



Career Document Handbook

Music Career Services

DePaul School of Music

music.depaul.edu > Resources > Career Services

Created 2019

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& Alumni Engagement

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RÉSUMÉS

A *résumé* is a formal overview of your educational and professional experiences that are applicable to the position or job you are actively seeking. It should list your experiences concisely and provide the reader with an outline of your relevant history. A *résumé*:

- ✓ *Entices the reader to invite you for an interview or audition*
- ✓ *Should be well organized, concise and error-free*
- ✓ *Is aesthetically pleasing in its formatting and layout*
- ✓ *Caters to the specific job to which you are applying, whether for performance, administration or teaching positions*

[Companies often employ computer software programs to scan submitted application materials for key words used in a job description. Use job descriptions to cater your *résumé* to its specifications.]

Résumé or Curriculum Vitae?

People often confuse *résumés* and *curricula vitae* (Latin for “course of my life”). The two documents are very similar and many employers use the terms interchangeably. However, CV’s are often 2-3 pages in length, highlighting additional specific academic achievements, including publications, presentations and research. When applying for an academic position at an institution, consider sending forward a CV instead of a *résumé*.*

*(when in doubt, ask the recruiter).

What to Include?

The following list includes a number of categories that you may wish to include in your *résumé*. Remember, a *résumé* should only be one page in length, so it’s important to be discerning when selecting categories. Choose what is most relevant to the position you are applying!

| | |
|---|---|
| Name* | Recordings and Broadcasts |
| Instrument or Voice Type | Tours / Prestigious Venues |
| Contact Information* | Competitions |
| Home and/or Work Address OR | Professional Leadership |
| Current/After "x" date Address | Guest Lectures |
| Phone numbers | Clinics Presented |
| Email | Professional Presentations |
| Website URL | Adjudication |
| Education/Training* | Publications |
| Degree(s) earned (include year & institutions) | Student Organization Leadership |
| Major/Principal Teachers | Other Leadership positions |
| Master Classes | Compositions/Arrangements |
| Professional Certification, Licensure, Accreditation | Related Experience |
| Teaching Experience | Internships |
| Professional Teaching | Summer Festivals |
| Student Teaching | Music-Related Work Experience |
| Musical Coaching | Affiliations/Memberships |
| Private Studio | Unions |
| Summer Camps | Non-profits |
| Master Classes Given | Other Experience |
| Clinics Given | Non-Music Related Work |
| Non-Music Teaching | Language Proficiency |
| Performance Experience | Community Service |
| Solo Experience | Volunteer Work |
| Solo Orchestral Engagements | Special Skills |
| Recitals | Collegiate Extracurricular Activities |
| Chamber Music | Technology skills and experience |
| Orchestras/Wind Ensembles | Honors/Awards |
| Jazz/Rock | Scholarships, Fellowships, and Scholastic Awards Prizes |
| Freelance | and Grants |
| Voice-Opera, Roles Studied, Musical Theater Conducting- Guest Conducting, Major Conducting Positions | |

*Required

Suggested Content for Performers

Classical Instrumentalists:

Orchestral Experience, Chamber Music Experience,
Solo Performances, Soloist with Orchestras,
Community Performances and Presentations

Pianists: Include Solo Recitals and Collaborative Experience

Classical Vocalists:

Full Roles, Partial Roles, Choral Experience,
Solo Recitals, Musical Theater

Jazz Musicians:

Clubs, Venues, Jazz Festivals, Tours,
Has Performed With, Recordings, Ensembles

For Composers:

Original Works (or just 'Compositions'), Selected Compositions,
Premieres, Selected Performances of Original Works,
Current Projects, Arrangements/Transcriptions, Commissioned Works

Additional Categories to Consider:

- Honors/Awards
- Education
- Principal Teachers
- Coaches
- Masterclasses
- Conductors
- Affiliations/Memberships

Always list experience in reverse chronological order or most-to-least relevant!

Suggested Content for Administrators

Administrative offices are most concerned with your relevant work experiences and leadership history. *If you lack relevant work experience, highlight transferable skills like adaptability, problem solving and communication.*

Work Experience, Education and Training, Professional Leadership,
Skills, Honors/Awards, Relevant projects

Suggested Content for Teachers

When applying for a teaching position, the following always apply: *your experience as an instructor, the range and variety of your teaching, your knowledge and ability in the subject matter, and your successes in those areas.*

K-12

Education and Training, Teaching Experience, Certifications, Professional Leadership, Related Experiences, Affiliations and Memberships, Skills, Honors/Awards

University

Education and Training, Area of Concentration (Performance/Musicianship/Ethnomusicology, etc.), Teaching Experience, Certifications, Publishing History, Research History, Related Experiences, Affiliations and Memberships, Skills, Honors/Awards

Formatting

- ✓ Always include a header on your documents
 - Name, contact information, email address, website URL

- ✓ Categories should be bolded and easily identifiable from supporting body details

- ✓ Lead with the most relevant experience
 - i.e. Orchestral experience for an orchestral position

- ✓ Exclude non-relevant work experience
 - If you're applying for a TA position in a performance degree program, do include relevant work

- ✓ Use dates when listing orchestral experience, teaching experience, roles (for vocalists), degrees, awards and honors
 - Items within any category should be listed in reverse chronological order

- ✓ Be consistent in your layout and supporting details
 - If you include a location or conductor's name, continue to do so for similar experiences on your résumé

- ✓ Don't be afraid of empty "white" space on your résumé!
 - The eye likes to focus on neat groupings instead of a continuous stream of details

COVER LETTERS

A cover letter is a 1-2 page document sent with your résumé or CV to a prospective employer. The primary purpose of a cover letter is to introduce yourself as a person and highlight information that you feel is relevant to the position for which you are applying. Your goal is to explain specifically why you are applying, and how your experience and qualifications make you ideally suited for the job. A cover letter:

- ✓ *Demonstrates your writing and organizational skills*
- ✓ *Speaks about your work habits and professional demeanor*
- ✓ *Conveys your ability to communicate thoughtfully*
- ✓ *Discloses all relevant information that may affect your hiring circumstance*
- ✓ *Is sometimes referred to as a “Letter of Application” or “Letter of Introduction”*

When applying for a new job, you may want to use your cover letter to disclose if you are applying to start a position before you have completed all your degree requirements. This would not necessarily disqualify you for a job, but it does show that you are thinking of the employer’s concerns. If you are leaving one job where you seem to be fairly well-established for one that you may be over-qualified for, you would want to explain why you are considering such a move. Without an explanation, you may appear to be a risky candidate to hire.

The Ultimate Goal

The ultimate goal of a cover letter is to match what you can offer to the requirements of the job you’re applying for. Identifying the responsibilities and necessities of the position will help determine the contents of your letter.

Performance

For most performance jobs, a performer's résumé is all that is sent. Selection committees will base a decision to hear you play or to interview you on what is included in that performance history and your accompanying tapes (if required).

Your professional network may also play a significant role here. Any recommendation or personal contact in support of your application can be helpful, but only when specifically requested by the hiring team.

Teaching

For teaching positions, the following apply: your experience as an instructor, the range and variety of your teaching, and your knowledge in the subject matter.

K-12: What matters most here is your previous teaching experience, your knowledge and ability in the subject matter, and your ability to work with the age group in question. Explaining what you have done goes much farther than stating you're "great with kids". Specifics that will establish you as a professional include a review of your teaching style, pedagogical methods you are certified or knowledgeable of (i.e. Suzuki, ABRSM, etc.), and your success as a teacher.

University: Positions at the post-secondary level vary in their responsibilities. Speaking with someone who is knowledgeable about the position for which you are applying can be helpful. The obvious categories apply here, too: area of concentration, previous teaching experience, performance and publishing history, and knowledge of the subject matter.

Arts Administration

Cultural organizations, orchestras, symphonies, museums, and foundations are businesses that require business-minded people, and should be treated as such. For administrative positions, research is warranted because you should be able to speak to the specific requirements of the job in your cover letter.

Your organizational skills, work history, and management experience are most important. Don't use non-specific qualifications like "good communication skills" (in fact, "good" should never appear in your résumé). Your ability to take on and complete projects, as well as any collaborative work illustrating your strength interacting with others, are your best assets. If you lack related experience, you need to be able to generalize the qualities necessary to fulfill the responsibilities of the position, and then relate specific experiences that display those qualities in you. Luckily, trained musicians have a wealth of cooperative work environments to draw from (ensembles, operas, studios, etc.).

Cover letter language should be as active as your résumé!

adapted from Southworth Company's "Résumé Guide," 1990

ACTIVE LANGUAGE
EMPLOY CONCRETE & ACTIVE VERBS!

| CONCRETE NOUNS & POSITIVE MODIFIERS | ABILITY ACTIVELY CAPACITY CAREFUL COMPETENT | COMPETENCE CONSISTENT DYNAMIC EFFECTIVENESS PERTINENT | PROFESSIONAL PROFICIENT QUALIFIED RESOURCEFUL SUBSTANTIALLY | SIGNIFICANT TECHNICAL VERSATILE VIGOROUS VITAL |
|---|--|--|---|---|
| ACCELERATED ACCOMPLISHED ACHIEVED ADAPTED ADMINISTERED ANALYZED APPROVED COORDINATED CONCEIVED CONDUCTED COMPLETED CONTROLLED CREATED DELEGATED DEVELOPED | DEMONSTRATED DESIGNED DIRECTED EFFECTED ELIMINATED ESTABLISHED EVALUATED EXPANDED EXPEDITED FACILITATED FOUND GENERATED INCREASED INFLUENCED IMPLEMENTED | IMPROVED INITIATED INSTRUCTED INTERPRETED LAUNCHED LED LECTURED MAINTAINED MANAGED MASTERED MOTIVATED OPERATED ORIGINATED ORGANIZED PARTICIPATED | PERFORMED PLANNED PINPOINTED PROGRAMMED PROPOSED PROVED PROVIDED PROFICIENT IN RECOMMENDED REDUCED REINFORCED REORGANIZED REVAMPED REVISED REVIEWED | SCHEDULED SIMPLIFIED SET UP SOLVED STRUCTURED STREAMLINED SUPERVISED SUPPORTED TAUGHT TRAINED TRANSLATED UTILIZED WON |

CONCRETE & ACTIVE VERBS

Golden Rules

- ✓ Always proofread your materials!
 - Ask a friend or colleague to review your documents
 - Read your documents backwards, starting at the last line

- ✓ Keep document files of all résumés and cover letters
 - Use appropriate documents titles
 - Ex) LAST NAME_FIRST NAME_RESUME_YEAR
 - You may want to borrow paragraphs or thoughtful phrases for future applications

- ✓ Save document files as PDFs to retain formatting
 - Google Drive is a great tool to store files with easy on-the-go access

- ✓ Be conservative in your writing style
 - Always use correct grammar and punctuation (avoid contractions)
 - Employ 10-12 point font
 - Use margins of .5 inches or greater on all edges
 - Don't use a unique font; it's distracting!

Need an extra set of eyes? Schedule a résumé or cover letter appointment with Mary, *Coordinator of Career Services*: marendt3@depaul.edu.

Interviews

So, you've been invited for an interview! An interview is most often conducted by a hiring manager, coordinator, or search committee. The company wants to learn more about you and your demeanor, and will decide if you are a good fit for the available position after asking you a series of prepared questions about your past experiences.

- ✓ *First impressions are important! Dress in clothing that makes you feel confident and comfortable*
- ✓ *Prepare a brief personal introduction for when you are asked the inevitable question: "So, tell me about yourself!"*
- ✓ *Research the company's online presence, core values or mission, and current staff members or employees as a basis for conversation*
- ✓ *Bring at least two physical copies of your résumé and cover letter to the interview for reference*
- ✓ *Make eye contact when speaking and shake hands during introductions and farewells*

Interviewers often leave time at the end of a meeting for questions.

Here are a few examples to consider preparing:

"Do you offer any optional skills training for professional development?"

"What kind of advancement possibilities are there within the department?"

"What are the company's long-term goals, and how is my position integral to that plan?"

Post-Interview Best Practices

After a job interview, always send a thank-you note to the individual(s) you met with. By following up in writing, you are reestablishing the connections you made during the interview, as well as reminding the interviewer of your enthusiasm for the position. This note can be hand-written or sent as an email. Below are several templates for thank-you notes:

Interview Thank-You Note Examples

1) Dear [person who interviewed you]:

Thank you for the opportunity to sit down to discuss [insert job position]. I am grateful to be considered for this position, and I really enjoyed hearing more about the opportunity. I am confident I would be a great fit at [company / department name], especially given my experience in [relevant work history]. [Insert a reference to something you discussed during the interview or something that excites you about the position].

I look forward to hearing from you soon.

Sincerely,

[Your Name]

2) Hello [person who interviewed you]:

It was a pleasure meeting with you today to discuss the [insert position title] at [insert company name]. This position sounds like an exciting opportunity, and one that I could succeed and excel in! I would be happy to answer any additional questions or concerns you may have post-interview.

I look forward to hearing from you in the near future.

Thank you,

[Your Name]

3) Dear [person who interviewed you]:

Thank you for taking the time to meet with me this [list day of week]. I'm very excited about the opportunity to work at [company name]. The [position title] sounds like a position I would excel in thanks to my [relevant work experience/skill].

I look forward to hearing from you about next steps. Please don't hesitate to contact me in the meantime with questions.

Best regards,

[Your Name]

If you are still unsure about an aspect of your cover letter, résumé or document best practices, schedule an appointment to meet with Mary Arendt, Coordinator of Career Services: marendt3@depaul.edu. Additional resources are available in the School of Music Career Services office in room 204 of the administrative music building.

~

Professional Document Templates

In the following pages, you will find a formal cover letter sample, a variety of résumés, and multiple gig contract examples. These professional document templates are to be used as guidelines when creating your career portfolio. You may (and should) modify them to reflect the formality of the job to which you are applying. For more document template ideas, visit the Resources tab on the main music.depaul.edu website.

[Sample Cover Letter Format]

Your current address
City, State, ZIP
Phone (opt)
E-mail (opt)

Date of Writing Full Name of Individual, Title
Organization
Street Address
City, State, ZIP

Dear Ms., Mr. or Dr. [Name indicated on job description]:

Opening Paragraph: The idea here is to directly state your application for the position. State the exact name of the position and the institution or musical organization to which you are applying. Mention how you heard of the opening why you are interested in the job and/or the location or school. If you want to leave your current job for this one, tell the employer why you are interested in doing this.

Main Paragraphs: The objective for the central part of your letter is to develop the reader's interest in you, leading the employer to look at you more closely through an interview or audition.

The main body of your letter is where you highlight the experience on your résumé relevant to the job. It is also where you discuss how your experience makes you interested and qualified for the position. Discuss your qualifications and experiences as they apply to the job description and qualities of a likely candidate. Cite specific examples in your experience to illustrate your qualifications. If you have no directly related experience, use this section to point out your skills and explain how these apply to the job requirements. If you can show you understand the nature of the position and can do the work, you may offset your lack of experience. The key here is learning to narrate what appears in condensed form on your résumé. Somewhere, whether at the beginning or near the end of this section, it is a good idea to explain how what it is about the job that attracts you, commenting not only on what you can do for the organization, but also on how the position is advantageous for you.

Full disclosure of any particular about your situation should be mentioned here as well: your actual date of graduation (diploma-in-hand, dissertation successfully defended, etc.), or timeline thereunto, extenuating circumstances about leaving present job, etc.

This section can be one to three paragraphs long.

Closing Paragraph (s): Reiterate your interest in the position and state who will take the next action. Tell them that you look forward to hearing from them or that you will call on a specific date. Reassert your confidence in your ability to meet the demands of the position. Finally, indicate that you would be interested in speaking with them further about the position and that you will provide more materials (tapes, reviews, work samples, letters of recommendation, etc.) upon request.

Sincerely,

(Your Signature)

Your name, typed

[Sample Opera Performance Résumé]

Macy Smith

Soprano



macysmith@gmail.com · (773)-236-1111 · 1900 N Harrison Ave Chicago, IL 60605

OPERATIC ROLES

| | | | |
|---------|--------------------------------|------------------------|------|
| Pamina | <i>Die Zauberflöte</i> | Houston Grand Opera | 2018 |
| Gretel | <i>Hansel und Gretel</i> | Houston Grand Opera | 2017 |
| Adina | <i>L'elisir d'amore</i> | St. Louis Opera Studio | 2016 |
| Nanetta | <i>Falstaff</i> | St. Louis Opera Studio | 2015 |
| Musetta | <i>La bohème</i> | DePaul Opera Theatre | 2014 |
| Poppea | <i>L'incorazione di Poppea</i> | DePaul Opera Theatre | 2013 |

OPERA SCENES

| | | | |
|--------------|------------------------|----------------------------|------|
| Anne Trulove | "No Word from Tom..." | <i>The Rake's Progress</i> | 2014 |
| Frasquita | "Nous avon en tête..." | <i>Carmen</i> | 2014 |
| Susanna | "Cosa sento!" | <i>Le nozze di Figaro</i> | 2013 |

EDUCATION & TRAINING PROGRAMS

| | | |
|--------------------------|------------------------|------|
| St. Louis Opera Studio | Young Artist Program | 2016 |
| Musica Nella Marche, LLC | Training Program | 2014 |
| DePaul University | MM – Voice Performance | 2014 |
| New England Conservatory | BM – Voice Performance | 2012 |

CONDUCTORS

Hal France
Robert Smith

DIRECTORS

Harry Silverstein
Matthew Ozawa

TEACHERS

Nicole Cabell
Matthew Polenzani

COACHES

Alban Bridges
Nicholas Hutchison

AWARDS · HONORS

| | |
|--|------|
| Second Prize, Metropolitan Opera National Council | 2016 |
| Vittorio Angeli Scholarship, Musica nella Marche LLC | 2014 |

DANIEL JEREMIAH SMITH

Home: 8 Williams Lane ▪ Chester, New Jersey 07930 ▪ (908) 555 - 1818

School: 100 Gibbs Street, Box 100 ▪ Rochester, New York 14605 ▪ (585) 555-1956
danieljsmith@esmail.com

EDUCATION

Bachelor of Music in Music Education - Eastman School of Music of the University of Rochester, Rochester, New York (1987-1991) Graduating with High Distinction ▪ Cumulative Average: 3.85

TEACHING EXPERIENCE

Student teacher - French Road Elementary School, Brighton, New York (Sept. - Oct. 1990)

Full time; taught grades 3-5 Orff-oriented General Music

Student teacher - Fairport Central School District, Fairport, New York (Nov.-Dec. 1990)

Full time; grades 9-12; directed three choirs and taught Music Theory and Music in Our Lives

Teacher and Music Supervisor - Summer Institute for the Gifted - College Gifted Programs, Inc., Verona, New Jersey (Summers, 1989 -90) Taught Music Theory and supervised individual instrumental practice sessions

Student teacher - Chester F. Carlson Metrocenter YMCA, Rochester, New York (Nov.-Dec. 1989)

Shared weekly kindergarten music class

Teacher's assistant and tutor - Summer Institute for the Gifted. (Summers 1987-90)

RELATED EXPERIENCE

Music Director - committee on Performing Arts, University of Rochester for the musical *Baby* (Winter, 1991)

Taught music to twelve-member cast; formed and conducted pit orchestra

Presenter - Rochester Philharmonic Orchestra Children's Concerts. (Springs, 1989-90)

Made pre-concert presentations to grades 4 and 5 in the Rochester City School District

Resident Assistant and Counselor - Summer Institute for the Gifted - College Gifted Programs, Inc., Verona, New Jersey. (Summers, 1987-90) Live-in counselor for grades 7-12

PERFORMANCE EXPERIENCE

Vocal and Instrumental Accompanist - Eastman School of Music, Rochester, New York. (1987-91)

Rehearsal and performance pianist - University of Rochester, Rochester, New York (1986-91)

Various musicals, including *Joseph and the Amazing Technicolor Dreamcoat*, *Sugar*, and *Anything Goes*

Baritone - Eastman-Rochester Chorus, Rochester, New York - (1988-89, 91)

Donald Neuen, conductor

LEADERSHIP ACTIVITIES

President, Eastman School Student Association (1990-91)

Presided over weekly meetings, coordinated \$41,000 budget, supervised student organizations and activities (including Yearbook), and maintained open communication between students and administration

Member of the University Council, University of Rochester (1990-91)

Attended to University-wide issues, including curriculum, finances, and student attrition

Member of Music Educators National Conference (MENC) (1987-91)

Vice-President, Eastman School Student Association (1989-90)

AWARDS

New Jersey Governor's Teaching Scholar (1987-91)

Member of the Keidaeans, Senior Honor Society of the University of Rochester (1990-91)

University Student Life Award Recipient (1991)

Lois Smith Rogers Merit Scholarship Recipient (1987-91)

Student Marshal, University of Rochester Commencement Ceremony (1991)

Jane Doe

5555 N Hobby Ave #2F Chicago, IL 60657

(443) 242-1111 · janedoe@gmail.com

PROFILE To obtain the position of [Insert Title of Position]

EXPERIENCE Ex] Administrator who has filled roles in higher education for 9 years

LEADERSHIP Ex] Focused professional who achieves goals through cogent decision-making, thoughtful time management, and inter-departmental collaboration

DePAUW UNIVERSITY – ADMINISTRATIVE ASSISTANT

(2016 – Present)

Office of Advancement

- Supported 10+ Development Directors within the Advancement departments of Schools & Colleges and the Leadership Giving Team, by organizing schedules, external correspondence and meetings between donors and fundraisers
- Managed department monthly budgets, expense reports, travel plans and office accounts
- Processed sensitive database-related information through the Advancement network system, including transaction reports, giving affiliations and society memberships

DePAUW UNIVERSITY - ADMINISTRATIVE ASSISTANT

(2012 – 2016)

School of Nursing Admissions (2013-2016)

- Managed prospect phone calls and emails, and individual student office schedules
- Filed and updated application materials for applied and prospective students
- Scheduled daily and customized visits, while also facilitating building and campus tours
- Coordinated outreach to prospective students by phone or email, and at career fair events

Undergraduate Admissions (2012-2014)

- Managed office phone calls, emails, and received daily guests
- Processed application materials and catalogued prospective student information
- Assisted in organizing daily visits and customized visits, as well as building schedules
- Updated and managed travel budget materials and receipts

EDUCATION

DePauw University - Greencastle, Indiana

MBA, Business Administration '16

BM, Business Administration '14

Final Balance: \$_____ due upon completion of performance, (unless arrangements have been agreed upon in advance by the client and The Artists).

- 1) Services and payments are contracted, scheduled and guaranteed based on the receipt of valid, completed contracts.
- 2) Payment must be made by cash, check or money order, payable to The ARTIST(S). There is a \$30 fee for all returned checks, in which event, THE ARTIST(S) will require payment in full immediately. A late payment of the final balance will incur an automatic late fee of \$50.
- 3) If requested, THE ARTIST(S) may be available to perform longer than the contracted time, although this cannot be guaranteed. Subject to their availability, the client agrees to pay an additional \$_____ per each 15 minutes of overtime requested, also due in full at the end of the performance.
- 4) Cancellation: in the event of a cancellation for any reason, the client is responsible for immediately contacting THE ARTIST(S) at (_____) _____ - _____. THE ARTIST(S) guarantee the contracted musical services and must turn down other further requests for the contracted time; consequently, cancellation fees are as follows: less than 48 hours in advance: \$_____; less than 24 hours in advance: \$_____.
- 5) THE ARTIST(S) will arrive at the specified location with ample time to set up and start at the time scheduled. If THE ARTIST(S) are unable to set up due to the location not being available at the appointed time, the finishing time will remain as stated in the contract unless the client agrees to the overtime clause above (item #3).
- 6) If the performance is outdoors, the client shall provide suitable protections for THE ARTIST(S) and their equipment (tent/canopy, etc.) OR make arrangements for an alternative indoor location in the event of inclement weather. THE ARTIST(S) reserve the right to move to said location *at their discretion* due to unsuitable weather (too hot, too cold, too wet, too windy, etc....). In the event of a cancellation due to unsuitable weather, if an alternative indoor location has not been arranged, the client is still responsible for the total contract price to be paid in full to THE ARTIST(S).
- 7) The client is responsible for providing detailed directions to the performance location with the signed, completed contract.
- 8) THE ARTIST(S) must receive any changes in time, location or ensemble type in writing. Such changes will be accepted and approved at the discretion of THE ARTIST(S).
- 9) THE ARTIST(S)' performance at this engagement shall not be recorded for reproduction or transmission in any form without a written agreement from THE ARTIST(S).

Specific Repertoire requested by the client should be listed below:

- a) _____
- b) _____
- c) _____
- d) _____
- e) _____

CHECK ALL DETAILS OF THIS LEGALLY BINDING CONTRACT, INCLUDING LOCATIONS, DATES, ENSEMBLE TYPE, PRICE AND THE OTHER TERMS OF THIS CONTRACT.
NOTIFY *Jessica Jackson* IMMEDIATELY OF ANY ERROR, OR IF YOU HAVE ANY QUESTIONS.

Client's Signature

Date:

Jessica Jackson

Date:

The Jake Smith Quartet

804 W Belden Ave, Chicago IL 60614

Phone: 773-233-4321; Email: thejakesmithquartet@gmail.com

CONTRACT FOR SERVICES

The Jake Smith Quartet, herein referred to as "the provider" agrees to provide musical entertainment for

NAME: _____

(Herein referred to as "the client")

ADDRESS: _____

ON: DATE: _____

AT: _____ AM/PM

VENUE: _____

FEE: \$ _____

Cash, check or money order made payable to: _____

DUE: A Deposit of \$ _____ or _____ % is required _____ Days in advance.

(Balance is due on the day of performance upon completion of services)

SIGNED: (Client) _____

(Date) _____

(Provider) _____

(Date) _____

On behalf of the client, the provider will distribute the amount received to other members of the artist's group as necessary. The persons executing this contract have the authority to enter into this agreement. Should they not have such authority, they fully and personally assume full responsibility and liability under the terms of this legally binding contract to perform. This contract is subject to legitimate conditions beyond the provider's control, including, but not limited to, strikes, accidents, illnesses, or other legitimate conditions.

Treble Entertainment, INC

2330 N Halsted St, Chicago IL 60614

Phone: (773)-324-5432 Email: trebleentertainment@gmail.com

In consideration of the sum of \$_____, agreement was made on

(DATE) _____ between

(ARTIST) _____ and

(CLIENT) _____

Artist will provide **“MUSICAL ENTERTAINMENT”** for service detailed below.

TYPE OF SERVICE: _____

DATE: _____ TIME ON DUTY: _____ LOCATION: _____

CLIENT agrees to engage ARTIST for the services detailed above, and to make payment as follows:

TOTAL FEE: \$ _____

METHOD OF PAYMENT: \$ _____

DUE: \$ _____

Any additional time on duty to be compensated at the rate of
\$ _____ per each half-hour unit.

SPECIAL TERMS OF THIS AGREEMENT:

Signatures below indicate understanding and acceptance of the terms of this AGREEMENT

CLIENT _____

DATE _____

ADDRESS _____

PHONE _____

EMAIL _____

ARTIST _____

DATE _____

ADDRESS _____

PHONE _____

EMAIL _____

Bibliography

Sources Consulted in Developing this Packet

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Download and Go: Handouts. Illinois: DePaul University Career Center, 2018. Web.

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