



PFF Professoriate Careers

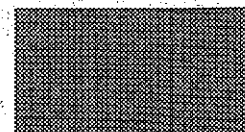
Music

Paul R. Lehman

Jere T. Humphreys

Graduate College

PREPARING FUTURE FACULTY
Occasional Paper Series





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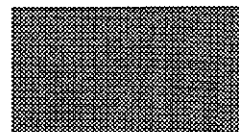
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The PFF Speakers Series brings faculty to ASU to speak about their careers. These two speakers, Paul Lehman, from the University of Michigan, and Jere Humphreys, from Arizona State University, are well-known experts in their respective fields. Both are university music faculty and spoke at ASU on April 21, 1995.

Professor Lehman begins by discussing teaching in general, then talks about the role of technology in teaching, discusses the relationship between higher education and K-12 education, and ends with some observations on teaching in higher education.

Professor Humphreys then offers some practical tips on securing a faculty position in music at a college. He outlines the process colleges use to select new faculty members, what colleges look for in candidates, and what steps applicants should take in applying for a position.

AUTHORS

Paul R. Lehman is Professor of Music and Senior Associate Dean of the School of Music at The University of Michigan, Ann Arbor. He has taught in the public schools of Ohio and at the University of Colorado, University of Kentucky, and the Eastman School of Music in Rochester, New York. He has also served as music specialist with the United States Department of Education. He is also the past president of the Music Educators National Conference (MENC) from 1984 to 1986. He recently chaired a task force that developed national standards for K-12 instruction in music. He also coordinated the preparation of MENC's Opportunity to Learn Standards for Music Instruction: Grades K-12, and is currently chairing the development of Performance Standards for Music: Strategies and Benchmarks for Assessing Progress Toward the National Standard, Grades PreK-12.

Jere Humphreys is professor of music education at Arizona State University, where he has taught since 1987. He holds a B.M. in music education from the University of Mississippi, an M.M. in clarinet performance from Florida State University, and a Ph.D. in music education from the University of Michigan. A noted researcher, he has published widely and served on the Executive Committee of the MENC's Music Education Research Council, the National Advisory Board for the international Society for Music Education, and a number of journal editorial committees.

PREPARING THE MUSIC FACULTY OF THE FUTURE

Paul R. Lehman

As I understand it, our charge at this session is to discuss the preparation of future music faculties for the various types of higher education institutions, and I understand that this audience is composed largely of people who will likely be a part of those faculties. The field of music education deals with the preparation of K-12 teachers, but no one addresses systematically the preparation of college teachers. We assume that college teachers emerge by magic, qualified and ready to take up their assignments and function effectively. Well, it doesn't happen quite that easily, and the haphazard methods of the late twentieth century probably aren't going to be good enough in the early twenty-first century.

First, I'd like to say a few words today about three topics: (1) preparation for teaching in general, (2) the role of technology, and (3) the relationship between higher education and K-12 education. Finally, I'd like to offer a few observations and generalizations about teaching in higher education.

Many discussions of how to prepare teachers, regardless of level, begin with wish lists of all of the desirable qualities a teacher should have, but I'm going to skip over that. I'm not going to tell you that college music teachers need all sorts of personal skills including enthusiasm, imagination, creativity, ability to relate well to people, nor that they need superb musicianship and high-level skills as a performer, conductor, and knowledge about many topics and so forth because that's obvious. These things are certainly important, but laundry lists of all of the admirable qualities we can think of aren't really of much use in the day-to-day task of helping graduate students to become effective college teachers. So let's just stipulate that you need the musical skills of Toscanini, the teaching skills of Socrates, and the interpersonal skills of Jesus, and we'll proceed from there.

Many prospective college teachers are well versed in their subject matter, but know little about how to write a résumé, how to get a job, how to advance to a better job, how to interview, how to get tenure and promotions, how to get their work published, and how to function effectively with colleagues within a music faculty. You can't expect to be taught all of these things in classes either; you have to learn many of them for yourself through watching how things work and asking more experienced colleagues. When you get a college job, find at least one colleague who can serve as a role model, and develop a mentoring relationship with that person. You'll find that experienced faculty will be glad to help you.

First, I'd like to say a little about preparation for teaching. Those of us who teach in colleges and universities pretend that all of our graduates will get the jobs of their dreams. For example, our doctoral graduates with degrees in

performance will get jobs with major symphony orchestras or opera companies, and so forth. Well, that's nonsense, of course. One percent of the nation's universities and conservatories could supply our total need for professional musicians. The fact is that almost all of our graduates will earn at least part of their living from teaching, either in the classroom or in the studio. Many will eventually find jobs in colleges and universities, frequently in conjunction with jobs in local orchestras. However, we usually make no effort to prepare our graduates for teaching, except in music education. We seem to assume that because they can do something they can teach it; yet experience tells us that is not true. We have all known fine performers, conductors, composers, musicologists, or theorists who were terrible teachers.

College and universities have been widely criticized in recent years for their alleged neglect of undergraduate education, and there is certainly truth in that criticism. Probably no other topic in higher education is the subject of so much ritual lip service and so little action. We have expanded our graduate programs beyond what the market requires largely because our faculties naturally like to teach more advanced students. Too often we have paid little attention to the needs of undergraduates and taken them for granted. You may have heard about the professor who dreamed that he was giving a lecture to his class, woke up, and found that he was.

I believe that the most promising and most productive step that could be taken to raise the level of American higher education would be a massive, concerted effort to improve the quality of teaching, especially at the undergraduate level. One good way to begin that would be to try to prepare our doctoral graduates to be more effective teachers of undergraduate students.

The evidence shows that it is possible to learn how to teach. College teachers, as well as K-12 teachers, need to know how to plan a lesson, manage a rehearsal, organize a course, explain, motivate, ask the right questions, and respond most helpfully to students' questions. They also need to know how to demonstrate effectively, communicate without talking incessantly, select the best teaching materials, teach higher-order thinking skills, and evaluate learning.

These skills are important for all graduates who seek careers anywhere in the field of education. Using these skills effectively is what education is all about, but it does not come automatically. Yes, you can improve your teaching skills marginally just by watching good teachers, but when you are a student you don't usually analyze the various techniques your teachers are using. In any case, haphazard observation is no substitute for systematic instruction.

Teaching is an art. It cannot be reduced to formulas or recipes. It requires enormous ability to improvise and a vast amount of spontaneity. It's not a science, but it can have a scientific basis; and in the scientific basis for the art of

teaching lies the existence of relationships between the things that teachers do and the things that students learn as a result. Preparing future teachers in any discipline at any level consists of showing them how to apply what is known about these relationships based on research and the best practices of the profession.

Courses in how to teach have a terrible reputation. Ironically, they are often criticized for being badly taught, irrelevant, and too theoretical. How can learning how to teach be irrelevant? How can the act of teaching be too theoretical? I've heard the view expressed that in the twenty-first century, technology will dominate education and teachers will be relatively unimportant. I believe that technology has enormous potential, but I don't believe for a minute that teachers will be unimportant.

Teachers will be more necessary in the next decade than ever before. Why? Because only a teacher can analyze the student's learning problems and prescribe just the right treatment. Only a teacher can explain something in just the right way, and if that doesn't work, explain something in a thousand other ways, and that's important at every level—not just with young kids. Most of all, only a teacher can show respect, concern, and humanity. In the next decade all of us will have to try even harder to personalize and humanize our technological environment and restore the warmth and sensitivity that are found only in human relationships, which are so necessary to our emotional health and are developed so effectively in the arts.

At the same time technology will be enormously helpful to us if we learn how to use it effectively. Technology should play a more important role in preparing college and university music faculties and in educating undergraduates than it typically does. All of us in college teaching should make much greater use of technology to individualize and expand music learning.

Through the use of computers, electronic keyboards, synthesizers, samplers, CDs, CD-ROMs, and various MIDI devices, every student who so desires, majors and nonmajors alike, can be actively involved in creating, performing, and studying music. Technology can transform music instruction at all levels in the next ten to twenty years in ways unimagined. The only limitation is the inadequate budgets for materials and equipment in many schools and colleges. The willingness of society to provide the needed resources is one good test of whether or not we're serious about reforming education.

The computer and the synthesizer have permeated our musical culture and altered forever our musical practices. You know this, though too many professors don't as yet. Surveys show, for example, that nonmusic-major undergraduates want to learn to make music, write and record their own music, and read other people's music. Technology makes it possible to teach them those things efficiently and effectively.

Formal music instruction too often ignores the kinds of music students are most interested in. That tends to be more true in the elementary and secondary schools, but it's also true of college courses. We need to help our K-12 teacher colleagues deal with that problem, and we need especially to help our undergraduates who will be K-12 teachers. For many K-12 students there are two kinds of music: school music and real music. None of our programs will be able to survive such an appalling mismatch for long. Unless our graduates can break down that dichotomy, formal music instruction may not survive in the twenty-first century. We simply cannot close our eyes to the worlds of music and technology that exist outside the school or the university. I heard someone say recently that the more pervasive real music has become in our culture the more irrelevant school music has become. That's a profoundly disturbing thought, but there's a lot of truth in it.

There is no conflict in calling for greater use of technology while at the same time pointing out the importance of human interaction between teachers and students. In the fifteenth century, the invention of printing from movable type caused a near panic among teachers, who feared that this new technology would cost them their jobs. After all, why would anyone need a teacher if every student could have his own book? The printing press revolutionized education, and changed utterly the role of teachers, but it didn't eliminate the need for them, and neither will today's technology. What technology can eliminate is the drudgery and repetition in teachers' jobs. This will free teachers to help students deal with the real problems they face: loneliness, feelings of inferiority, lack of self-confidence, social problems, and emotional problems. Any teacher who can be replaced by a computer should be.

I see an important distinction between education and entertainment, but that distinction is often blurred in music by educators who seek to function as entertainers, and by entertainers who seek to function as educators. That blurring is made easier by the fact that music, perhaps more conspicuously than any other discipline, straddles the boundary between education and entertainment. Furthermore, the distinction between education and entertainment tends to be lost entirely in the world of cyberspace. The Internet, for example, has almost infinite educational potential, but in its natural, undisciplined state it is primarily entertainment. Some people find in it a source of personal relationships, but the personal relationships facilitated by the Internet are virtual relationships, just as the education provided by technology is virtual education when it takes place without a curriculum and without human intermediaries. When properly used, technology can make education more effective and more efficient than ever before. Without the personal guidance and the discipline of teachers, technology will merely cast students adrift to float aimlessly in a vast landfill of digital inanity.

Now let me say a few words about the relationship between higher education and K-12 education. One of the most disappointing traits I see sometimes among college and university music faculties is a tendency to be aloof from K-12 music faculties in the same community. Often, higher-education faculty cultivate this aloofness out of a misguided sense of superiority. College teachers seem to regard their K-12 colleagues as deficient in musicianship, technique, and knowledge, and unfit to be considered their professional peers. If that's so, one has to ask who prepared them? K-12 teachers are trained by college teachers. If they are badly prepared, whose fault is that?

I challenge those college teachers who think they function at a level above K-12 teachers to walk into a typical eighth-grade classroom and see how long they survive. Many wouldn't last three minutes. Those teachers who have the skills, knowledge, and patience to teach early adolescents are the true heroes of society, and they ought to be recognized as such.

Music teaching should be a seamless enterprise throughout all the years of formal education. No music teacher can seal himself off in a cocoon, aloof from other levels and other specialties. Where do college music students come from anyway? They come from the classes of high school music teachers. College music teachers should know personally at least some of the high school teachers who feed their programs. The two groups should establish a sympathetic, constructive, and mutually helpful relationship. It's in everyone's interests to do so. After all, if we have no students coming to us in college, we have no jobs. We have no right to expect that our K-12 colleagues will go out there every day and work hard, often under conditions far more difficult than we face, merely to provide us with students so that we can continue to be employed.

Many of the high school graduates who come to us with skills and knowledge in music will be majoring in other fields, but we can't afford to neglect them. We should offer as broad an array as possible of ensembles and performance and nonperformance courses for those students. There are large numbers of nonmajors out there who are enormously interested in music and want to study it, and we should do our best to meet their needs. Those students will be the principals, superintendents, and school board members who will decide what kinds of music programs our schools offer in the next generation, and thereby how many students will enter college with the background and motivation to study music.

Those students will be the classroom teachers who will determine our children's attitudes toward music. They will be the state legislators and governors and college trustees and presidents who will decide what kinds of music programs we have in our colleges between the time they graduate and the time you retire. They will be the education decision makers, parents, and taxpayers who

will define our future. In my view, the single greatest obstacle facing elementary school music today is that there are far too many elementary principals who themselves did not have a comprehensive, sequential, high-quality, satisfying music program when they were in elementary school. Let's not repeat that mistake with the higher-education decision makers of the next generation.

The state of college teaching in music is so varied and so diffuse that it's almost impossible to generalize in a meaningful way. But even so I'd like to offer a few assorted observations and comments.

What about the job market for college music teachers? Will there be a job for you? Collectively, higher education probably can accommodate more students than we're likely to have, based on population figures and demographic trends. Still, no one knows how many of these young people will seek higher education, or what will be the relative demand for the various types of higher-education institutions in the future. This outlook of qualified gloominess can be partially offset, as I've suggested already, by reaching out to the general, nonmusic student with interesting and attractive offerings.

Because of these uncertainties, I have little confidence in the numbers of job openings I see projected from time to time, but I have complete confidence that there will always be jobs for the best qualified applicants. You may not find a job precisely where you would like most to live; you may have to go to where the job is, but that's not an unreasonable expectation at all in return for a satisfying and rewarding career.

One thing that is sometimes difficult to know as you prepare for college teaching is how to find the right balance between specialization and generalization. The requirements for your degree set the general framework, but the individual usually has a say in the content. You can always take electives, though your curriculum may be so packed that it isn't easy. Students tend to want to pursue their specializations as far as possible. This is admirable and it works very well for many, but at the same time specialization does serve to narrow the job market for the individual. You may be a great oboe teacher, for example, but many colleges can't afford a teacher who teaches nothing but oboe, so you'll have many more jobs open to you if you can also teach undergraduate music theory or music history or conduct the band or orchestra. I caution you not to become too specialized too early in your career.

I also urge you to be flexible. Be open to new ideas and be prepared to learn new skills at every stage of your career. Don't, however, jump on every bandwagon that comes along, but be willing to change. Professional growth and continued learning are often the difference between an exciting and stimulating career and a dead-end, going-through-the-motions sort of existence. Throughout your career you will encounter an endless procession of new ideas competing

for your attention and loyalty. Some of these will be the definitive trends of the future, which you should embrace fully and quickly. Most will be passing fads, which you shouldn't waste time on. The trick, of course, lies in distinguishing between the few definitive trends and the many passing fads, and doing so early on.

In any event, don't fail to devote at least some of your time to continuing professional growth by reading professional journals, attending professional meetings, and so forth. Even if you have to pay your own expenses, begin now. Develop your own plan for professional growth and see that you carry it out. No one here would want to be operated on by a doctor who knew nothing of what has happened in his field since he finished medical school, and the same thing should be true in music as well.

Now that Congress has outlawed mandatory retirement, the average age of college professors is increasing. That means that there will likely be fewer college jobs available to young people in the next decade than there were in the 1980s. In my opinion, this action of Congress was a serious mistake and its effect will be more negative than positive. Perhaps colleges will realize that their salary budgets will go further with young, lower-paid faculty than with older, higher-paid faculty. Perhaps, when that happens, they may be able to devise attractive retirement incentives for older faculty; we can hope so.

One of the most pressing needs of higher education is to become more user-friendly. This means several things. It means greater emphasis on undergraduate instruction, smaller classes, and more attention to the personal needs, interests, and motivations of individual students, as I mentioned earlier. It also means better advising, counseling, and student services. Most important, it means treating students not as nuisances that have to be tolerated on the campus but rather as customers that have to be satisfied, just as any successful business treats its customers. It also implies greater recognition of the specialized roles of various institutions such as community colleges, research universities, regional universities, liberal arts colleges, and so forth. Each kind of institution should focus on its special mission. Each should do what it does best, and not try to take on the characteristics of the other types of institutions as well so as to be all things to all people, as has happened so often in the past.

All things considered, I think college teaching is the best profession in the world. One professor said that it's indoor work and there's no heavy lifting, but the reasons go beyond that. You may not become as rich as a graduate in business or law, or a pop musician, or a baseball player, but the salaries aren't bad either, and the TIAA-CREF system is one of the best retirement systems available anywhere. As a tenured professor you will have job security that goes far beyond the wildest dreams of virtually any other American. You will be largely

in charge of your own schedule, you can budget your own time, and you can take on a variety of outside activities as you see fit, and you can use your summers as you wish. Most important of all, you will have continuous and unlimited opportunities for intellectual growth. Equally important, you will have continuous and unlimited opportunities to work with bright young people. These are the most stimulating and rewarding conditions under which anyone could hope to work, they make it a pleasure to get up in the morning and go to work.

PREPARING FOR THE MUSIC PROFESSORiate: SOME PRACTICAL SUGGESTIONS

Jere T. Humphreys, Professor of Music

This paper contains some practical tips on how to secure a college faculty position in music. The first part deals with what colleges are looking for, the second with how to obtain a college position. Before embarking on part one, a word about the process colleges use in filling faculty positions is in order.

Specially appointed search committees select the successful candidates for faculty positions. All except the very smallest colleges appoint search committees made up of faculty members and, usually, an administrator. First, someone, usually an administrator, devises a position notice. This notice must be approved by various individuals and groups, including the college's affirmative action equal opportunity office. Next, the notice is sent to various institutions and agencies. After all applications have been reviewed and the interviews completed, the search committee presents its recommendations to the appropriate administrators, who almost always appoint the recommended individual.

What do search committees look for? The first thing is the candidates' professional preparation. The position notice sets forth degree requirements or preferences. The wording of the position notice is important because the affirmative action office will insist on it being followed to the letter. For example, if the notice says "doctorate required," the search committee is bound by that requirement. If it says "doctorate or equivalent professional experience required," the search committee may be able to decide how to interpret "equivalent professional experience." (The rule of thumb for such experience is three years of professional performing.) It is a good idea for individuals seeking college faculty positions to obtain their two large degrees (bachelor's and doctorate) at different schools, although many successful music professors received all three degrees from a single institution. The name of the doctoral degree (e.g., Ph.D., D.M.A., Ed.D.) does not make any difference to most search committees, although the content of the degree does matter. Search committees are often influenced by the prestige of degree-granting institutions, especially the institution from which the candidates' final degrees were obtained. Though less common than in previous generations, it is still possible to secure a college music position without a doctorate, especially in community colleges.

The position notice will describe professional experience requirements, if any. Affirmative action guidelines come into play here also. For example, if the notice specifies a certain type and amount of teaching experience, candidates who are invited to campus for interviews must satisfy the requirement. Many

notices specify college teaching experience. Technically, that requirement can be satisfied by a graduate teaching assistantship, although search committees may not choose to interpret it that way. K-12 teaching experience is usually required for faculty members who wish to focus on teacher education. A common misconception among graduate music students is that a bachelor's degree in music education and a teaching certificate are sufficient for a faculty appointment in music education. However, these credentials might suffice for a joint appointment in, for example, applied woodwinds and music education, although at least one state (Ohio) now mandates K-12 teaching experience for all faculty members who teach methods classes and supervise student teachers.

What may not be stated in the position notice is that all colleges want capable teachers, and all want faculty members who will provide service of various types. Large schools, and many small ones, also want researchers.

To meet the first requirement of professional preparation, colleges seek people who are experts in one or two areas, and who are competent in everything else that needs to be taught by the faculty member in that position. A common mistake among graduate students, especially those with K-12 or church musician backgrounds, is to attempt to do everything equally well. Because of the high level of subject matter expertise and skills required for college teaching, this attitude can lead to frustration among these highly student-centered individuals, and it can restrict their long-term career growth as well. On the other hand, young faculty members must be able to handle many different types of teaching assignments, especially at small schools. When asked, candidates would be well advised to say they can teach almost anything. A common mistake among candidates for positions at small- and medium-size schools is to compare themselves to specialists at the large schools at which they completed, or are in the process of completing, their graduate studies. Instead, candidates would be well advised to compare themselves to other possible candidates for the position(s) they are seeking.

The position notice will also specify research requirements, if any. Typically, that category is now termed "research and/or creative activity," or something similar. In addition to traditional research, this category can include performing, conducting, composition, certain types of master classes and workshops, and other things, depending on the particular institution. Candidates for their first collegiate positions may have significant performing or conducting experience, but most have not published the results of research studies. In these cases, search committees often look for research potential as evidenced by a dissertation and faculty recommendations. As mentioned earlier, not all schools require formal research, although most schools expect some type of scholarly or creative activity from their music faculty members. This is the most difficult part for

many people because of the hard work, creativity, and, especially, the self-initiative required. Candidates should be prepared to answer questions about their research and creativity plans for the future.

The third requirement is service, which is everything a professor does that is not deemed teaching or research. It can include serving on committees, presenting local workshops, advising students, hosting conferences, and many other things. Candidates would be well advised to demonstrate their willingness to provide service of various types.

In addition to teaching, research, and service, the recruitment of students is now a reality for college music professors. All schools recruit, either to increase their size, to improve the quality of their entering students, or both. Most of the recruiting burden falls on studio teachers and ensemble directors. Therefore, candidates, especially studio and ensemble teachers, should familiarize themselves with guidelines regarding fairness to other institutions issued by the National Association of Schools of Music. All candidates should be able to answer questions about how they might contribute in this important area.

In addition to teaching, research, service, and recruiting capabilities, colleges look for certain demographic and personality characteristics in their candidates. Like everything else, this varies among institutions, but emphasis on demographic characteristics is now a reality. Underrepresented groups are sometimes given special consideration for some positions. In a few cases, positions must be filled by women or minorities. Obviously, a minority woman would be in a stronger position in these cases. Other demographic factors can affect the search process also. For example, Canadian institutions frequently give preference to Canadian citizens.

As for personality characteristics, colleges, contrary to the enduring myth about professors, want faculty members who work hard. Search committees also want to know about candidates' short- and long-term professional goals. Perhaps most important among the demographic and personality characteristics, search committees attempt to assess candidates' potential for collegiality—in other words, how well people would fit in. A college position is an extremely secure one, especially once tenure has been granted. Therefore, search committees make every attempt to hire people with whom they think they would enjoy working.

Affirmative action guidelines require colleges to advertise positions for a reasonable period of time and for certain audiences. The *Music Vacancy List* produced monthly by the College Music Society is the best single published source of information about collegiate positions in music. As of this writing, individuals may subscribe to the list without joining the organization itself (The College Music Society, 202 West Spruce Street, Missoula, MT 59802, 406-721-9616). Unfortunately, there is no comprehensive published source of information on

community college positions. Some community colleges advertise nationally, but most do not. The best single unpublished source of information is the grapevine, or word-of-mouth communication from current and former professors, recent graduates, and other acquaintances in the field. Because professors at graduate institutions usually can help, it is a good idea for candidates to maintain close and positive relationships with their professors. Ultimately, however, the key to obtaining a faculty position is aggressiveness on the part of the candidates themselves.

Once a position notice appears, candidates should send an application letter and résumé to the institution. It is a good idea to draft a copy of a hypothetical application letter in advance and keep it on computer disk. The letter should mention the advertised position by name and where the position notice appeared (e.g., the College Music Society *Music Vacancy List*). The letter should refer to the contents of the notice and refer the search committee to the candidate's résumé. For example, an application letter might say: "Your notice mentions strong trombone performance skills, studio teaching, and freshman theory teaching. As you can see from the enclosed résumé, I am completing a doctorate in trombone, I have taught private trombone lessons as a graduate teaching assistant, . . ." In other words, candidates should inform the committee succinctly about why they are qualified for a particular position and refer the committee to the résumé for more detailed information.

The application letter should include a statement about the anticipated date for degree completion and should list additional people to contact, or refer to the résumé. (Although a common practice, it is illegal for search committee members to contact people about candidates unless authorized by the candidates themselves.) It is important for the application letter to be well written and free of spelling and grammatical errors. Also, it is important not to insult people, especially college music professors, by stating or implying that someone (i.e., the candidate) could do their job better. The application letter should be limited to no more than two pages.

As for the résumé, it is a good idea to construct a long, complete version first, well in advance of any anticipated usage. (Technically, a curriculum vitae is a long, professionally complete document; a résumé is a shorter version of the curriculum vitae. However, most people use the two terms interchangeably.) Most placement offices tell students to keep their résumés short—no more than one or two pages—but that advice applies to the field of business, not colleges and universities. For college positions, candidates should say what they have to say and not worry about length. Search committee members want to know what candidates have done. Use a word processor and high-quality printer. It is

unnecessary to pay to have a résumé prepared by professionals, and it is more difficult and expensive to keep it updated.

The long version of the résumé should be kept up to date at all times. This version can be reduced relatively easily from one to five pages, or any other length or format as different needs arise. Candidates should consider dividing their résumés into categories based on what colleges are looking for: teaching, research and creative activities, and service. If that is not yet feasible, keep it in mind as a goal for the future. There should be a separate section for degrees and perhaps another for personal information. Within each section, use reverse chronological order, beginning with the most recent activities. Do not include activities from undergraduate school or earlier unless they are exceptional. The undergraduate degree title, granting institution, date, and major should be included, as well as significant honors won. Do not list all the undergraduate ensemble experiences, because every music student has done those things.

Audio tapes of performances are required by some position notices. Be sure to include a list of the pieces and dates of the performances. It is important to place the most impressive one or two things first, because many committee members do not listen for more than a few minutes, at least during the initial screening rounds of the selection process. It is also important to include at least one, and probably more than one, well-known piece on the tape. Search committee members find it difficult to make comparisons when the music is unknown to them.

A few institutions now ask for a videotape of candidates' teaching. Be sure to describe the situation and to dress appropriately for the tape.

Include selected programs and reviews in moderate numbers and only if appropriate. For example, copies of choral programs could distract a search committee that is attempting to fill a musicology position. Candidates should be discriminating about the material they submit.

Candidates should establish their placement files early in the fall of the year they intend to begin to search for a college position. Usually, it is best to establish one at the institution that will grant the final degree. Candidates who graduate from another school later should establish a new placement file, in part because old letters of recommendation do not count for much. Have people write current letters for the new file. A placement file should contain only five or six letters because search committees will read only so many. Letters from professors involved in a candidate's recent graduate study can be very helpful, especially if the individuals are well known in their fields. Use fewer letters to represent earlier work. For example, three letters from doctoral professors, one from a master's program professor, and one or two from a school principal, music supervisor, minister, or conductor under whom the candidate has worked

should provide representative evidence. Letters from people other than those represented in the placement file can be sent in specific situations.

Initially, search committees usually have to deal with large numbers of applicants. Typically, about half can be cut because they fail to meet the criteria (stated or unstated) for the position. The committee and administrator will then attempt to narrow the list to five to twelve applicants. The difficult part comes when they must narrow this "short" list to the two or three applicants to whom invitations to interview will be extended. To help them make these determinations, committee members may make numerous telephone calls to references supplied by the candidates and to other people.

Candidates asked to interview should be on time if possible, and should "dress for success." (Dirty fingernails and hair, ill-fitting and soiled clothing, and many other undesirable things have been seen on interviews.) Employ appropriate eye contact, a firm handshake, and other appropriate "social graces." It is important to try to get some rest before the interview.

During the interview, talk some — search committees want to hear interviewees talk — but also listen and be observant. If possible, rest during the trip because interviews tend to be grueling. Call your current boss by a title during the interview, and do not insult anyone or criticize former bosses, colleagues, or anyone else. Do not make fun of people's accents, primary occupations, or other stereotypes of the region, state, city, or institution. The weather is usually a safe target for humor.

Show enthusiasm, confidence, energy, dependability, loyalty, honesty, pride in your work, and a commitment to excellence. Interviewees should speak and ask questions in relation to the interests of the program and its students, not to their personal interests, at least not until the appropriate time.

In addition to the search committee and various other faculty members, each interviewee will meet with one or more administrators. Compile a list of questions on a small piece of paper that can be produced on short notice. Ask questions about the size of the program, size of the faculty, summer responsibilities, types of students, and other similar things.

At some point, each interviewee will have a private meeting with the "key" administrator, the one who will have a large say in the final decision about the position. During this meeting, the administrator should mention rank, salary, and tenure. If that does not happen, the interviewee should ask about these issues. Interviewees should ask about teaching loads and exactly what they would be expected to teach, although administrators do not always provide satisfactory answers to these questions during interviews.

A common question asked in an interview is: "What do you expect to be doing in five years?" This question is about career goals, and interviewees should

have a suitable answer prepared. Another, even tougher, question is: "Why should we hire you?" Interviewees may even be asked about their weaknesses. In all of this, be honest but not naïve. Remember, most people like sincerity.

Interviewees are usually asked to teach one or more demonstration classes or lessons, conduct one or more rehearsals, or present one or more performances during their interviews. Interviewees should be given all relevant information about these auditions in advance so they can prepare adequately, such as mailing a score to an accompanist in advance.

Once you obtain a position, the best advice I can give is to find yourself a faculty mentor. There might be an official mentor program in your academic unit, but probably not. Either way, identify someone who is willing and able to help you put together your annual evaluation material, tell you what is important and what is not, and the like. Institutions vary widely in their missions and procedures, both formal and informal, so you will need on-site help.

The second piece of advice is to continue to work on your scholarly and/or creative activities. If not taken to extremes, this work will contribute to your professional growth and thereby make you a better teacher (contrary to the myth that researchers can't possibly be good teachers). Your scholarly and creative work will also help expand the parameters of your field, which is one of the missions of higher education.

The third piece of advice is to enjoy your teaching. We tend to enjoy what we're good at, so work at it. After all, it is a most worthwhile endeavor, perhaps the most worthwhile of all, and it is central to the mission of higher education.

If you obtain a reliable mentor and work enthusiastically at your research and teaching, I guarantee that you will achieve success and attain fulfillment as college music professor.