visiting with no DMA
- Visiting Assistant Professor - Visiting with DMA, ABD or equivalent experience
- Assistant Professor - Tenure Track entry level with DMA
- Associate Professor - Tenured position or fast track to tenure if moved from a tenured position
- Full Professor - Fully tenured and promoted - typically after 15-20 years
- Distinguished or Titled Professors - Teaching/Service Professorship Awards given beyond promotions
- Clinical Assistant, Associate, Professor - Teaching is primary charge

## Job Postings

- Tenure Track - best option with highest salary options
- Non-Tenure Track - temporary either a leave replacement or institution doesn't have a line
- Adjunct - not full time work, partial load for lower salary, not often livable as your only employment
- Visiting - Can be full time but a temporary position that may or may not be renewed
- Artist Teacher - Depends on the institution - fancy name for non-tenure track or adjunct

# Timing and Timeline of Job Process - Be patient!

<b>Job posting</b>	<b>Fall (Sept-Oct)</b>	<b>Spring (Jan-Feb)</b>	<b>Summer (June)</b>
<b>Ad posting</b>	September-October	January-February	May-June
<b>Due date</b>	Mid-October	Mid-February	June 1
<b>Review of applicants</b>	October-Nov 1	February - March 1	June 15
<b>Zoom/Skype Interviews</b>	Early November	Early March	Early July
<b>In Person Interviews</b>	Mid-Nov/early Dec	Mid-March/Early April	Mid-July
<b>Job offers</b>	Mid-December	Mid-April/Early May	Late July-Early Aug

\*Approximate Timelines - may vary pending institution

# Search Committee makes Recommendations

- Who is the right fit?
- Compiles a list of strengths and weaknesses for each candidate
  - Materials submitted
  - Zoom interview
  - In person interview
- Student evaluations submitted after events
- Pianist recommendation/feedback from rehearsals/performance
- Faculty recommendation/feedback from sessions
- Chair recommendation from meetings
- Search committee makes recommendation based on all items
- Administration makes decision based on all recommendations



# Job description: “Required Duties”

## Outlined in most positions for “Studio Clarinet”

- Studio teaching – sometimes full load – sometimes partial
- Research expectations – included as part of load at research institutions
- Teach studio clarinet and another instrument (saxophone, flute, etc)
- Teach clarinet and clarinet methods
- Service – Committee work
  - Outside of music department as well as in music
- Maintain a national/international reputation through performance and scholarly activities



# **“Desired” Qualifications/Additional Duties**

- **Additional courses as per the candidates qualifications and experience:**
  - Chamber music (Ensembles/Clarinet Choir)
  - Music Theory/History
  - Wellness
  - Music Business/Entrepreneurship
  - Audition preparation
  - Music Literature – instrument specific
  - Music Education courses, student teaching supervision
  - Ensembles
- **Introductory courses for undergraduates – diverse and creative topics**
  - Adulting 101 and introduction to how to survive academic life
  - How to write (papers, emails, letters)
  - Music Appreciation
  - Music for non-majors (historical periods, rock music, etc)

# Be aware of “Unloaded” (Unpaid) parts of the job

- **Recruitment trips** – travel supported by college but time isn’t compensated – work with schools you visit or sponsors for compensation
- **Auditions for admission** – Usually on a weekend, outside regular teaching day – this is part of recruitment for your studio
- **Recruitment lessons** – typically not charged – because you are recruiting the student, though some teachers do charge
- **Student recitals and dress rehearsals** – Often on weekends or evenings, outside regular teaching day
- **Evening concerts and preparation** – not included in load
- **Answering Email/phone calls:** from colleagues and prospective students (Make a good impression with good communication!)
- **Faculty meetings, department meetings, area meetings** – You need to be involved in faculty governance
- **Hosting a conference or clarinet Day** – Recruitment opportunity and enrichment for your students
- **Hosting a guest artist** – You need to compensate the guest artist through sponsorships or fundraising
- **Fundraising** – Mentoring student fundraisers for trips, guest artists, etc
- **Student community building** – Dinners, mixers, trivia nights, studio recital

# Application Materials

# **Materials Requested**– Address the job description and how YOU qualify

**First impressions are everything! Follow directions! Clean up your social media!**

- **Cover letter**
- **CV**
- **Diversity statement**
- **Teaching philosophy**
- **Reference list** – 3 to 5 references listed alphabetically
  - **Off-list references** –they will ask permission to call
- **Recordings** (Youtube or Soundcloud – list only the number required)
- **Website/additional materials** – Digital portfolio, Sample Syllabi, Teaching video

**Make sure you proof all materials for:**

- **Punctuation, grammar, tense and consistency**
- **Formatting in various applications (send everything as a pdf)**
- **The correct job listing (list the right institution in the letter)**

**Have others proof your materials!**

- **DO this regardless** – get opinions from mentors & colleagues in jobs similar to the one you are applying
- **Sloppy materials can turn a committee off before they get beyond your cover letter!**

# 1. Cover Letter - Make your case! (No more than 2 pages)

- Address each of the “Required Qualifications” of the job you are applying for – do not submit a generic form letter
- Know the demographics of the school/community and music school
- Share your expertise in teaching, research/creative activity, and service
- What are some recruitment strategies and successes you can bring to the position?
- Where do graduates seek employment?
- What would you bring to institution? (Clarinet Day? Camp?)
- Why are YOU the “perfect fit” for this job? Sell yourself.
- Alternative styles might be part of the “Desired Qualifications” for the job - address what you can do
- Don't pretend to have experience you don't have
- Research and know the geographical area for the job you are applying and address that in your letter
- Share what you have done - teaching, performing, and presenting
  - i. NACWPI, ICA, CMS, Professional organizations, state conferences
- DEIA paragraph - how do you incorporate?



# Diversity Statement (1-page/or include in cover letter)

- What is diversity to you? Be honest.
- How do you incorporate diversity into your current teaching? (examples)
  - Repertoire (you and the students)
  - Methods you use (do they represent a diversity of authors?)
  - Guest Artists
  - Class topics
  - Relevance to your students (know the demographics of the institution and student body)
- How will you incorporate diversity into your teaching if you are the candidate of choice?
- How do you balance materials in the teaching studio between the standard repertoire and living/diverse composers relevant to the students you will teach?
- How do you continually interrogate and moderate your own biases?
  - Be aware of catch phrases that are out of date and that could make a student uncomfortable
  - Be conscious of this during an interview and work into answers



# Teaching Philosophy (1 page)

- Be sure this represents your philosophy and pedagogy

Questions to get you started:

- What kind of learning environment do you strive to foster?
- How do you involve the students in the learning process?
- By the time they graduate, how do you give students the tools to be self-reliant?
- How do you see collaboration in the studio or classroom?



## 2. Curriculum Vitae (Academic Resume)

Don't worry about length unless the job specifies. Organize clearly.

- Degrees and institutions, mentors
- Date on left in reverse chronological order (clear dates)
- Craft to the job you are applying - List those qualities first
- Highlight professional accomplishments
- Highlight student capstones (TA-ships, tours, major performances)
- Graduate teaching - List all duties and courses taught
- List highlighted performances and repertoire to support your diversity statement but do not include every performance you have ever given
- List articles and recordings with hyperlinks
- List qualities relevant to the job you are applying for to support your Cover Letter argument

# How to organize your CV

Highlight Teaching, Creative Activity/Research, Service

Regional/National/International (use asterisk - peer reviewed invitation)

- Education
- Employment
- Private Studio
- Teaching Appointments (GTA)
- Orchestral Appointments
- Chamber Ensemble Appointments
- Clarinetist and Chamber Music recitals

Research and Creative Activity (Shows a breadth of activity)

- Recordings
- Musical Publications
- Articles
- Concerto experience
- Orchestral performances
- Solo recitals/performances
- Named Chamber Groups (Tours - what did the tour entail)
- Clinics and Presentations
- Web Design
- Web Publication (YouTube, Podcasts, other)
- Grants
- Premieres, Commissions and Consortiums (\* about which)

Service

- School of Music
- College of Fine Arts
- University-Wide
- Recruiting and outreach

Professional Service

- External Reviews (Person and Institution)
- Master Classes (Tours - Master Classes)
- Competition Adjudication

Professional Recognition and Leadership

- ICA
- NACWPI
- CMS

Clarinet Performance Competitions

- College and High School

Honors and Awards

Teaching and Performing placement of former students

Student Honors and Awards

Professional Memberships

Diversity Section?

Always Consider the following:

- Margins
- Font Size
- Organization
- Punctuation
- Dated
- Formatting
- Indenting
- PDF is best format
- Consistency
- Clean appearance
- Ease of finding info

# CV Examples



**Dr. Diane Barger**  
*Ron and Carol Cope Professor of Clarinet*

University of Nebraska-Lincoln  
 120 Westbrook Music Building  
 Lincoln, NE 68588-0100

E-mail: dbarger1@unl.edu  
 dclarinetlady@gmail.com  
<http://arts.unl.edu/music/clarinet>

## EDUCATION

1992-94; 99 Doctor of Music, *Florida State University*  
 1989-1990 Graduate Certificate of Performance, *Northwestern University*  
 1988-1989 Master of Music, *Northwestern University*  
 1984-1988 Bachelor of Music, *Florida State University*

## CLARINET TEACHERS

1992-1994 Dr. Frank Kowalsky, *Florida State University*  
 1989-1990 Greg Smith, *Chicago Symphony Orchestra* (summer lessons)  
 1988-1990 Robert Marcellus, *Northwestern University*  
 1984-1988 Dr. Frank Kowalsky, *Florida State University*

## OTHER

2000 Alexander Technique lessons with Robert Rickover, Lincoln, NE  
 1991 Coaching with Michelle Dubost, James Buswell, and Stanley Hasty,  
     *Music Festival of Florida, Sarasota, FL*  
 1989-1990 Orchestral clarinet studies with Greg Smith and John Bruce Yeh,  
     *Evanston, IL*  
 1988 Coaching with Dale Clevenger, Alan Vogel, and Sarah Lambert Bloom,  
     *Music Festival of Florida, Sarasota, FL*  
 1986 Coaching with Charles Neidich, Robert Bloom, Samuel Baron, and  
     Gregory Hustis, *Music Festival of Florida, Sarasota, FL*  
 1980-1984 Coaching with Robert Mayer, *St. Petersburg, FL*

## EMPLOYMENT

### TEACHING APPOINTMENTS

2008-present Cornerstone Academy of Clarinet, LLC, Lincoln, NE, Founder and  
 Mentoring Instructor  
*Cornerstone Academy of Clarinet builds a foundation of excellence  
 in artistry for clarinetists of all ages and backgrounds. Cornerstone*

*Academy of Clarinet strives to teach students not only how to become excellent clarinetists, but how to properly learn in order to transfer those skills to their band or orchestra program(s) as well as their daily lives. The teaching approach is completely personalized to the student since each individual's learning style is truly unique to them. In addition to developing outstanding clarinet skills, the benefits gained through private instruction at Cornerstone Academy of Clarinet include, but are not limited to: building self-discipline, providing an outlet for creativity, developing confidence and poise, learning goal-setting and problem-solving techniques, achieving time-management and organizational skills, and fostering a life-long appreciation for music.*

1994-present *University of Nebraska-Lincoln School of Music, Lincoln, NE*  
 Ron and Carol Cope Professor (appointed August 2022)  
 Hixson-Lied Professor of Clarinet (appointed August 2011-2016)  
 Professor of Clarinet (August 2007)  
 Associate Professor of Clarinet (with tenure, August 2000)  
 Faculty Fellow (appointed 2003)  
 Graduate Faculty Member (1994-2002)  
 Clarinetist, Moran Woodwind Quintet  
 Chair, Woodwind Area (appointed Fall 2000-2020)

## COURSES TAUGHT

MUAP 117-917 Applied Clarinet  
 MUSC 462/862 Clarinet Literature and Pedagogy  
 MUAP 238 Clarinet Skills Class  
 MUCO 344W Chamber Music  
 MUSC 862E Woodwind Pedagogy  
 MUSC 498/898 Special Topics in Music:

*The Solo Etudes of Domenico Liverani: A Study of 19<sup>th</sup> Century Operatic  
 Fantasies for Clarinet*  
*Performance Anxiety: A Study of Resource Materials*  
*Orchestral Literature for Clarinet*  
*In-depth Study of Clarinet Reeds*  
*Pedagogical Resources for Woodwinds*  
*A Comprehensive Compilation of Clarinet Pedagogical Materials*  
*Clarinet Solo Literature for Junior High and High School Students*  
*Stanley Hasty – His Pedagogy and Legacy*  
*A Comparison of Two Editions of Bach's Chromatic Fantasia*

1992-1994 Graduate Teaching Assistant, *Florida State University*  
 1990-1991 Clarinet Instructor, *University of South Florida Community Music  
 Division*  
 1988-1990 Graduate Assistant, *Northwestern University*

## ARTIST REPRESENTATION

2020-present Légère Endorsing Artist  
 2016-present Silverstein Works, Silverstein PRO-Team Artist

## DR. JULIANNE KIRK DOYLE

**PROFESSOR OF CLARINET • CRANE SCHOOL OF MUSIC • SUNY POTSDAM**

Potsdam, NY • 585-802-3970 • [kirkj@potsteam.edu](mailto:kirkj@potsteam.edu) • <https://www.jkdoyle.org/>

### EDUCATION

**D.M.A.** Eastman School of Music, University of Rochester, Rochester, New York

Doctor of Musical Arts in Clarinet Performance and Literature with Music Education minor emphasis and Arts Leadership Certificate. Teaching Assistant to Jon Manasse. March 2006

**M.M.** Eastman School of Music, University of Rochester, Rochester, New York

Masters of Music in Clarinet Performance and Literature. Clarinet Studio of Jon Manasse. 2003

**B.M.** University of Oklahoma, Norman, Oklahoma. Bachelor of Music with distinction in Clarinet

Performance. Clarinet Studio of Dr. David Etheridge. Viola studio of Wayne Crouse and Ellen Rose. 2000  
Additional Coursework towards Music Education Certification. 2001

### CURRENT POSITION

**Professor of Clarinet**, Crane School of Music, State University of New York – Potsdam

Assistant Professor of Music Tenure Track:	2006-2012
Associate Professor of Music with Tenure:	2012-2016
Professor of Music:	2016-present

- Full-time clarinet instructor for a studio of approximately 20 undergraduate/graduate clarinet majors
- Chamber music coach

**Courses Taught:** Developed Syllabus and class materials

- Clarinet Techniques class for music education majors
- Clarinet Repertoire and Pedagogy I and II for performance majors
- Graduate Literature and Pedagogy
- Graduate Audition Preparation

Graduates have attended Masters Programs at George Mason University, Lynn University, McGill University, Penn State University, Wichita State University, Florida State University, University of South Florida, University of Oklahoma, Ithaca College, and Syracuse University. Former students are now full time public school music teachers, employees in the music industry and performers.

**Director, Crane Youth Music (CYM)** Oversee all elements of Crane Youth Music summer camp including:

- Hiring of a 65-member faculty consisting primarily of the studio faculty from the Crane School of Music
- Hiring a resident staff of 30 counselors
- Reviewing scholarship applicants and selecting award recipients and all details pertaining to operations for CYM including working with offices in food service, housing and campus life. CYM is a 2-week residential camp that brings approximately 200-300 students ages 12-18 to the SUNY Potsdam Campus in July each summer to study in studios of instrumental, voice, piano, and harp faculty. Campers perform in choirs, bands and orchestras as well in chamber ensembles, like ensembles and honors solo performances. CYM serves as the largest recruiting vehicle for the Crane School of Music. 2013 celebrated 40 successful summers of CYM: coordinated 40<sup>th</sup> Anniversary Commission of *Adirondack* Songs from composer Gregory Wanamaker and lyricist Garth Bardsley; 40<sup>th</sup> Anniversary Alumni Recital featuring Nicholas Hartman, Brian Santero and Adam Unsworth; Continually facing challenges handed down by the state of New York regarding Child Protection Policies and adapting CYM to follow policy while maintaining the quality of the program. 2020 and 2021 CYM Camps were virtual events including master classes, a virtual concert series and panel discussions. **2008-present**

**Woodwind Area Coordinator** – Coordinator of Woodwind Area Recital performances, jury scheduling, distribution of woodwind area funding for the academic year. Assisted with amendments to woodwind area jury and level performance guidelines in consultation with woodwind area faculty for the Crane Handbook. **2009-2010, 2015-16, 21-22**

**UNIVERSITY COMMITTEE SERVICE:**

- Crane Youth Music Director (2008-present)
- SUNY Potsdam Academic Continuity Task Force (2020-2021)
- Crane School of Music Recruitment and Admissions Committee (2019-21)
- Crane School of Music Education Faculty Search Committee (2019)

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*PROFESSOR OF CLARINET*

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### **EDUCATION**

- 2003-2006 **Doctor of Musical Arts**, *Eastman School of Music, University of Rochester*, Rochester, New York. Music Education minor emphasis. Arts Leadership Certificate. Teaching Assistant to Jon Manasse.
- 2001-2003 **Masters of Music**, *Eastman School of Music, University of Rochester*, Rochester, NY.
- 2000-2001 **Coursework in Music Education**, *University of Oklahoma*, Norman, OK.
- 1996-2000 **Bachelors of Music with distinction**, *University of Oklahoma*, Norman, Oklahoma.

### **CLARINET TEACHERS**

- 2001-2006 Jon Manasse, *Eastman School of Music*, Rochester, NY
- 2000 Bil Jackson, *Aspen Music Festival*
- 1998 Steven Cohen, *Brevard Music Festival*
- 1998 Jozsef Balogh, *The University of Oklahoma (Sabbatical replacement)*
- 1996-2001 Dr. David Etheridge, *The University of Oklahoma*
- 1994-1998 Bradford Behn, *Tulsa Philharmonic, University of Oklahoma*

### **VIOLA TEACHERS**

- 1998-1999 Ellen Rose, *The University of Oklahoma*
- 1996-1998 Wayne Crouse, *The University of Oklahoma, Oklahoma City Philharmonic*
- 1995 Jan Vandervegan, *Sevane Summer Music Center*
- 1992-1996 Jeffrey Cowen, *The University of Tulsa, Tulsa Philharmonic*

### **EMPLOYMENT**

#### **TEACHING APPOINTMENTS**

**2006-present** Crane School of Music, State University of New York – Potsdam

The Crane School of Music is the Birthplace of Music Education in the United States tracing its roots back to one of the oldest Academies being founded in 1816. **Full-time clarinet instructor: 2023-24 Studio includes 20 undergraduate and 3 graduate students. Weekly 50-minute lessons are given to all students.**

2016-present	Professor of Music
2012-2016	Associate Professor of Music with Tenure
2006-2012	Assistant Professor of Music Tenure Track

#### **COURSES TAUGHT: DEVELOPED ALL COURSE MATERIALS AND**

- Clarinet Techniques (Methods) class for music education majors
- Graduate Literature and Pedagogy
- Graduate Audition Preparation –graduate students in all wind instruments (mock blind audition final)
- Graduate Chamber Music
- Undergraduate Chamber Music
- Undergraduate Clarinet Audition Preparation (mock blind audition final)
- Undergraduate Repertoire and Pedagogy I and II (2 semester sequence)

**Recruitment:** I recruit all clarinet and bass clarinet students to the studio where we maintain between 30-36 clarinet students and 8 bass clarinet students annually to balance our ensemble needs. I work collaboratively with our Lecturer of Clarinet who also teaches 10-15 clarinet students and courses in clarinet techniques, clarinet choir, chamber music and liberal arts courses. Our retention rates are high with students graduating into public school teaching positions, industry positions or graduate programs.

**Chamber Music:** Weekly coaching/rehearsals of various ensembles each semester

- Undergraduate/Graduate Chamber music:
- Woodwind Quintet
  - Reed Quintet
  - Woodwind Trio
  - Clarinet Trio
  - Clarinet Quartet
  - Mixed chamber ensembles with strings, guitar, harp and brass
  - Clarinet Choir – co-director since 2006



# Recordings – Follow Directions (YouTube)

- Stay within timing Limits
- Offer variety of solo/chamber music/commission
- Put the recording that represents you the best first (pull them in!)
- Include a “holy moly wow” piece!
- Live and unedited performances – look professional (Non-produced)
- High quality video recordings – stream capture
- 5 years old or more recent and live!
- Consider “who” is listening – most likely not another clarinetist!
- Are the first 30 seconds of the recording the best representation of you and what you do? (Not Messiaen)
- Remember committees will listen to hundreds of recordings – how do you make yours stand out?
- What makes you unique, what do you love to play?

For live interview – Include one work from recordings – what will “Wow” the committee?

- Consider pianist – plan for 1 rehearsal (ask about pianist experience with repertoire)
- Be ready to perform chamber music in interview with faculty ensemble (Quintet)
- Sometimes you only have 2 weeks notice!

# References:

**List references relevant to the job and know how you are qualified**

- Be sure you notify them you are applying for these jobs
- Give them the job description and your materials so they know what you are applying for and what the committee already knows about you
- Besides your primary clarinet teachers, be sure your references know you **currently**. The committee wants to know who you are now
- Be sure all contact information is correct - update references if they move, retire, etc.
- List reference affiliations/institutions.

**Many committees will call off list references (they usually ask your permission)**

- This can really affect a committee's decision – what would the colleagues you have interacted with over your career say about you?
- Remember you write your recommendation letter everyday with all those with whom you interact and collaborate.
- Off list references can make a difference in whether you move onto the in-person interview round

**You never know who knows you!**

# Examine your digital presence

- Website – Up-to-date and easy to navigate
- Facebook, Instagram, TikTok, X, Threads, etc.. – all social media
  - CLEAN UP!
  - Remove anything inflammatory or tags
  - Committees might look to see common connections
- Video/recordings – do these represent you now?
  - Can you remove videos you wouldn't want a committee to see?
- Google yourself, what comes up first?

### **3. Mental Wellness on the Job Search**





- “The Waiting Game” – when to expect to hear back and following the timeline of the process (Refer to Timeline)
- Is this position something you want to do and is it the right time?
- Mental exercises on how to not get your hopes up and what to do
  - Get position - Imposter Syndrome
  - Don't get position and feel let down and hopeless
- Every experience you have - you learn from
- Find a potential support group
  - Pre-Professionals in the in-between with regard to employment
  - Part-time employed or Full-time employed
  - Wanting to move on from current employment/situation
- Be who you are - don't try to be someone you are not
  - If it's the right fit - YOU will fit
  - If it isn't the right fit - Would you be happy there?
- If you make it anywhere in the interview process - it is a huge success!
  - How can you fill in CV/experience
- Celebrate your accomplishments even if you don't get the job - keep focus on the positives of you!

**Know and believe in your worth!!!**

# Resources and Information



# CPEC Recommended Reading List

**Beeching, Angela Myles.** *Beyond Talent: Creating a Successful Career in Music*. Outlines how to succeed in music personally and professionally from materials, interviews, to the job.

**Cutler, David.** *The Savvy Musician*. Another Book that is helpful towards entrepreneurship.

**Kelsey, Karen.** *The Professor is In*. Very clear step-by-step guide to the academic job market. Not as inclusive of music, but was very helpful when I had my first several interviews resulting in being a finalist for full time positions

**Edd, Yvette Myrick and Young, Estelle.** *Thriving in Higher Education Careers*. More general information about being in a higher ed career and what to expect

**Selingo, Jeffrey.** *College Unbound*. Very helpful in terms of looking ahead at what future higher ed teachers need to be preparing themselves for that is different than what was done by their teachers

**Wensil, Brenda and Heath, Kathryn.** *I Wish I'd Known This* - Specifically for female-identifying job seekers and the additional challenges of both blind and conscious bias that they face

**Conway, Colleen.** *Teaching Music in Higher Education 2nd Edition*.

<https://www.smu.edu/news/archives/2016/michael-harris-25jan2016>

# Links to material preparation guides

- New England Conservatory:  
<https://www.music.org/pdf/career/entrepreneur/TeachingPositions.pdf>
- Eastman School of Music: <https://iml.esm.rochester.edu/>
  - Resume/CV: <https://iml.esm.rochester.edu/prepare/resume-and-cv/>
  - Cover Letter: <https://iml.esm.rochester.edu/prepare/coverletter/>
  - Statements and Philosophies:  
<https://iml.esm.rochester.edu/prepare/statements-philosophies/>
  - Interview Prep: <https://iml.esm.rochester.edu/prepare/interview-prep/>

# Interview Questions – Be prepared!

- **Be ready to talk about your materials** – have them in front of you if a zoom interview
- **Show you did your homework** – know the institution inside out and backwards and ask informed questions as follow-ups
- **Know the faculty** – particularly in your area (woodwinds) – make connections either by common institutions, festivals or other
- **Be ready for “agenda” or “situational” questions** – all faculties have personalities, there may be questions that you can’t answer off the cuff, that is ok, be you and answer to the best of your knowledge and experience.
- **Demonstrate that you will be a great colleague** who will be collaborative and easy to work with
- **Ask about Scholarship and TA/GA possibilities** – how do you best attract students? What majors/minors do the majority of students pursue?
- **Ask about the institution and program:** What do the faculty interviewing you think is the greatest strength of the institution and the greatest need of the program.
- **Have questions, show interest and that you did your homework**

# Know your worth and the institution salary ranges

- **Know the cost of living and bills you will have, loans, etc (use Zillow and other sites)**
  - Make a budget based on the salary offered, remove taxes and calculate:
    - Monthly paycheck
    - Monthly bills (rent, bills, payments on student loans or car loan)
    - Can you live on that salary?
- **Look up salaries at the institution if they are public**
  - Know your worth - what is entry level with and without DMA, where do you fit?
  - Don't be afraid to ask for a higher salary, especially if you have competing offers
  - If the job is offered - **they want you!** They know you will negotiate
- **Ask for moving expenses**
  - Does the institution work with a moving service that will move you?
  - Otherwise how does moving work? Reimbursements? What is the timeline and budget?
  - Keep ALL receipts - anything not covered, use for your taxes
- **Equipment: Be sure the institution will provide:**
  - Office space adequate for instruction
  - Computer for use in the office (Mac or PC)
  - Technology: Microphone, Stereo equipment and Office furniture
  - Purchasing budget for studio needs (Music, equipment for classes)
  - Will you have a TA/GA?
- **Connect with your Union and HR office to know all benefit options**
  - Insurance
  - Medical coverage and recommended physicians
  - Best retirement plans - Go with something mobile!
    - TIAA Cref, others?
    - State teachers - only if you plan to stay there for your career

# Non-teaching expectations:

**Service** – committee work, outreach and recruitment for the college, collaborative work with colleagues, performing, community engagement

**Professional Development** – Attending conferences, research and collaboration to continue your growth

**Maintaining a national profile** – Performing/Presenting at regional, national and international conferences, regional performances, national/international performances, publishing and recording

**Recruitment** – Building your studio through auditions, lessons, school visits, connecting with state band directors, emailing and calling prospective students, building a rapport in the community to attract students.

# “Unloaded” (Unpaid) parts of the job

- **Recruitment trips** – travel supported by college but time isn’t compensated – work with schools you visit or sponsors for compensation
- **Auditions for admission** – Usually on a weekend, outside regular teaching day – this is part of recruitment for your studio
- **Recruitment lessons** – typically not charged – because you are recruiting the student, though some teachers do charge
- **Student recitals and dress rehearsals** – Often on weekends or evenings, outside regular teaching day
- **Evening concerts and preparation** – not included in load
- **Answering Email/phone calls:** from colleagues and prospective students (Make a good impression with good communication!)
- **Faculty meetings, department meetings, area meetings** – You need to be involved in faculty governance
- **Hosting a conference or clarinet day** – Recruitment opportunity and enrichment for your students
- **Hosting a guest artist** – You need to compensate the guest artist through sponsorships or fundraising
- **Fundraising** – Mentoring student fundraisers for trips, guest artists, etc
- **Student community building** – Dinners, mixers, trivia nights, studio recital







***Thank You!***  
***Go Raibh Maith Agat!***