

Résumé Basics

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◆ A Few Observations

Résumés shed light on who you are, offer the reader a clear indication of your current development, past experiences and, most important, point out your potential for future growth professionally and artistically. In brief, a successfully prepared résumé is a road map to an individual's past, present and future with the clear purpose of opening doors to the future.

In a profession where it often looks and feels like others have control over our destinies, please remember YOU have control over your résumé, its contents, its construction, its point of view, its graphic design, etc. Be absolutely certain that it clearly represents you, your accomplishments and your goals.

In addition to being an information/fact sheet, the carefully and responsibly prepared résumé is a piece of advertising, an advertisement for yourself.

◆ Résumé Construction

- ☉ Paper - Excellent quality; standard size (8 ½ x 11); white, off-white, tan, gray.
- ☉ Fonts - Choose clean, clear fonts (do not use Old English, Script or some other "flowery" font).
- ☉ Length - Use only one page for performance résumés. If you absolutely need to use more than one page, make sure to put your name and the page number at the top of each page following the first page.
- ☉ Outline form - A résumé is an outline of your past experience and achievements - NOT an autobiography. Once you have started to use a particular style, remain consistent in its use.
- ☉ Text - Never use personal pronouns (i.e., "I played in...") and "little" adjectives. Use action verbs, descriptive adjectives and adverbs. Use positive, assertive and powerful vocabulary.
- ☉ Style - There is no one set format. Again, it is most important to be consistent with the format you choose. Also, the résumé should be graphically attractive. Creative use of fonts, "white space", margins, capital letters, underscoring and bold print is very important.
- ☉ Proof reading - A résumé should NEVER be sent to a prospective employer with spelling errors.

- Content

- ☛ Organize information in terms of your strengths and their relationship to the position for which you are applying.

- ☛ Include only important information. Justify to yourself your purpose for including any given material. Put yourself in the seat of the person who will be reading your résumé.

- ☛ Remember that your résumé can be versatile without being general and that it can be concise without being meaningless.

- ☛ Do NOT lie or inflate the copy. Get the most mileage out of your experience as it exists. Including false/untrue information, particularly in the field as small as the music business/industry, is asking for your credibility to be questioned.

- Basic Elements

You may, and probably should, have more than one résumé. The construction of a résumé for one job could be inappropriate for another. The strengths that pertain directly to the position for which you are applying should be listed first, and so on. Below are listed some suggested category orders for various positions. These are simply guidelines.

- Set-up

<u>Type of résumé</u>	<u>Possible order of subject headings</u>
University/Academic	Teaching Experience Performance Engagements Principal Teachers Education Awards/Honors
Orchestral	Performance Engagements or Orchestral Experience (Chamber or Solo experience) Principal Teachers Education Awards/Honors
Solo Performance (Instrumental)	Solo Engagements Chamber Music Engagements Orchestral Experience (optional) Awards/Honors Principal Teachers Education
Solo Performance (Vocal - Opera)	Opera Engagements Orchestral Engagements Musical Theatre (if applicable) Principal Teachers Education Awards/Honors

Solo Performance (Vocal - Concert/Orchestral)	(Same as above - switch first two categories) Recitals if applicable
Elementary/Secondary	Teaching Experience Education Performance Experience Principal Teachers Awards/Honors
Non-Music	Positions Held or Employment Experience or Employment History Education Awards/Honors Community Activities (optional)

☛ Personal Data - Name, address, telephone number (include area code) should be included. All other personal information is non-essential. SINGERS: You should include height, weight, eyes and hair color.

☛ Educational Data - The thrust of your résumé and your experience will determine the position of educational data on your résumé. Always begin with your most advanced degree or the degree program in which you are currently enrolled. If you have been in college for several years, do not include your high school work.

☛ Principal Teachers - Listing of teachers is optional and should only be included on your résumé if it gives it strength. Do not list teachers with whom you have only had a few lessons. If you have master class teachers whom you feel are important to list, make sure to make this distinction so as not to give the impression that you have studied with these people for extended periods of time.

☛ Performance Engagements - List those ensembles/experience that best portray your experience to date. Weed out those that do not compare with other work.

☛ Advanced Professional Training, Summer Study, Study Abroad - Information of this kind can be added to the Education or be contained in a section of its own if the quality and quantity is extensive. Begin, again, with the most recent study.

☛ Honors/Awards/Competitions - Include only important competitions and/or substantial honors in college or graduate school. DO NOT include high school honors.

☛ Certification - Include state and area of certification. Anticipated certification may be included with date to be granted.

☛ Publications/Papers - This information can be included if accepted for publication in a scholarly or high quality magazine or trade journal.

☛ Memberships - Include professional memberships ONLY. In the case of an academic résumé, one might include membership in the College Music Society, Music Educators National Conferences, etc. In the case of a performance, one might include union affiliation, if applicable

☛ Employment Experience - Begin with the most recent employment. This section usually contains a brief description of duties performed. This gives the prospective employer some idea of the skills you have and the kinds of work you have done.

☛ References - For performance résumés this section is usually not needed. It is more appropriate for college/ university or elementary/secondary positions.

☛ Related Experience - This can be added to a résumé to show secondary strengths. Special skills, languages (if fluent), proficiency on secondary instruments or in other music areas (theory, ear training, Suzuki, etc.) should all be here if these skills add to your overall image for the particular position in question.

Postscript...

The following résumé examples are provided to give guidance. There are many ways a résumé can be constructed. Look over the formats used, the font used, the smaller parts of each section and how they are constructed, the category order, etc. These must all be considered when you are designing your own résumé.

Enjoy!

James Gandre

Photographs – The Best and How to Get Them

Photographs are often the only visual marketing piece an artist can use for the first contact with a prospective employer. Therefore, pictures must be professionally taken and must portray you as you are, not as you were five years ago or as you wish you were.

What should a picture “do” for you?

Photos should “say” something (you are happy, fun, warm, friendly, strong, etc.), giving the viewer various feelings/impressions about you as both a musician and a person.

What should you wear? What about your hair? What about make-up?

☉ Apparel should be simple and fairly standard.

Men: Tux/tales and/or suit/tie.

Women: Simple dark dress/top, subtle jewelry.

☉ Hair should be as you regularly wear it. Do not “do it up” in some exotic manner that you will never be able to duplicate. A picture should be realistic, giving the prospective employer a correct image of who you are.

☉ Make-up

Men: Basically, make-up is not necessary or appropriate for men. The only make-up you may need is a Powder base in order to flush out any blemishes and/or remove the “shine” from your forehead or the rest of your face.

Women: Make-up should be modest and suited for photography. Many photographers will suggest a make-up artist with whom they work. Appropriate make-up is essential for good photos.

When “shopping” for a photographer, you may want to use this list to compare services offered by various photographers.

☉ Does he/she specialize in artist photos or do they do everything? The photographer should specialize in artist photos. If they do not, they will probably not know the ins and outs of the music business and consequently they will most likely not deliver the best product for you.

☉ What is included in the basic fee? Many photographers do not include all the necessary steps/items in their basic fee and add them on later, hiding the total cost. These include retouching and first prints.

☉ Approximately how many hours is a photo session with the photographer? A session by a reputable photographer should be at least 2 hours and will likely be 3 - 5 hours long.

☉ How many photos will be taken? A photographer should take a minimum of 100 shots and preferably 150 or more. This is needed so that you will have the optimal number of photos from which to choose.

☉ Does the photographer start the session with a chat to find out who you are, what repertoire you perform, what the photos will be used for and how you react in various situations? A good photographer will begin a photo session talking to you to find out the information above and put you at ease.

☉ Does the photographer keep the negatives or give them to you upon completion of the session? Is there an option to purchase electronic copies of photos with a release allowing you to use or duplicate the image? Some photographers keep the negatives so you must go back to him/her every time you want an original photo.

☉ Do you like the photographers portfolio? This is his/her best work on display. If you do not like the work you will probably not be satisfied with your photos. Again, do they “say” something? Do they give the viewer impressions/ feelings about the artist? Are they clear? Is the background too dark or too light? Are there shadows on the faces of the artists?

Materials For Self-Promotion: Résumés, Photos, Press Kits, Websites And Other "Paper" Products

- James Gandre

There is an old saying that many musicians know well: "How do you get to Carnegie Hall?" The answer: "Practice." Unfortunately, this old saying has always been and continues to be rooted in dreams, not reality. There is no magic. Reality demonstrates that the musician who is well versed in the business of building a career will achieve far more than the one who relies on musical ability alone.

The music business has seen tremendous changes in the past few decades and with those changes has come the need for each musician to become more professional in his/her pursuit of a place in the music world. Musicians have often been aware of the latest trends in the music field (changes in standard orchestral repertoire for auditions, the top 40 hits for weddings and other special occasions, etc.), market fees and basic business practices, but most have been woefully negligent in keeping up-to-date in the area of promotional materials necessary to maintaining and expanding their business. In addition to being a performer, knowledge of public relations, marketing and management is essential.

The limited promotional materials and devices used in the past will not work as effectively today as they did a decade ago. Today it is vitally important to possess materials that are graphically attractive, are easy to read, spark interest in what is being offered and contain the "right" information for each prospective employer. Additionally, since a person is being marketed (not a lawn mower or microwave oven), these materials should give the reader a glimpse of the artist's personality. Simply stated, promotional materials are advertisements and should be constructed and used as such.

Guidelines for Creating Professional Materials

Musicians spend numerous hours perfecting their art. Promotional materials used in pursuit of that art must represent the same standard of professionalism set in performance. In addition, just as the selection of repertoire for a wedding reception is not appropriate for a recital, the selection of promotional materials must be geared to the individual prospective employer. Music is not generic and neither should promotional materials be generic. Avoiding the development of or cutting corners on the production of good professional materials will not give the musician the tools needed in marketing him/herself and will result in slowing the development of a career.

Promotional materials must attract attention to the artist, whether s/he is applying for a job with a major symphony, for a wedding reception, for a college or university position or for a position in a hotel restaurant. They must serve the prospective employer, giving him/her a glimpse at the best the artist has to offer. Some "do's and don'ts" which will help create promotional materials that are professional and functional include the following:

1. It is important to be as concise as possible. There should not be a single word or comma on any page (print or electronic) that does not add to the clarity of your message. These

documents are not autobiographical. Instead, they serve as an outline of experiences which are relevant and pertain to the specific job for which one is applying.

2. They should be graphically attractive and stand out in comparison to other musicians' materials. This is a very visual age and people see professionally designed advertisements, magazines, book covers and even cereal boxes daily. When casually perusing an issue of a favorite magazine or website one is occasionally struck by a particular advertisement or article heading and will take a second, longer look because of the design and/or something it says. Promotional materials must serve this same function when being compared to competitors' materials. The reader's attention should be caught; they should stop and take a second, longer look at the materials, becoming more and more interested in the musician featured and ultimately being moved to make contact with the artist.
3. A well-defined, clearly stated message is vital. To achieve this goal, the potential audience must be evaluated. This audience may include orchestra managers, hotel managers, concert organizers and/or brides-to-be. Promotional materials must specifically reflect an image and set of abilities that pertains to the prospective employers' needs. Consequently, each situation requires its own set of materials.
4. Utilize only excellent quality materials. From the résumé and stationary paper stock or website layout to the folders for press kits to the duplication of professional photos, cutting costs simply to save money will not serve the musician's best interests. Confidence in a product or service is gained with the use of quality materials. These materials represent the high standards of the performer and ultimately the performance. Sub-standard materials represent quite a different image.
5. Always leave the prospective employer with specific and accurate impressions/images about the musician/person. These should all be positive, professional AND honest. Upon re-reading or reflecting on the promotional materials presented, the reader should immediately recall these positive impressions/images. Neutral impressions/images are not useful for promotion. Also, materials should represent a true accounting of abilities and experience. The musician's interests are further served when the image of the musician being portrayed is accurate. An inaccurate portrayal of the musician, which gives an image of what s/he always wished to be, will only confuse the reader as to the true abilities and experiences of that musician.

At the same time as an artist begins to design and produce a promotional package, s/he must simultaneously begin to formulate a plan to use the finished product. Having a clear idea of how materials will be used is imperative to the process of developing useful materials and not wasting precious time and money on unsuitable materials.

These are the general guidelines used in developing high quality, professional promotional materials. However, there are details which require considerations. What kinds of materials are used by musicians? How is each piece organized? How does one use them most effectively? Is there a need to use all of these materials? These questions will be answered in the following sections which speak to the issues of the various promotional pieces forming a promotional package, as well as by analyzing one's individual goals, abilities and potential market.

Résumés – the Essential Tool

Résumés are the most familiar and most often-used marketing tool a musician has in his/her possession. First résumés are often produced in college and used for almost every type of position for which a musician may apply. The production of these résumés may have been rushed and one may have a tendency to get frustrated while debating what should and should not be included, while not successfully addressing what needs to be conveyed.

Development of different résumés for different kinds of work (orchestral, musical theatre, teaching, entertainment/commercial, etc.) is essential. The main thrust of each résumé should be clearly evident at first sight. Each résumé may contain information from another, but the placement, and ultimately the importance of this information will probably be different from one to the other.

The examples that follow show the various kinds of résumés an artist may use. They are designed to meet specific needs of various jobs. Please note: the person represented and the information used in these résumés are fictitious and used for example only.

These résumés are neat, easy to read and are graphically attractive. The information is organized and used in a manner which allows the prospective employer easy access to the information needed for the specific type of job for which each résumé is designed. Her message is now clearly defined and quickly accessible.

The first résumé (Example A) is an orchestral résumé. It begins with orchestral experience since that is the topic at hand. However, here the information necessary is presented clearly with extraneous information deleted. Also, by not using dates on every entry, the placement of some of the more impressive entries can be utilized more effectively. Each of the sections which follow contain only the highlights of her experience, not the whole story since these experiences are not the main focus of this résumé, but simply information which fills in the background of her experience.

The second résumé (Example B) is a musical theatre résumé, the third résumé (Example C) is an entertainment/commercial music résumé and the fourth résumé (Example D) is a teaching résumé. Again, examine the order of the sections of the résumés. See how they differ and yet how a similar thread of information is contained within each while highlighting a specific area of her background and vast experience.

Stationary and Business Cards

Stationary (including envelopes) and business cards are the companion pieces to a résumé and should be used to create a professionally complete image. These should be produced to match one's résumés, using the same type face, graphic images and paper quality/color.

Photos

After résumés, stationary and business cards, photographs are the most used promotional devices. Pictures "say" something about the artist, giving the viewer various impressions/feelings. All too often photos do not communicate these impressions/feelings positively and accurately. A photo communicate that the artist is professional, friendly, strong, warm, happy or fun.

Assembling the right set of photos is vital to the marketing process. Like résumés, multiple photos may be needed by the artist depending on the diversity of his/her business. A photo for concert work may not be the appropriate photo for entertainment/commercial music. Each type of photo must reach the appropriate audience. A concert photo may be taken in classic concert dress (black), while an entertainment photo may include other elements, such as more casual dress, the actual setting of a performance at a wedding reception or the sight of one of the artist's regular performances.

Finding a good photographer may, at first, not seem like an easy task. Artists are not accustomed to hiring a photographer and are often stymied by the process. "Shopping" for a photographer can be made easier by following a few simple steps. Listed below are some questions and answers which can be used as an aid in pursuing a good photographer:

1. *Will any photographer be OK or is there a specific kind of photographer you need to look for?* The photographer one chooses should specialize in artist photos. If they do not, they will probably not know the ins and outs of the music business and consequently will not be able to deliver the best product.
2. *What is included in the basic fee?* Many photographers do not include all the necessary steps/items in their basic fee, consequently, hidden costs arise, often too late to be worked around. All items included and not included in the basic fee should be discussed before the photo session, thus avoiding any confusion and misunderstanding later.
3. *How long should a photo session last?* A session by a reputable photographer should be at least 2 hours and probably 3-5 hours in duration.
4. *How many pictures are taken at the session?* A photographer should take a minimum of 100 pictures and preferably 150 or more. This will allow for a better chance of obtaining the best photo possible.
5. *How does the photographer run a session?* A good photographer will begin the session asking the following questions: How will the photos be used? What is the desired image being sought? What repertoire does the artist perform? In addition, by talking with the artist before shooting, the photographer will begin to see who the artist is and how this person reacts visually. This will give him/her more useful information about the artist and aid him/her during the session, resulting in a higher probability of more useful photos on the proof pages from which to choose.
6. *Is the photographer's portfolio attractive and dynamic?* Portfolios contain the best work the photographer has to offer. If the work is unsatisfactory, the artist is advised to go elsewhere for his/her photos.

Once the artist has found a photographer and has decided on which types of photographs are needed for his/her work, s/he must put together a personal package. Components of this package include clothes, hair, make-up and jewelry. The musician should also have ideas about lighting, mood and style considerations. All of these elements should be dealt with in detail, always remembering that each decision made will be reflected, good or bad, in the final photos.

Websites

It's a lot of fun to dive in and start creating your site, but first it's helpful to have all the content for your site written and organized as you'd like it to appear. Then when you're ready, your website will practically build itself!

Step 1: Content

Questions to consider when planning your site's content:

- Why do you want a website? What do you want it to do for you?
- Why would someone want to visit your site? What information are they looking for?
- What information and features do you need make accessible on your site to satisfy both you and the visitors to your site?

Step 2: Content Management and Design

How can you aggregate your information into easily navigable and intuitive sections or **pages** within your site? Here are some ideas:

- A **Biography** (for individuals) or **About Us** (for ensembles) page. This section gives background information on performers that would be interesting and alluring to visitors and potential employers. It should also specify your niche/specialty and artistic vision.
- A **Discography** page. This should have a listing of all your released albums, with audio samples, reviews, and option to purchase. If you haven't released any albums, this can be a **Music** page, which includes audio samples of any of your performances and quotes or testimonials from mentors or conductors. Be sure to get their permission first!
- An **Upcoming Performances** or **Gigs** page. This should have a calendar or listing with the dates, times and locations of all of your future concerts. Be detailed here! Driving and parking directions are always helpful. The more people know about your next gig, the easier it will be for them to decide whether or not they want to go. You could also give visitors the option to sign up to an e-newsletter that will keep them updated with future performances. Be sure to keep this updated.
- A **Press** page. This should include all the information that someone from the media would need if they wanted to publish a review of a performance or recording of yours. This page could be a digital version of your physical press or promo kit, and should include links to download a printable biography and high-resolution publicity photographs.
- A **Contact** page. This should have an e-mail address in the format "yourfirstname@yoursitename.com" or "contact@yoursitename.com." Most web hosts provide an e-mail account for your site, and can be set to forward messages to an account that you check regularly. This looks professional, and protects your personal e-mail address.

Step 3: Integration of Helpful Web Services

Now you have an outline of a website with all the information that people are looking for! But there are a lot of cool services out there that can help manage some of the tasks associated with maintaining a website, such as distributing news about your next gig, making tracks available for listening, or even finding out which of your songs is the most popular!

- Consider creating a **MySpace Music** or **Facebook** page. These tools can help extend your artistic web presence into vast online social networks, and can provide an easy and attractive addition or alternative to an e-newsletter for keeping your fans updated on your upcoming performances. Both of these services also allow for cross-platform streaming audio. Links to these external pages can be pasted in the Contact section of your page, using a hypertext link or one of their tasteful mini-icons. But remember that not all of your fans may use either of these services – so be prepared to maintain an e-mail list or physical mailing list as well, so as not to alienate your less tech-savvy followers.
- You may not have studio-quality recordings yet, but if you do, you can incorporate a free mp3 store like **SNOCAP** into your Music page, allowing visitors to buy and download the tracks they like for a price that you set – all directly from your site! Other services like **CD Baby** can also make your tracks available for download from popular sources like the iTunes Store or the Amazon .mp3 Store.
- Not everyone wants to pay for the music they listen to, but that doesn't mean that they have to become a pirate to discover your music! Internet radio services like **Last.fm** not only allow you to upload your music for limited free streaming, it also serves as a promotion tool: the more you are listened to, the more it puts your music in the playlists of listeners in its network with similar tastes. It can also provide listening statistics and notify listeners of your upcoming concerts.

Step 4: Actually Creating Your Site!

There are many “What-you-see-is-what-you-get” HTML editors to help build your site using simple drag-and-drop interfaces. Most Lawrence computers have Adobe Dreamweaver installed (and Information Technology Services offers free learning sessions), but for those of you looking to build a site quickly with a short learning curve, there are several online tools which will not only make creating your site easy, but will also host it for you, for free! Check out **Microsoft Office Live Small Business**, **Google Sites**, **Weebly**, **Synthasite**, and **SquareSpace** for examples.

Step 5: The Hook – Getting people to want to come back to your site

So now someone has visited your site, learned what they wanted to know, and moved on. That's not what you want! Think of you and your music as a product, and your website as an advertisement for it. The more interesting your site is, the longer and more frequently someone will visit it. Here are some ideas for getting your site on someone's “Favorite Bookmarks” list:

- **Create a blog.** This is a place where you can be personal and connect with your audience – you'd be surprised at how many people are interested in the creative process and behind-the-scenes details about being a performing artist! This could take the form of a tour diary, with backstage photos and interesting anecdotes, or just a place where you let your fans know what is going on with you: performances you are really excited about, new recording projects you are about to begin, or recent newspaper mentions. Be sure to update frequently; if people see that your last post was several months ago, they won't come back soon. If you allow people to comment on your posts and you respond, a small community can develop around your blog and fans will know that there is an unintimidating environment where they can ask you questions directly. Tools like Google's **Blogger** make blog publication a snap.
- **Add a gimmick.** Have a raffle (e.g. sign up for the e-newsletter and get entered in a drawing for a free CD, or lunch with the band). Maybe take a picture of your audience at your next gig

and announce that it'll be posted on your site later that night. Create a video slideshow of pictures set to your music and post it on YouTube to embed on your site. Be creative!

Step 6: Getting Site Traffic

Just because you now have a website doesn't mean that you will automatically have visitors flocking to it. Here are some ideas for letting people know there is a place where they can find out more about you:

- **Print business cards.** Don't scribble your cell on a cocktail napkin! Although low-tech, there's nothing more professional than being able to personally hand that interested fan backstage a card with your contact information and website URL. Online services such as **VistaPrint** and **iPrint** offer inexpensive printing with lots of design choices. Skip the free offers – these typically have the printer's logo on the reverse.
- **Create an e-mail signature.** All e-mail clients give you the option of appending a signature to every e-mail you send. This is a great opportunity to include your website's URL!
- **Add your URL to Google.** Google finds new pages to display in its search results by crawling the web every month or so, but the company also allows you to submit your site's URL directly to their index. This will increase the likelihood of your site being displayed if someone is searching for you.

Some additional resources to help you get started:

- ***Beyond Talent: Creating a Successful Career in Music***, by Angela Myles Beeching. The Career Center has a copy of this guide, written by a career counselor at the New England Conservatory. It has helpful advice for everything, from writing a good biography to getting quality photography, tips on freelancing, fund-raising and basic networking.
- Brian Hazard's **Passive Promotion** blog (<http://www.passivepromotion.com/>). This musician posts frequent updates on his varied success with different online promotional tools.
- **CD Baby's Tips, Thoughts, Articles** page (<http://cdbaby.net/tips>). This mini e-book is full of good advice on self-promotion and networking, with catchy chapter titles like "Life is like High School," and "Be an extreme version of yourself."

Brochures

Brochures are most often used in promoting recitals/concerts and for use in marketing the entertainment/ commercial music business. As a rule, they should not be used in applying for an orchestra or musical theatre job. Once again, it is rare that a brochure used for promoting a recital or concert would also be used effectively for entertainment/commercial music business prospects. In designing a brochure, the front side of the brochure is used for the "bigger" image – a picture, name and instrument, as well as a quote or two from appropriate sources like a local or national newspaper and/or established artist(s) which proclaims one's artistry, if available.

The backside should give a few details of the musician's background, generating excitement about the musician and showing their value to the potential employer or their marketability to a potential

audience. Remember, less is more. "White space" (the areas left blank) is as important as space filled with ink. Crowding this side of the brochure with too much information most often does not add to the artist's image, but gets the reader caught in a mire of information which is inappropriate in this format. Additionally, most musicians must use their brochures as wisely and economically as possible. Brochures used for recitals/concerts should have sufficient blank space at the bottom of the front side to print information about the date, time and ticket information relating to each concert.

Press Kits

Press kits are usually used for two purposes: 1. By the press in the city in which a musician is about to concertize; 2. As a complete promotional package used in securing recitals/concerts or entertainment/ commercial music engagements. They may also be used in accompanying application materials for a teaching position, demonstrating the performance level and notoriety achieved by the musician. Again, like brochures, press kits should generally not be used for application to an orchestra or for a musical theatre position.

Press kits should be versatile. Individual materials which might be found in a press kit include: pictures – formal, informal, solo, ensemble; bios – concert and entertainment/commercial music; repertoire lists and sample programs – concert orchestral, musical theatre, entertainment/commercial music; reviews (if full reviews cannot be used, review excerpts on one sheet can be used [see Example E]); as well as any other information which will give the reader a more in-depth view of background.

Using Promotional Materials

Once promotional materials have been developed and produced, the artist must develop a marketing plan for their use. Questions s/he should ask in creating the marketing plan include: Who should receive the materials? Which materials should be sent to which people? When should each mailing be sent? Is a follow-up mailing and/or personal contact necessary? If so, when should the follow-up take place? Is a separate mailing list needed for recital/concert promotion and entertainment/commercial music promotion? Without a good marketing plan the success of one's materials will be limited.

As discussed throughout this article, developing, producing and using good promotional materials is essential for the artist who wishes to maximize his/her opportunities in order to flourish while pursuing his/her place in the music world. However, it is also important for the musician to regularly take account of their musical lives, remembering the reasons why s/he began and continues to pursue this particular career path. If the musician loses sight of this original love and fervor for his/her music and becomes only a businessperson, then s/he is doomed to treat music like any other business and not as art. Conversely, if the musician does not avail him/ herself of current business and marketing practices and only spend time working on music and instrumental technique /he will leave his/her career to luck and chance.

In the final analysis, it is the artist who balances all sides of his/her musical life (practice and promotional materials, technique work and marketing, etc.), as well as personal life, who will succeed. S/he will not only succeed professionally but will also remain a vital and happy musician who is and will remain personally and emotionally involved with music.

Beverly Jones, Harp

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**Orchestra
Engagements**

New York Chamber Orchestra, January 2008 – present
Ridgefield Philharmonic (CT), September 2006 – present
New York Philharmonic
New Jersey Symphony
Berkshire Philharmonic (MA), 2004 – 2007
Westchester Orchestra (NY), 2006 – 07
The Symphony of Northern New Jersey
Tanglewood Orchestra
Aspen Festival Orchestra

**Opera
Engagements**

Opera Orchestra of New York, 2008 – present
New York City Opera
Brooklyn Opera

**Musical
Theatre**

Phantom of the Opera (Broadway)
A Chorus Line (Broadway)
Me and My Girl (Broadway)
Gypsy
King and I

Reviews

"She's got it all!" – The New York Daily News
"...a dazzling performance...full of life." – New York Times
"She plays with great virtuosity..." – Boston Globe

Education

Manhattan School of Music
- Doctor of Musical Arts candidate, 2008 – present
The Julliard School
- Master of Music, 2008
Boston University
- Bachelor of Music magna cum laude, 2005

**Principal
Teachers**

Joan Doe (Principal, New York Philharmonic), present
Henry Bright (Principal, Metropolitan Opera Orchestra)
Mary Long (Principal, Boston Symphony)

Beverly Jones, Harp

123 West 96th Street, Apt. 32
 New York, NY 10025
 212/749-2234
 bevjones@yahoo.com

**Musical
 Theatre**

Phantom of the Opera (Broadway)
 A Chorus Line (Broadway)
 Me and My Girl (Broadway)
 Gypsy
 King and I

**Opera
 Engagements**

New York City Opera
 Opera Orchestra of New York
 Brooklyn Opera
 Grand Opera of New Jersey

**Orchestra
 Engagements**

New York Chamber Orchestra, January 2008 – present
 Ridgefield Philharmonic (CT), September 2006 – present
 New York Philharmonic
 New Jersey Symphony
 Berkshire Philharmonic (MA), 2004 – 2007
 Westchester Orchestra (NY), 2006 – 07

Reviews

"...a dazzling performance...full of life." – New York Times

 "She's got it all!" – The New York Daily News

 "Impressive playing was demonstrated by Beverly Jones who added the necessary vigor and brilliance to the score."
 – New York Times

Education

Manhattan School of Music
 - Doctor of Musical Arts candidate, 2008 – present
 The Julliard School
 - Master of Music, 2008
 Boston University
 - Bachelor of Music magna cum laude, 2005

**Principal
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**Entertainment/
Commercial Music
Engagements**

Plaza Hotel (NYC) 2008 - present
Helmsley Place (NYC)
New York Hilton
Boston Hilton
Vanessa Restaurant (NYC)
Butler Room, Columbia University

**Musical
Theatre**

Phantom of the Opera (Broadway)
A Chorus Line (Broadway)
Me and My Girl (Broadway)
Gypsy
King and I

**Opera/Orchestra
Engagements**

New York Chamber Orchestra, January 2008 – present
Ridgefield Philharmonic (CT), September 2006 – present
New York Philharmonic
New York City Opera
New Jersey Symphony

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bevjones@yahoo.com

**Teaching
Positions**

The Julliard School Pre-College Division

Instructor of Music, 2008 – present

Duties: Applied harp; beginning theory

Manhattan Community Music School

Instructor of Harp, 2007 – present

Boston University Pre-College School

Instructor of Music, 2004 – 2006

Greater Boston Arts School

Instructor of Music, 2003 – 2006

Duties: Applied harp; beginning/intermediate theory

**Orchestra
Engagements**

New York Chamber Orchestra, January 2008 – present

Ridgefield Philharmonic (CT), September 2006 – present

New York Philharmonic

New Jersey Symphony

Berkshire Philharmonic (MA), 2004 – 2007

Westchester Orchestra (NY), 2006 – 07

The Symphony of Northern New Jersey

Tanglewood Orchestra

Aspen Festival Orchestra

**Opera
Engagements**

Opera Orchestra of New York, 2008 – present

New York City Opera

Brooklyn Opera

**Musical
Theatre**

Phantom of the Opera (Broadway)

A Chorus Line (Broadway)

Me and My Girl (Broadway)

Gypsy

King and I

Beverly Jones, page 2

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Reviews

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"She plays with great virtuosity..." – Boston Globe

Education

Manhattan School of Music

- Doctor of Musical Arts candidate, 2008 – present

The Julliard School

- Master of Music, 2008

Boston University

- Bachelor of Music magna cum laude, 2005

**Principal
Teachers**

Joan Doe (Principal, New York Philharmonic), present

Henry Bright (Principal, Metropolitan Opera Orchestra)

Mary Long (Principal, Boston Symphony)

**Professional
Affiliations**

American Harp Society

American Federation of Musicians

Music Teachers National Association

College Music Society

Beverly Jones, Harp

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- New York Times

"She's got it all!"
- New York Daily News

"...a dazzling performance...full of life."
- New York Times

"She plays with great virtuosity..."
- Boston Globe

"The young Ms. Jones demonstrated her formidable technique and musicality at every turn."
- The Berkshire Eagle

Dennis deJorna, bassist

304 East Fifth Street
New York, NY 10003
212/475-5532
dennis_dejorna@gmail.com

Performances

Lone Star Roadhouse and Tramps,
New York City, 2006 – present
Blue Note
Sweetwaters
Plaza Hotel
City College Big Band

Education

Manhattan School of Music
Master of Music, 2009

City College of New York
Bachelor of Fine Arts, 2006

Fordham University
Bachelor of Arts Communications, 2000

Recordings

Phil Gammage, New Rose Records

Principal Teachers

Composition
Dave Berger
Manny Albam

Performance
Ron Carter
Bob Norden
Ed Summerlin

Related Skills

Working knowledge of computer music sequencing programs and studio recording equipment.

Dennis deJorna, bassist

304 East Fifth Street
New York, NY 10003
212/475-5532
dennis_dejorna@gmail.com

Teaching Experience

Private Studio, New York City
Guitar/pedal steel guitar/theory

2008 - present

San Antonio Pubic Schools
Junior & Senior High School
Substitute Teacher, 1995-96

Education

Manhattan School of Music
Master of Music, 2009

City College of New York
Bachelor of Fine Arts, 2006

Fordham University
Bachelor of Arts Communications, 2000

Principal Teachers

Composition

Dave Berger
Manny Albam

Performance

Ron Carter
Bob Norden
Ed Summerlin

Performances

Lone Star Roadhouse and Tramps,
New York City, 2006 – present

Blue Note
Sweetwaters
Plaza Hotel
City College Big Band

Recordings

Phil Gammage, New Rose Records

Related Skills

Working knowledge of computer music
sequencing programs and studio
recording equipment.

Robert A. King

936 West End Avenue, Apt C2
New York, NY 10025
718/531-3676
kingrob@hotmail.com

Education

Manhattan School of Music

Master of Music in Jazz/Commercial Music, 2009

Berklee College of Music

Bachelor of Music *magna cum laude* in Jazz Performance and Composition, 2007

Teaching Experience

Johns Hopkins University, Academically Talented Youth Program

Tutor/Resident Advisor, Summer 2004

Private Studio, Boston, 2004

Private Studio, Carlisle, PA, Summer 2003

Performance Experience

Love Cats (rhythm and blues band), New York City

Saxophonist/Arranger/Producer, 2009 – present

Carnival Cruise Lines

Staff Saxophonist/Arranger, 2007 – 2008

Le Orchestre El Salvador, Boston

Saxophonist, 2007

The Velvet Elvis (rhythm and blues band), Boston

Saxophonist, East Coast Tours, 2007

The Jazz Quartet, Boston

Saxophonist/Leader, 2004 – 2007

Awards

Berklee College of Music

Faculty Association Award, 2006

Richie Cole Jazz Masters Award, 2002

Professional Music Scholarship, 2002

J.J. Penna, Coach/ Accompanist

▣ Operatic Experience

Merola Opera Program	Don Giovanni Cosi fan tutte	Apprentice Coach
Michigan Opera Theatre	La Traviata	Pianist/Coach
Anderson Center for the Arts	The Rape of Lucretia	Coach/Orchestral Pianist
Tri-Cities Opera	La Traviata The Magic Flute Die Fledermaus	Staff Pianist
University of Michigan	A Midsummer Night's Dream Gianni Schicchi Il Campanello Roman Fever	Coach

▣ Training

San Francisco Opera Center/Merola Program, Apprentice Coach
(Otto Guth Award)
Tanglewood Music Center, Fellowship
Music Academy of the West, Vocal Accompanist
(Outstanding Vocal Accompanist Award)
Banff Centre for the Arts, Vocal Accompanist
Chautauqua Institution, Fellowship

▣ Education

University of Michigan
Doctor of Musical Arts, 2009
Alice Webber Glover Scholarship
Jesse Borquin Award

State University of New York at Binghamton
Bachelor of Music, 2006
Stevenson Barrett/R.F. Siewitz Award

▣ Teachers

Martin Katz
Diane Richardson

▣ Coaches/Conductors

Mikael Eliason
Margo Garrett
Ken Griffiths
Dennis Helmrich
Martin Isepp
Graham Johnson
Pier Calabria
Peyton Hibbitt
Ian Robertson
Patrick Summers
Walter Ponce

J.J. Penna, Coach/ Accompanist

This past season, pianist J.J. Penna traveled to the Middle East and South America as part of an Artistic Ambassador tour sponsored by the United States Information Agency. He also performed in recital in the Midwest and New England, including concerts with countertenor David Daniels in Detroit and baritone Kevin McMillan for broadcast on Minnesota Public Radio.

Mr. Penna has also been a pianist/coach with the San Francisco Opera Center's Merola Program, Michigan Opera Theatre, and New York's Tri-Cities Opera and Binghamton Symphony Chorus.

He received his Doctor of Musical Arts degree from The University of Michigan where he studied with the noted pianist and collaborative artist Martin Katz and where he was the recipient of the Alice Webber Glover Scholarship. He holds a Bachelor of Music degree from the State University of New York at Binghamton.

While a student, Mr. Penna attended the Tanglewood Music Center, Music Academy of the West, Chautauqua Institution, and Canada's Banff Centre for the Arts.

Mr. Penna has had the honor of working with some of the finest coaches and conductors, including Margo Garrett, Martin Isepp, Graham Johnson and Walter Ponce.

Ilana Johnson, Soprano

1732 Spruce Street
Philadelphia, PA 19103
215/985-0930
ilana_johnson@gmail.com

Height: 5'7"
Weight: 120 lbs
Hair: Dark Brown
Eyes: Hazel

Opera Engagements

Candide	Cunegonde	Skylight Opera Theatre, 2009
Die Zauberflöte	Papagena	Glimmerglass Opera, 2009
Die Zauberflöte	First Spirit	Pennsylvania Opera Theatre, 2008
Xerxes	Atlanta	Curtis Opera Theatre, 2008
Così fan tutte	Despina	Curtis Opera Theatre, 2008
Postcard from Morocco	Coloratura – soprano	Curtis Opera Theatre, 2008
Xerxes	Romilda	European Centre for Vocal Art, 2008
Down in the Valley (Weill)	Jenny	Kurt Weill Foundation (Germany), 2008
Le Nozze di Figaro	Susanna	Harvard Opera, 2007
The Emperor of Atlantis (Ullman)	Mädchen	Curtis Opera Theatre, 2007

Concert Engagements/Recordings

Song of William Bolcom	St. Louis Symphony, Carnegie Hall, 2009
Song Cycle/Finney	Direct to Tape Recording, 2008
Gong/Knussen – World Premier	Bernstein Gala Concert Prelude, Tanglewood, 2008
Symphony No. 4/Mahler	Carnegie Music Hall, Pittsburgh, 2007

Education

Curtis Institute of Music	Master of Music in Opera, 2009
Carnegie-Mellon University	Bachelor of Fine Arts in Voice, 2007
Tanglewood Music Center	Fellow, Phyllis Curtin Seminar, 2007

Training

<u>Teachers</u>	<u>Director</u>	<u>Conductors</u>
Joan Caplan	Dorothy Danner	Max Rudolf
	Rhoda Levine	Leonard Slatkin
	Francesca Zambello	Steven Mercurio
	Chas Rader-Shieber	Lucas Foss

Awards

First Place, Concerto Soloists Competition, Mozart on the Square, Philadelphia, 2009
Finalist, Palm Beach Opera Competition (FL), 2008
First Place, National Association for Teachers of Singing, 2007, 2008

Lawrence Derr, bass-baritone

2220 Walnut Street
Apartment 510
Philadelphia, PA 19103
215/564-9042
derrl@yahoo.com

Opera Performances

Il Barbiere di Siviglia	Fiorello	Opera Company of Philadelphia
Le Nozze di Figaro	Figaro	European Centre for Vocal Art
Die Entführung aus dem Serail	Pasha	June Opera Festival
Così fan tutte	Guglielmo	North Carolina School of the Arts
Così fan tutte	Don Alfonso	North Carolina School of the Arts
The Tender Land	Grandpa	Curtis Opera Theatre
Madama Butterfly	Commissioner	Opera Company of Philadelphia
Postcard from Morocco	Bass	Curtis Opera Theatre
Roméo et Juliette	Duke	Piedmont Opera Theatre
Cornazione de Poppea	Seneca	North Carolina School of the Arts
Rigoletto	Page	Piedmont Opera Theatre
Beauty and the Beast	Father	North Carolina School of the Arts

Solo/Orchestral Engagements

Recital, Purcell Hall, London
Mass in C/Schubert, Graz, Austria
Mass in G/Schubert, Graz, Austria
Requiem/Mozart
Magnificat/Bach
Requiem/Fauré
Missa Brevis/Mozart

Awards/Competitions

Winner, Metropolitan Opera National Council
Auditions, 2009
Winner, Mario Lanza Competition, 2008
Winner, MC Lawton Voice Competition, 2008
Recipient, George London Scholarship, 2008
Winner, International Music Program/ Solo Singing
In Europe, 2007, 2008
Winner, Charlotte Opera Guild Competition, 2007
Winner, National Association of Teachers of
Singing Competition, 2004, 2005, 2006, 2007

Height: 6'
Weight: 220 lbs
Hair: Black
Eyes: Dark Brown

Education

Curtis Institute of Music
Master of Music, 2009
North Carolina School of the Arts
Bachelor of Music, 2006

Training

Teachers: Marlena Malas
Ellen Faull

Coaches: Mikael Eliassen
Nico Castel
Donald St. Pierre
Frank Corsaro
Dorothy Danner
Ed Berkley
Chris Mataliano

Conductors: Nicola Rescigno
Max Rudolf
John Demain
Murry Sidlin