

A Handbook for Assistant Orchestra Conductors in the United States

by

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A Research Paper Presented in Partial Fulfillment  
of the Requirements for the Degree  
Doctor of Musical Arts

Approved April 2014 by the  
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May 2014

## ABSTRACT

Currently, an aspiring assistant conductor is faced with a lack of information regarding the expectations and successful strategies in preparing to take on an assistant conductorship in the United States. A conductor's training in the United States focuses heavily on stick and rehearsal technique, score study, performance practice, and developing a deeper understanding of the administrative and logistical structure of the modern symphony orchestra - as it should be. Speaking as an aspiring young conductor, I believe that, although these aspects of conducting are crucial for one's success in the field, two important aspects of a conductor's education are often not given an adequate amount of attention in the basic curriculum. These are: 1) Developing a clearer understanding of the official and unofficial functions of an assistant orchestra conductor in the United States; and, 2) Providing a model of the elements of a professional and highly effective press packet including: conducting footage, CV/resume, photographs, website, references and cover letter. The purpose of this project was to collect and present information that may inform an aspiring assistant orchestra conductor regarding the expectations of such a position and strategies to improve one's marketability for such a job in the United States. A handbook for the aspiring conductor was also created.

## ACKNOWLEDGEMENTS

I would like to thank the members of my doctoral committee, Dr. Timothy Russell, Dr. William Reber, Dr. Wayne Bailey, and Dr. Rodney Rogers for their dedication and sincere guidance throughout the writing and editing of this project. I would like to thank my parents for their continuing support. Finally, I would like to thank my wife, Mariya, without whose love and support this document would not have been possible.

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## **INTRODUCTION**

### **Statement of Problem**

Aspiring orchestral assistant conductors face a lack of information regarding the expectations and successful preparation strategies to begin an assistant conductorship in the United States. A conductor's training in the United States focuses heavily on stick and rehearsal technique, score study, performance practice, and development of an understanding of the administrative and logistical structure of the modern symphony orchestra. Though these aspects of conducting are crucial for one's success in the field, two important parts of a conductor's education are not given an adequate amount of attention in the basic curriculum:

1. An understanding of the official and unofficial functions of an assistant orchestra conductor in the United States.
2. A model of the elements of a professional and highly effective press packet including: CV/resume, headshots, website, conducting footage, references and cover letter.

The goal of this project was to collect information that may inform an aspiring assistant orchestra conductor regarding the expectations of such a position and strategies to improve one's marketability for such a job in the United States.

### **Objectives**

The sub-objectives of this project included:

1. Creating a model description of the responsibilities and requirements of the position according to both current and previous Assistant Conductors of major American orchestras.
2. Delineating a description of the selection criteria for and qualifications of an ideal candidate for such a position according to the two hiring parties, the Music Director and the Senior Administrative Executive.
3. Developing a model press packet for an aspiring young conductor.

Further clarification is required regarding the three professional positions mentioned above:

#### Assistant Conductor

The position of Assistant Conductor is one among three similar positions subordinate to the Music Director in the modern American symphony orchestra. A typical hierarchy in an American professional symphony orchestra, in descending order of rank, might be: Music Director, Resident Conductor, Associate Conductor, Assistant Conductor. The distinctive functions of the Resident Conductor and Associate Conductor, relative to the Assistant Conductor, are beyond the scope of this project. The Assistant Conductor is the lowest rank in terms of the musical hierarchy.

#### Music Director

Some orchestras may distinguish between Music Director and Artistic Director. The distinctions between those two positions are, again, beyond the scope of this study. The individuals surveyed in this study consisted exclusively of Music Directors, who oversee the musical activities of the ensemble and relegate duties as needed to the Assistant Conductor.

#### Senior Administrative Executive

This term is an overarching descriptor of various different positions throughout the United States such as: President/CEO, Executive Director or General Manager. Each of these positions serves a unique function depending on the individual structure of the orchestra in question. For the purposes of this study, only the Senior Administrative Executive directly responsible for the evaluation and hiring of prospective Assistant Conductors were considered.

## Review of Related Literature

There are numerous resources online that focus on resume writing, interviewing, professional website development, and photography. The focus of this study was not to collate all of these available resources into one handbook, but to present the elements of a professional press packet for an aspiring Assistant Conductor based on the professional opinions of the hiring parties in the United States (i.e. Music Directors and Senior Administrative Executives). For sample resume formats, please consult the following links:

1. Eastman School of Music, The Musician's Resume Handbook (<http://www.esm.rochester.edu/iml/careers/documents/resumeguide2005.pdf>)
2. The Peabody Institute, How to Documents, Resumes, Letters, Bios, Statements (<http://www.peabody.jhu.edu/conservatory/mecc/resumes.html>)
3. Oberlin Conservatory, Resume Writing Basics for Musicians (<http://www.oberlin.edu/career/students/documents/MusicResumeGuide.pdf>)

The most comprehensive book concerning a conductor's path outside of podium is undoubtedly Diane Wittry's excellent study, *Beyond the Baton*. This book is the ideal starting point for any conductor. It contains sample application documents (specifically geared to conductors), advice regarding management, information about publishing houses, contract negotiation, as well as numerous other invaluable pieces of information on how to best approach this employment path. It is, however, geared to conductors in general at any stage in their development (whereas this study specifically focused on young conductors seeking Assistant Conductorships in the United States).

As far as technical manuals for conducting, there are a plethora from which to choose including Max Rudolf's *Grammar of Conducting*, Donald Hunsberger's *The Art of Conducting*, Wayne Bailey's *Conducting: The Art of Communication*, John Colson's *Conducting and Rehearsing the Instrumental Ensemble*, Gunther Schuller's *The Complete Conductor*, and Gustav Meier's *The Score, the Orchestra, and the Conductor*. These books address numerous issues of score study and baton technique, although they do not specifically address the issues in this study.



Other types of books that a young conductor might find useful in preparing for the numerous roles of an Assistant Conductor are not directly related to matters on the podium. Books ranging from public speaking, management skills, leadership tactics, and psychology of the workplace are all invaluable tools for success in this field. One book is James Van Horn's *The Community Orchestra: A Handbook for Conductors, Managers, and Boards*; this book is especially useful to understand the complicated inner workings of a nonprofit organization. Some starting points for improving one's public speaking skills are: *The Art of Public Speaking* by Stephen Lucas, *The 7 Principles of Public Speaking* by Richard Zeoli, *Public Speaking* by David Zarefsky, and Joseph DeVito's *The Elements of Public Speaking*.

## **Methodology**

### **Phase 1:** Collection of Assistant Conductor job descriptions

Eight job descriptions for assistant conductors in the United States were reviewed (see Appendix A for three representative examples). The goal was to develop a preliminary set of questions in order to create surveys. The job descriptions were obtained by contacting the human resources departments of a set of orchestras as well as from those available online.

### **Phase 2:** Surveys

Two categories of surveys were developed.

Category 1 was aimed at the current or previous Music Directors and Senior Administrative Executives. This survey attempted to elicit the selection criteria for, and qualifications of, an ideal candidate based upon the elements of a model press packet, and what advice these executives would offer regarding the choosing of a successful candidate:

- a. CV/Resume
- b. Conducting footage
- c. Website
- d. Headshots
- e. Cover letter and/or Statement of Philosophy
- f. References

Two survey methods were used: open-ended questions and ranking:

1. Open-ended questions were asked regarding the optimal elements of a press packet.
2. Responders were asked to rank the elements of the press packet in order of their importance in the candidate selection process.

#### CATEGORY I: Music Director & Senior Administrative Executive

1. Please describe any additional qualities that you are looking for in an Assistant Conductor, musically and personally, that may not be addressed in the job description?
2. Please rank the following components of a press packet in order of importance (i.e., 1-7, where 1 is the most important and 7 is the least important) in the process of hiring a prospective Assistant Conductor: CV/Resume, Headshots, Website, References, Conducting Footage, Cover Letter.
3. What are the most important elements of a CV and/or resume for which you immediately look?
4. Are there any special formats for conducting videos that you prefer? One continuous video clip versus a menu allowing you to choose the clips at your discretion? Length of clips? Rehearsal footage? Descriptive specificity of the pieces, ensembles, venues, etc.?
5. What are the immediate markers of a professional website in your opinion versus an amateur one? What might suggest a less than professional website at first glance?
6. Do you prefer that those individuals serving as references send their own letters of recommendation or that the applicant include them in his/her application? What makes a letter of recommendation for a young conductor immediately stand out to you?
7. What types of headshots are most effective in showing professionalism? Action shots versus formal headshot? Performance dress vs. casual dress?
8. What would an effective cover letter contain and what length should it be? Do you ever ask for an additional statement of philosophy? If so, what are you looking for that may not be reflected in the cover letter?
9. Are there any aspects of the hiring process - press packet and/or preparation strategies - on which you would like to comment and offer suggestions that were not addressed in this survey?

Category 2 was aimed at the current or previous Assistant Conductors. This survey included open-ended questions concerning the responsibilities and expectations beyond the job description and suggestions/recommendations regarding effective preparation strategies before applying for such a position.

#### CATEGORY II: Assistant Conductor

1. How closely do your overall job responsibilities and daily routine match your job description?
2. Are there any tasks or responsibilities that you fulfill in your job that are not included in the job description?
3. In retrospect, what would be the most important aspect of your job for which you would have prepared more effectively prior to applying and being hired for the position had you known then what you do today?
4. How would you have ideally prepared for this position could you do it again?
5. What advice would you give to a young conductor hoping to serve in a position such as yours?

#### **Additional Notes Regarding the Methodology**

Initially, the participants of the study were asked to fully disclose their names, positions, and institutions for the final, published work. An overwhelming number of the participants expressed their wishes that the study remain anonymous. As a result, published responses in this document are anonymous. The only published information is the position of the participant (Assistant Conductor, Music Director, or Senior Administrative Executive). Names and institutions are kept confidential.

30 individuals from 15 orchestras throughout the United States were surveyed for this study: ten Assistant Conductors, ten Music Directors, and ten Senior Administrative Executives. Of those 30, 19 responses were received and are included in the findings of this study (9 Assistant Conductors, 7 Music Directors, and 3 Senior Administrative Executives).

The initial survey emails were sent on November 30, 2013 with an indicated response deadline as December 20, 2013. A reminder email was sent on December

15, 2013. Ten surveys were completed and returned by the original deadline (five Assistant Conductors, three Music Directors, and two Senior Administrative Executives). A second email was sent on January 13, 2014 to the remaining responders with an indicated deadline of February 1, 2014. The remaining nine responses were submitted before that deadline (four Assistant Conductors, four Music Directors, one Senior Administrative Executive).

The 15 orchestras from which the responses were recorded include, listed alphabetically:

- ❖ Allentown Symphony
- ❖ Arapahoe Philharmonic
- ❖ Alabama Symphony
- ❖ Arizona Opera
- ❖ Arizona Pro Arte Ensemble
- ❖ Baton Rouge Symphony
- ❖ Charlotte Symphony
- ❖ Chattanooga Symphony and Opera
- ❖ Cincinnati Symphony
- ❖ Detroit Symphony
- ❖ New Jersey Symphony
- ❖ Portland Symphony
- ❖ Scottsdale Musical Arts Orchestra
- ❖ Seattle Symphony
- ❖ Utah Symphony

An attempt was made to secure responses from a representative sample of orchestras throughout the United States. The primary goals in choosing the orchestras were:

1. Varying budget sizes. The responsibilities of an Assistant Conductor may vary depending on the financial resources of the ensemble.
2. Geographical diversity. An effort was made to elicit responses from orchestras throughout the entire country.
3. Status as organizations. Assistant Conductors may serve different functions between professional, regional, and community ensembles.

While the intent and hope was to receive responses from a larger number of orchestras, the final conclusions were based on the responses from those orchestra personnel who chose to respond.

### Phase 3: Findings

The responses to each and all of the survey questions are recorded in the following tables:

***Please describe any additional qualities that you are looking for in an Assistant Conductor, musically and personally, that may not be addressed in the job description.***

Text Response
People skills, fundraiser, community leader, symphony representative.
Great communication skills and willingness to learn and grow are a must.
Musicianship, professionalism, respectful to musicians and staff, reliable (always on time), fluent in English & lots of energy (both needed for educational concert).
A team player, flexible, not pushy, good musical knowledge of repertoire, experience conducting an orchestra, solid clear conducting technique, good public speaker, an educator, a positive person.
Good amount of experience working with an orchestra of comparable level; training with conductors/mentors; return invitations from orchestras; personable, good with musicians and patrons; some level of comfort/experience with public speaking
An assistant conductor must have the musical skills to take over any rehearsals and/or concerts. They also need to be present at all rehearsals and meetings that pertain to the artistic side of an organization. They have to be a "team player" and be respectful of the head conductor and the musicians in the ensemble(s). I would also want someone with ambition and drive to make themselves better and the organization better in the artistic and administrative sides.
We don't have a job description currently as there is no opening. However, the assistant conductor must be an excellent musician and conductor, a good communicator, creative thinker, knowledgeable about a broad range of symphonic and pops repertoire, able to be an effective educator among other qualities.
Collaborative, open, gracious, eager, extremely well-prepared.

Table 1: Responses from Music Directors and Senior Administrative Executives, Category I Question

***Please rank the following components of a press packet in order of importance (i.e., 1-7, where 1 is the most important and 7 is the least important) in the process of interviewing/inviting to audition a prospective Assistant Conductor: CV/Resume, Headshots, Website, References, Conducting Footage, Cover Letter.***

Answer	1	2	3	4	5	6	7
Conducting Footage	6	2	1	0	1	0	0
CV/Resume	4	1	2	1	2	0	0
Cover Letter	0	1	2	3	1	2	1
Headshots	0	0	1	0	0	1	8
References	0	2	2	1	4	1	0
Sample Concert Programs	0	4	1	3	1	1	0
Website	0	0	1	2	1	5	1
Total	10	10	10	10	10	10	10

Table 2: Responses from Music Directors and Senior Administrative Executives, Category I Question 2

***What are the most important elements of a CV and/or resume for which you immediately look?***

Text Response
Programs / orchestras conducted.
Education and experience.
Experience.
Honesty, and not exaggerated, and not too detailed (for resume).
Experience level. What type of orchestras they have worked with. For someone younger, who their teachers have been, what summer festivals they have participated in. Clarity of presentation of the resume. Focus on conducting, not on performance or other things.
They are all important, and I imagine order of importance would vary from orchestra to orchestra. CV/resume to show where and with whom you've studied. References are great if they are from notable names in the field. Conducting footage will show skill and engagement with the orchestra during performance. Cover letter would show personality, why you'd be a good fit with the orchestra in question, and general communication skills. Concert programs show personality and innovation in programming. The website and headshots, while likely wouldn't weigh all that heavily against someone, could be the thing that pushes a candidate to the forefront - personality and professionalism can show through.
Clear and concise writing that demonstrates the breadth of their experiences and education. And error free!
Experience, education.
The quality and nature of the applicant's experience and education are of primary interest in the CV.
Indicators that the applicant is eloquent, passionate, resourceful, and driven.

Table 3: Responses from Music Directors and Senior Administrative Executives, Category I Question 3

***Are there any special formats for conducting videos that you prefer? One continuous video clip versus a menu allowing you to choose the clips at your discretion? Length of clips? Rehearsal footage? Descriptive specificity of the pieces, ensembles, venues, etc.?***

Text Response
Clip length doesn't matter, just variety and quality of music making, if there is a connection between conductor and music.
Easily accessed.
I like a menu with 3-4 clips. I prefer shorter clips of 5 minute or less because I will never watch all of a long clip. Contrasting pieces, some rehearsal footage is nice if they have it. Simple titles in clear type with the piece, composer and orchestra listed.
Individual shorter clips would be easiest. It's hard to sit through a continuous 20-minute video. I think attention spans are pretty short. I imagine 3-4 minutes would be best per clip. Rehearsal footage could be interesting to see how one interacts with the orchestra in that setting. It might be helpful to know the situation - who is playing, rep, maybe venues.
I prefer a menu of clips with a variety of repertoire choices to demonstrate the ability to conduct music of different styles. And if possible, it's nice if they are conducting different groups as well. There should be rehearsal and concert footage. I prefer clips that are between 5-10 minutes.
Multiple short clips with clear descriptions are preferred.
Rehearsal footage and concert footage. Length not crucial.
The video clips should include performance and rehearsal footage. It is helpful to be able to move easily between segments.
Whatever shows the personality of the conductor- both conducting and rehearsing.
YouTube videos (up to ten minutes each) of varying style and context (rehearsal, performance, education events).

Table 4: Responses from Music Directors and Senior Administrative Executives, Category I Question 4



***What are the immediate markers of a professional website versus an amateur one? What might suggest a less than professional website at first glance?***

Text Response
Not flashy, generic. Busy schedule, upcoming events. Don't have bio and headshots on first page.
Bad graphic design.
Easy to navigate, all the information is available within a few clicks.
Any website hosted on YouTube, MySpace, or any secondary site is not advised. It is important for the conductor to have their own professional site preferably under their name so it is findable. It should communicate one message - If you are a conductor, but also play an instrument, you might want to have a separate site for your instrument work and resume. Get good photos for your site Don't put videos or recordings of amateur orchestras on your site. Try to keep the musical level as high as possible.
I think a good website should show some personality, but in a professional way. Good use of images and white (blank) space, minimal but helpful/important text, a flow/layout that makes sense and is easily navigated, lots of good content (that should change or be updated on a somewhat regular basis). It should not look like a family member helped set it up late one night. Traits of a less than professional website: misspellings, outdated information, too personal text or photos, bad flow/layout, links that do not work. A website is a marketing platform and sales tool.
Organization is a big difference between professional and amateur websites. Plus the overall artistic feel of the website. It makes a difference when its more than a formulaic website that may not fit all your needs. Colors/fonts make a difference.
Anyone with 250 dollars can have a professional looking website. But I've seen good conductors with horribly amateurish websites, so it doesn't really matter. Substance over surface bells and whistles.
The presentation of one's website is of minimal significance in my opinion, however it should be free from obvious errors that might indicate a lack of attention to detail.
Professional website -- quality design, high-quality photography, media section, experience, testimony from regarded individuals. A less than professional website-- using the first person versus the third, lack of the above items

Table 5: Responses from Music Directors and Senior Administrative Executives, Category I Question 5

***What types of headshots are most effective in showing professionalism? Action shots versus formal headshot? Performance dress vs. casual dress?***

Text Response
No preference, whatever represents him or her the best.
I don't pay attention to photographs.
All can work.
formal with performance dress (for conductors) if you're applying for jobs.
Both Action shots and headshots are needed in this field. Most importantly is to get photos taken by professionals so that the quality is industry standard. It used to be that Performance shots were most desired, but the field has changed, and since everyone is trying to be more "accessible" casual photos are also accepted now.
Ideally, there should be a few different options to choose from. Orchestras will want to use different shots for different things - perhaps a professional posed headshot in tux for concert programs, an action shot for brochures and a casual option for a neighborhood/family concert. All should be professional photos. Personally, I like interesting artistic shots - something with a contemporary feel.
Headshot with performance dress or at least artistic dress (all in black or something similar.)
Headshots show the vanity aspect of this profession, but are a necessary evil. Conducting shots are best because you get the chance to show you passion in action.
The headshot is insignificant in hiring an individual.
A mix is nice -- to show versatility of the conductor. For an application of this sort, I think performance dress sends across a more professional vibe.

Table 6: Responses from Music Directors and Senior Administrative Executives, Category I Question 6

***What would an effective cover letter contain and what length should it be? Do you ever ask for an additional statement of philosophy? If so, what are you looking for that may not be reflected in the cover letter?***

Text Response
I need to know why this person would like to work with my orchestra and me.
A cover letter in my opinion is a good chance for applicant to discuss aspects of their personality/attributes that are not immediately highlighted through video/website/resume.
cover letter should reflect the job description provided by the orchestra. Also, be careful about grammar. Careless letter can be viewed as disrespect.
Cover letters range from 1 page to maximum 2 pages. I look for what they bring to the job that is unique and would be an asset to my orchestra. It is a fine line for an assistant conductor. Many people are often "over qualified" for the job. I need to feel that our job is the right one for them in their career path. We never look for a philosophy statement for an assistant conductor. We want them to buy into our philosophy, not bring their own to our organization. Philosophy statements are more useful for Music Director searches. I do look for a passion for music, a passion for sharing music with people, and most important for an assistant, an interest in education. I also look for a person who is willing to do what ever is asked of them. Dependability is also a keep consideration, and attention to detail. If there are mistakes and typos in their cover letter, they will probably not get the job.
Length should probably not go beyond two pages. It should contain what makes you an ideal candidate for the position and address specific important points that the orchestra mentions as important in the job description. If programming is top priority, mention how the last season you programmed doubled season ticket sales, etc. I think it wouldn't hurt to include a short statement of philosophy, even if it is not asked for, which could include what you hope to accomplish as a conductor (build love of music? community engagement?), what you are passionate about (contemporary music? arts education?), why you do what you do, etc.
Should contain the artist's goals, highlight of experiences/education, and how they can help the organization/ensemble. I don't ask for statement of philosophy.
Cover letters are the last thing I read. Most are boilerplate or close enough to it that they are irrelevant. If you don't make it past having your resume/references looked at, the cover will do little to save you from the "no" pile.
The cover letter should express why the individual is interested in the job and a brief overview of why the individual would be a good applicant for the job. One page is good. It is best to incorporate philosophical ideas into the content of the letter.
One page cover letter addressing similar qualities addressed above: hard working collaborative passionate resourceful/experienced willingness to grow and learn.

Table 7: Responses from Music Directors and Senior Administrative Executives, Category I Question 7

***Do you prefer that those individuals serving as references send their own letters of recommendation or that the applicant include them in his/her application? What makes a letter of recommendation for a young conductor immediately stand out to you?***

Text Response
no preference but letter should be personal and specific. it's easy to spot generic letters.
I prefer private messaging from people I trust.
ok for applicant to include
Either, but letter should be specific. (not just general compliments)
Either way is fine, Most reference letter don't tell much information. I like to call the reference personally. Or often, I call people associated with organizations the person has worked for that I happen to know. The music world is very small. A reference letter that stands out is usually longer and more personal. It would also stand out if it were written by someone I know and respect.
It's probably more official to have individuals send references directly, but I don't necessarily have a preference. Some things that would make a letter stand out are: who it is from - if the letter is personalized to the position the conductor is applying for and addresses specific strengths of the conductor that are mentioned in the job description (i.e. if the orchestra wants an innovator, the person writing the reference could mention how the candidate started a contemporary chamber music series)
Prefer they are included in the application. Phrases like "best I've worked with", "amazing potential", "inspiring", etc. definitely help.
Easier for a copy of reference letter to be sent by applicant. Most big names won't write you more than 1 letter unless something major changes in your career.
It is best to receive letters that are confidential. The letter should reflect some actual knowledge of the applicant and offer some detail as to the applicant's qualities. A letter from high profile, or well-respected members of the musical community attract attention.
I actually prefer if the applicants send everything at once -- it makes the process of collecting applications more streamlined. Qualities in a recommendation: natural musical talents - compassionate, collaborative, kind character - extreme motivation and drive to make music of the highest quality

Table 8: Responses from Music Directors and Senior Administrative Executives, , Category I Question 8

***Are there any aspects of the hiring process - press packet and/or preparation strategies - on which you would like to comment and offer suggestions that were not addressed in this survey?***

**Text Response**

Only send what you're asked for.

Everything is changing now from Print press packets to digital press packets. How you organize your material is even more important. Files should be combined together so the committee does not have to open 5-6 separate files. Always send PDF's not word documents to ensure that the formatting will stay the same. Eventually, I anticipate that we will go to online applications even for Assistant Conductors. This makes it much less personal for the applicant and it will be even harder to stand out from the group. Use clear type fonts that are not too small; keep enough white space so that the page is not too crowded; make sure your contact information is on everything; Don't list every performance you have ever conducted. That usually signals that you don't have enough experience - you are still counting your concerts on one or two hands.

Make information easy to find and access. If it's too hard to find, I'll stop looking and move on. As with any job interview, know as much as possible about the organization that you are applying with. If you come to an interview unprepared, it will show.

You can never be overdressed for an interview. You need to communicate your enthusiasm for your art and for this particular position in your writing and interview.

I met with Victor Yampolsky once to have him look over my materials. He opened my folder containing my resume/references/etc... and pulled out the DVD and said "all of that does not matter (referring to the papers.) What matters is who you know that knows someone where the job is, and what your DVD looks like. So since I don't know you, but I know of your teachers, let's look at your DVD."

The packet should accurately reflect the experience and character of the individual. I don't think there are any magic bullets in the paper presentation that can get someone a job or an interview. There is no substitute for talent, hard work, a good reputation and sincerity. Those are the qualities that we look for.

Table 9: Responses from Music Directors and Senior Administrative Executives, Category I Question 9

***How closely do your overall job responsibilities and daily routine match your job description?***

Text Response
very closely
Quite closely
Very closely – each year, the General Manager and I update and revise the list of duties so that it accords with my actual activities in the job.
Very Closely
100%
Everything matches every part of my daily routine. From the hands on conducting rehearsals and performances to at home preparation of the score, a significant time is spent towards my work.
Very closely. This involves cover conducting, conducting family/educational/fundraising concerts, giving pre-concert talks, etc.
I would say very closely. The job description for the Portland Symphony is very detailed.
I would say very closely. My job is to cover the music director and all guest conductors, to conduct any education and outreach concerts, and to administer the youth orchestra program.

Table 10: Assistant Conductor responses to Category II Question 1

***Are there any tasks or responsibilities that you fulfill in your job that are not included in the job description?***

Text Response
I peruse contemporary compositions, that was a new job I was given after the contract. I just created materials for a new pilot program that involves university students acting as music guides before the concert.
Because of the complexity and different aspects of the Associate Conductor position you can very often see a paragraph in your responsibilities that says clearly that other duties may be required. My advice is: be prepared for everything.
Yes, there are often additional projects that I will be asked to be involved in; of course, I may decline these requests. There are frequently times when I have to pick up the slack in administrative duties when things aren't running at full steam.
Going to production meetings, staff meetings, and other meetings that do not have any artistic relevance to what I am doing.
No. As associate conductor, there are responsibilities not precisely outlined in the contract, but implied as supporting every activity of the organization, and thus all possible work I can do to contribute to the orchestra is within the responsibilities.
In my case, I can't think of any. My job with the opera is not just conducting. There is the artistic planning for future season, making sure the current singers are maintaining their highest quality and being the middle person between pit orchestra and management. I'm also the only conductor in the company so I am present at donor functions and other company wide events. But these are all part of my job description, to represent the opera company. Oh, I do take the company production photos since photography is one of my hobbies. That was definitely not in my job description.
No although there are a number of speaking engagements such as speaking to students at local high schools and fundraising events, which are not exactly specified in the job description.
There was a transition point between finding our Education Director that I had to take up the admin duties for a few weeks.
Very often you are asked to speak to a social group or give an interview that you may not have expected.

Table 11: Assistant Conductor responses to  
Category II Question 2

***In retrospect, what would be the most important aspect of your job for which you would have prepared more effectively prior to applying and being hired for the position had you known then what you do today?***

Text Response
donor and management relations
Obviously, experience is not something you can study for. You earn it step by step every time when you are on the podium. However, knowing that your responsibilities include not only conducting but a lot of presentations, educational speeches, fundraising events and community outreach could be very helpful during the interview process. When the actual conducting audition comes, you have to show your musicianship but also have to demonstrate that you can hear, react and fix problems quickly and efficiently. Managing time is a big factor in the audition process but also in your everyday work.
There's really nothing I could have prepared more for – the things that came as surprises were things that I had to learn on the job.
There are various things you must learn naturally from being in the job that you cannot "prepare" for in graduate school. It is hard to learn how to prepare for a combative musician who challenges you while being on the podium. I would have just liked to have understood the power and role of my position, which is one that is seen by many, but has little influence on changing the organization.
Conducting first, everything comes second.
That's an interesting question and a difficult one to answer. I could have always concentrated more on piano proficiency... but we have three pianists on staff so I never have to play (thank goodness). I wish I had more knowledge on Finance and Marketing. We deal with lots of numbers for budget, grants, NPO, etc., I wish I knew more.
Speaking and interacting with youth.
I think learning how to speak to an audience both children and adults is essential. I felt prepared coming in but there was no focus on it during school. Also, coming up with different education programs. Not just pieces that are put together but the overall concept of a family or education concert. Themes, guest artists, talking points, and how all of the pieces line up together to for a cohesive theme. I think the first one is more important because one needs to really work on those skills. The latter comes in a close second.
The ability to speak in public about not only music, but how it affects the community and why it is important that people support your organization.

Table 12: Assistant Conductor responses to Category II Question 3



***How would you have ideally prepared for this position could you do it again?***

Text Response
learn to speak up, be more confident about my position and abilities. I think for me there was a cultural barrier I had to overcome. I had to learn a lot more about the American culture to fit in with management and donors.
I think I was lucky in a way as I had the chance to study a lot of repertoire while I was at Juilliard. However, my advice is always study as much music as possible when you have the chance. Because of the community engagement nature of our profession it is very helpful if you already have learned at least the major part of the standard repertoire. As an assistant you have to be ready to step in every week with a different program. The early preparation is really indispensable aspect.
I had played in many orchestras prior to this position, but never in a professional orchestra. I think that having professional orchestral experience as a musician would be tremendously helpful for an assistant conductor.
I would focus on me and my work and pay little attention to anything else. I would also develop more of a rehearsal technique to help learn the psychology of communicating with professional musicians.
It is important to encompass every aspect of conductors work without exception, and only complete ability and aptitude can be effective. Researching the work of orchestras world wide, is paramount to be informed and effectively incorporate this into your work and routine. It will also allow space for originality and creativity which is crucial for success.
Double or Triple Major in Italian, German along with music. I think if anyone wants to become an opera conductor, one MUST (not a suggestion, but a MUST) be proficient at multiple languages. If you cannot speak the language, no one will take you seriously.
Study and prepare as much repertoire as possible, particularly for cover conducting. You need to know the repertoire inside-out in case you ever do get called in at the last second, which is always possible. I would also have spent more time coming up with unique and innovative programming ideas for concerts.
I think I felt prepared coming in. Especially in terms of the job description and what was expected. If I didn't have the experience through school, I created opportunities for myself that gave me the experience that was needed.
I would have practiced giving interviews, speaking to business people and politicians.

Table 13: Assistant Conductor responses to  
Category II Question 4

***What advice would you give to a young conductor hoping to serve in a position such as yours?***

Text Response
<p>Learn your music thoroughly and always be prepared for anything. Find a music director who will be a good mentor for you and a supportive colleague. Treat everyone with the utmost respect. Be confident in your abilities.</p>
<p>The image of being a conductor is very often associated with being empowered. Although this is true, I believe that many young conductors today are sometimes concentrated more on the image than the content of their music making. I regret to admit that I was also probably one of these young conductors but with the experience you realize that the most important thing is your connection with the orchestra, your music making and the way you communicate with the audience. So my advice is: put your ego aside and concentrate on how you can inspire the musicians and the audience through what you can say with your music.</p>
<p>Focus all your efforts on learning the craft and technique of conducting. Be prepared for the fact that conducting a seasoned professional group is very different from conducting a student ensemble, but don't be intimidated.</p>
<p>Keep your eye and ear on the music. It is your number one passion and should be the primary reason you are in the profession. Do not let anything else distract you from that. Try to stay ignorant about the personal lives of the musicians and negative issues happening in the administration and orchestra because in your position, you have very little power to change either.</p>
<p>Do all the work above and beyond expected responsibilities, and always demand and expect as well as deliver more from your self than others expect. Be your own toughest critic and strongest supporter. No matter the difficulty, stay optimistic and positive - it is the only way to manage progress. Most importantly concentrate on music first, and career second. Understand that only absolute integrity will attract positive recognition and results. Do not forget to postpone other areas of life, enrich yourself with positive relationships (which yes, includes family that we forget when we work too hard for too long), and develop yourself as much and as fast as a composite artist, not just as a conductor: read philosophy and literature understand all arts. Every knowledge is 'musical' and applicable. Develop authority which is not dependent on hierarchical position but attained with genuine musical respect from your fellow colleagues in the orchestra and the administration. Be modest, and stay that way no matter the success.</p>
<p>We don't get experience unless we have an orchestra in front of us. I think the best thing a young conductor can do is to create opportunities that can look good on a resume. This shows administrators that you are a leader, self motivator and experienced in doing something outside of school. For example, I helped to create an orchestra called the Occasional Symphony. I don't I would have my job now if I didn't create that opportunity for myself. There is a great book called Confessions of A Public Speaker by Berkun that gives great advice on giving lectures and talks. That really helped me to prepare for our pre-concert lectures and speaking in different venues. Create a full concert program with the entire vision in your head. After that, record yourself as if you are in a radio or TV studio. There are many times where an assistant conductor has only 3 or 4 minutes to talk about an entire concert. The studying never eases up. Try to learn as much as possible now. There have been many times where I am preparing for a concert that I am conducting but there is a classics series the week before however, I knew that rep already and it really saved me. Stay in contact with friends because once a position starts an assistant conductor can feel very isolated and alone. It is good to have that support system to fall back on. Especially to nerd out on conducting or music.</p>
<p>Always try to be prepared and do your best work all of the time. You must be able to clearly articulate the mission of the orchestra and the organization. It's not always about literally conducting, most of the work is done away from the concert hall.</p>

Table 14: Assistant Conductor responses to Category II Question 5

## **CHAPTER I: PRESS PACKET MATERIALS**

This chapter focuses on the elements of an ideal press packet, based on the responses to the survey questions in Category I (see Introduction, Phase 3) from Music Directors and Senior Administrative Executives. In determining the order of these press packet elements, Music Directors and Senior Administrative Executives were asked the following question: *Please rank the following components of a press packet in order of importance (i.e., 1-7, where 1 is the most important and 7 is the least important) in the process of interviewing/inviting to audition a prospective Assistant Conductor: CV/Resume, Headshots, Website, References, Conducting Footage, Cover Letter.*

The results can be found in Table 2 (p. 9). Ten responders (seven Music Directors and three Senior Administrative Executives) indicated which element of a press packet they consider most to least important. The rows are the ranks (from 1-7). Each row indicates how many times each element was chosen on each rank out of ten votes.

### **Conducting Footage**

According to the results found in Table 2 (p. 9), conducting footage is by far the most important element of an effective and professional press packet with six out of ten first-place rankings. If the quality of conducting is marginal, the effectiveness of the remaining elements of the press packet will not compensate for it. Music Directors and Senior Administrative Executives were asked the following question regarding conducting footage: *Are there any special formats for conducting videos that you prefer? One continuous video clip versus a menu allowing you to choose the clips at your discretion? Length of clips? Rehearsal footage? Descriptive specificity of the pieces, ensembles, venues, etc.?* (See Table 4, p. 11)

In summary, the most important elements of effective conducting footage, based on the responses to this question, are the following:

- 1) Three to five (3-5) clips. Ideal length of clips should be between three and ten (3-10) minutes each.
- 2) Rehearsal footage and educational concerts should be included.
- 3) Clips should be easily accessible in an introductory menu.
- 4) Each clip must be clearly labeled with composer, piece, venue, orchestra, and date of performance/rehearsal.
- 5) Quality of music making is key. There should be a clear connection conductor and ensemble through music.

Generally, three to five video clips each consisting of three to ten minutes is the appropriate number and length for DVD's (website clips are a different matter). Visual recordings are the only glimpse that an employer has into an applicant's technique, personality, and presence on the podium. As a result, extra care must be taken to ensure not only that the conducting clips are well chosen and accurately reflect the conductor's best work, but that the format of the DVD is easily accessible and user-friendly.

Variety is a central point to most employers. They want to see that the candidate can conduct a large gamut of repertoire from Baroque to contemporary music, has the ability to rehearse, speak to an audience, and educate.

Educational concerts and programming are a central concern for many employers interested in hiring an Assistant Conductor in the United States. Clips that reflect a conductor's awareness of these skills are most helpful.

Rehearsal footage has become another integral aspect of video recordings. Assistant Conductors are largely chosen based on their capacity to perform repertoire quickly and effectively. Employers want to know that a conductor able to clearly communicate a message both to an orchestra and an audience. Rehearsal footage is the indicator of these skills much more than performance footage. Because it takes more time to accurately show how a conductor develops ideas in a rehearsal situation, one clip of up to ten minutes in length should suffice.

Currently, online submission of video clips has supplanted DVD's, although some ensembles occasionally do ask for hard-copy applications. Regarding the format of those clips, the general consensus appears to be that those who watch the DVD like to choose what piece they wish to see and how much time to spend on it. As a result, an introductory menu is more advisable than one streaming video. With

a menu, there is a higher likelihood that a viewer will watch more clips (even if they choose not to watch the entire clip, which is most likely). The advantage of one streaming video is that an applicant can choose which clip they will watch first, however, it is unlikely that they will watch more than a few minutes and many clips will go unnoticed. Please see Appendix A for examples of introductory menus.

## **Curriculum Vitae**

The ideal qualities of a CV/resume are clarity and accuracy of information. As a conductor, it is important to focus specifically on conducting activities both on and off the podium. While a significant portion of the document will be indicative of podium experience, a smaller portion should consist of evidence of communicative and interpersonal skills. How these are included will depend on the qualifications and activities of each candidate.

Music directors and Senior Administrative Executives were asked the following question regarding curriculum vitae: *What are the most important elements of a CV and/or resume for which you immediately look?* The responses are listed in Table 3 (p. 10). Based on the responses, the major points are:

1. Education and experience.
2. Orchestras conducted.
3. Honesty, no exaggeration.
4. Teachers.
5. Masterclasses.
6. Focus exclusively on conducting, not on performance or other activities.

Many of the responders referenced education and experience. The latter implies professional positions, orchestras conducted, and masterclasses/competitions attended. The responders also indicated that teacher with whom the candidate has studied are of note for them.

The two next points are valid for any aspect of the application process. First, honesty is central to any application. Exaggerating one's achievements or blatantly fabricating information is easily detectable and will both immediately disqualify an applicant and tarnish his/her reputation in the field.

Second, the CV should focus exclusively on conducting experience and activities, not on performance or other related fields. As we will see in the following section on websites, one responder indicates that it is better to create an entirely different website for such activities so that they do not intermingle with your conducting website.

## **Website**

Music Directors and Senior Administrative Executives were asked the following question regarding websites: *What are the immediate markers of a professional website versus an amateur one? What might suggest a less than professional website at first glance?* (See Table 5, p. 12)

Websites have the potential to reach an entire world of music lovers, agents, and employers. For this reason, the quality of a website is key to a successful professional career. The unique aspect of a website, unlike to the other elements of a press packet, is that it is a comprehensive presentation of virtually every component of a press packet in one medium.

The look and design of a website are highly subjective and beyond the scope of this study. There are many professional designers online who offer these services. As far as professionalism is concerned, based on the responses to the survey, simpler is better. The following are the overarching suggestions made by the responders:

1. The website domain should incorporate the conductor's name or some abbreviation thereof. Websites hosted by YouTube, MySpace, or any other secondary servers are not advisable.
2. Content is key; this means: high-definition videos of conducting footage, busy calendar, high-quality photography, testimonials from respected authorities, and press reviews.
3. Every element of the website must be easily accessible and artistically thought out in terms of fonts and colors.
4. Flashy designs detract from content. The design should be elegant and direct.
5. No first-person text. Everything is in third-person.

6. Try to keep the musical level as high as possible by not including videos of amateur groups. The sound of the orchestra reflects on the conductor.

Professional websites should contain their own personal domain. Many website servers will charge money for hosting a personal website. However, according to the responders, hosting websites on YouTube or MySpace does not evoke professionalism and will take away from a candidate's potential.

As one of the responders writes: "Anyone with 250 dollars can have a website, [what matters is] substance over surface bells and whistle." This basically sums up the general viewpoint of the responders on the difference between professional and amateur presentation. In the end, substance is always preferable to flash (i.e. busy schedule, good press reviews, testimonials from respected individuals, and solid conducting footage).

"High quality" is a term often used by the responders in regard to photography and layout design. Anyone can take a picture or design a website. According to some responders, while the website is by far not the most important element of the press packet, it can determine an applicant's attention to detail.

Please see Appendix A for more details on the individual pages of a website and representative examples.

## **Photographs**

Music directors and senior administrative executives were asked the following question regarding headshots: *What types of headshots are most effective in showing professionalism? Action shots versus formal headshot? Performance dress vs. casual dress?* (See Table 6, p. 13)

To quote one of the responders: "Headshots show the vanity aspect of this profession, but are a necessary evil." This is important to remember in this profession. The main purpose of headshots and other photographs is their publicity function. A glamorous headshot will not make a conductor, but a careless, shoddy one can definitely leave a poor impression and detract attention from the quality of the candidate.

According to the surveys, there are three basic types of photographs that are used for publicity purposes by employers and orchestras:

- 1) Formal Headshot: Formal concert dress (i.e. long tail) looking at the camera.
- 2) Performance (Action) Headshot: Photograph taken live either from a concert or rehearsal.
- 3) Casual (Personal) Headshot: Casual dress and relaxed atmosphere.

Formal headshots are most commonly used for concert programs and online biographies. Performance headshots are used for brochures, posters, and websites. Casual headshots are most often associated with personal websites but can also be used for educational/family programs. The most recent trend is to appear more “accessible”. Casual headshots are best for this purpose. For further examples, there are numerous conducting websites online with high-quality photographs in all three genres. Please see Appendix A for representative examples of each type.

## **Cover Letter & References**

Music directors and senior administrative executives were asked the following question regarding cover letters: *What would an effective cover letter contain and what length should it be? Do you ever ask for an additional statement of philosophy? If so, what are you looking for that may not be reflected in the cover letter?* (See Table 7, p. 14).

The important points about cover letters are the following:

- 1) Length should be one to two pages, but not longer.
- 2) The basic principle behind a cover letter is that it speaks directly to those hiring for the position.
- 3) It should not reiterate a CV, instead it should reflect why the candidate wants to be selected for that particular position and why the applicant feels that he/she is the best candidate for their needs.
- 4) Statements of philosophy are more subjective and generally are not required as part of the application. It is at the discretion of the applicant whether or not to include one. It should outline why the applicant wants to be a conductor and the aspects of this career about which he/she is most passionate.



Formats for cover letters are a complicated issue and beyond the scope of this study. For examples of these, please consult the numerous studies done on the subject online. The cover letter is the document that really shows whether the applicant read the job description carefully and knows the needs of the orchestra. The other documents are generic and highlight the overall qualifications of the applicant for any position. The cover letter is the employer's chance to see whether the applicant fits best with the specific position in question.

References are an especially important element of a press packet as they offer perspectives from those who have worked with the applicant and have had enough time to accurately assess his/her strengths and weaknesses. When asked about references, the basic points from the responders were:

- 1) The letter should be signed and sealed from the recommender, but included in the candidate's application for convenience.
- 2) The letter should be personal and specific, generic compliments are not helpful. The best letters specifically address how the applicant is the best choice for that specific position (i.e. address the requirements of the job description).
- 3) If possible, a personal phone call or email is most effective. Often the employer will contact recommenders personally.

According to the survey responses (See Table 8, p. 15), the most important thing about a letter is that it be personal; a long chain of general compliments does not impress a reader. Honesty about a candidate's strengths and weaknesses shows more genuine insight into his/her potential and will be taken more seriously by a reader.

In the end, an employer is most interested in whether the candidate understands the necessities of the position and the organization; anything a recommender can include in the letter about how well the candidate fits the specific job description will leave a more lasting impression.

Finally, for the sake of convenience, the candidate should include the recommendation in his/her application signed and sealed. Employers will often contact references personally, so take extra care in choosing references as they will represent you.

## **CHAPTER II: PREPARATORY STRATEGIES**

The previous chapter was devoted to identifying the elements of an ideal press packet based upon responses to a number of survey questions from potential employers (i.e. Music Directors and Senior Administrative Executives). This section focuses on preparatory strategies for the position of Assistant Conductor of an American orchestra based upon the responses of nine current Assistant Conductors from across the country.

As we can see from the responses to the first question (See Table 10, p. 17), in general, job descriptions match the actual responsibilities and daily routine of an Assistant Conductor *very closely*. The basic duties of an Assistant Conductor in the United States are to cover the repertoire for the Music Director and any guest conductors, conduct rehearsals and sectionals as needed, conduct all educational and outreach concerts as assigned, and administer the youth orchestra program (if there is one).

The surveyed Assistant Conductors agree that preparing for this type of work is a daunting task. The most difficult aspect of a young assistant's job is to ably handle the enormous amount of repertoire that is expected of him/her quickly and effectively. It is advisable to begin learning many standard scores as quickly as possible (even in undergraduate studies). Another important note here is that learning how to learn scores in itself is a skill that requires time and patience. Everyone is different and it will take time to find one's own system. For this reason, starting early is always preferable and will save time later.

As far as responsibilities that are not outlined in the job description (See Table 11, p. 18), there are a number of possibilities to expect:

- 1) Serve any administrative functions as needed.
- 2) Speak at educational institutions, fundraisers, and/or give interviews.
- 3) Attending production, staff, or any other meetings of a non-artistic nature.

Administration is a complex world consisting of operations, library, education, marketing, and sales departments. Depending on the organization, each of these

departments may have a fully staffed roster. If not, the remaining administrative functions may possibly be covered by the Assistant Conductor. It is not as precise a position as the Music Director, whose responsibilities are generally clear from the beginning. Job descriptions for assistant conductors may often contain a clause indicating that *other duties may be required*. This implies that an Assistant Conductor should be prepared for anything.

A good way to prepare for these types of administrative duties is to familiarize oneself with the various departments of a professional orchestra. It is important to understand their roles and logistical functions, as well as challenges, in order to have a better idea of what types of duties may be asked of an Assistant Conductor.

Public speaking is a crucial element of this position. As the responses indicate, an Assistant Conductor may be asked to speak at any number of public events from local schools to fundraising events. Being able to talk eloquently about music and promote the organization is an essential skill for which employers look. In fact, auditions for Assistant Conductors may often include a public speaking portion in addition to actual conducting.

Fortunately, there are a number of books available online that specifically address this skill: *The Art of Public Speaking* by Stephen Lucas, *The 7 Principles of Public Speaking* by Richard Zeoli, *Public Speaking* by David Zarefsky, etc. These are only a few of the numerous books available to consult on this topic. In addition, *Toastmasters* is an incredible organization that specializes in teaching people how to speak to an audience. They begin with smaller projects and slowly work their students up to longer and more detailed speeches. This source is an invaluable tool for anyone who wishes to improve these skills.

As far as attending the various types of meetings that are required to keep the organization running, there are no practical ways to prepare for these types of logistical duties. Some aspects of the job can only be learned by doing, these are a perfect example.

The next two questions (Category I, Questions 3 and 4) elicited similar responses from the group. The responders were asked the following two questions:

*In retrospect, what would be the most important aspect of your job for which you would have prepared more effectively prior to applying and being hired for the position had you known then what you do today? (See Table 12, p. 19)*

*How would you have ideally prepared for this position could you do it again? (See Table 13, p. 20)*

The overall responses were:

- 1) Learn how to speak up in front of an orchestra and an audience. Especially learn how to interact with younger audiences and spark their interest in music.
- 2) Learn as much repertoire as possible soon.
- 3) If possible, play in a professional orchestra as an instrumentalist.
- 4) Watch other conductors in rehearsal. Rehearsal technique is key to the success of a young conductor.
- 5) Stay informed by constantly researching the work of other orchestras.
- 6) Spend time coming up with programming ideas, especially for family and educational concerts.
- 7) For opera assistantships, **STUDY LANGUAGES!**

Not enough emphasis can be placed on the importance of public speaking. Almost every responder refers to this aspect of the job in his/her answers. Based on this, we can safely assume that public speaking is as important as actual conducting ability, sometimes even more. As the job descriptions state (see Appendix B), in addition to covering all concerts and rehearsals, the primary job of the Assistant Conductor is to conduct all educational, family, and run-out concerts. The nature of educational and family concerts is interactive, as opposed to the strictly performance nature of classics concerts (although these are becoming more interactive as well). One must be able to communicate ideas and emotions to audiences of all ages in an articulate and inventive way. Please refer to the books listed on the previous page regarding public speaking preparation strategies.

As mentioned throughout this study, learning repertoire is a never ending challenge. The most common response from all the Assistant Conductors who responded to this survey indicated that they wished they had learned more repertoire earlier in their careers before the numerous responsibilities of the job took up most of their time. An Assistant Conductor is responsible for the programs of the educational, family, and run-out concerts as well as covering the classics repertoire in case the Music Director or guest conductor is indisposed. Failure to perform those duties in such an occasion could mean

termination of employment. Learn as much standard repertoire in your free time as possible!

Another suggestion from the survey was to play in an orchestra. Much conducting experience can be gained from playing as an instrumentalist in an orchestra (professional or otherwise). Watching a conductor rehearse and perform as a spectator is valuable because it gives one the opportunity to scrutinize every movement and take time to absorb the information. Playing under a conductor is highly effective in different ways because it forces you to react immediately to his/her gestures and respond to his/her rehearsal comments. Good musicians can tell immediately if a conductor is capable based on the comments he/she makes in rehearsal. Especially as an Assistant Conductor to a professional orchestra, one will be confronted by professional musicians who are very aware of technical gestures and comments.

Finally, one Assistant Conductor advised that staying informed about the activities of other orchestras and conductors is key in the constant struggle to be innovative and fresh. This links directly with another crucial aspect of the position, programming. An Assistant Conductor is expected to collaborate with the Education Director in developing themed programs. In addition to a vivid imagination, this is a challenge that requires much research into the musical activities of other orchestras. Besides this research, a good way to prepare for this very important aspect of the Assistant Conductor's position is to create a database of program ideas and concert themes. These themes could be anything from specific cultural references to political and literary-themed events. Many orchestras list the full repertoire of their past seasons on their websites. These are invaluable tools for preparing such a database. Some job applications actually require that the applicant send model programs for consideration; as the classical music world shifts ever more towards education, the combined skills of innovative educational programming and effective public speaking will make the difference in hiring a prospective candidate.

### **Further Research and Concluding Thoughts**

The role of an Assistant Conductor in the United States is a multifaceted one. It is a demanding position that requires nothing less than complete dedication and a

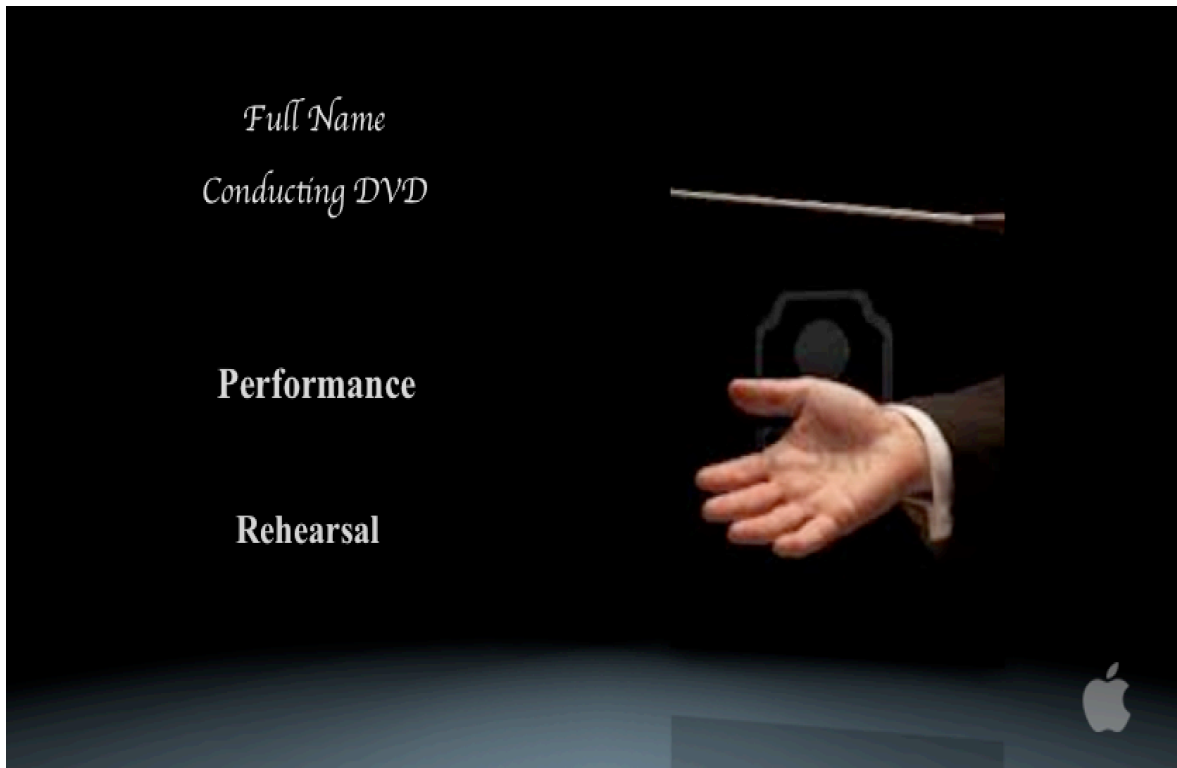
tireless work ethic. I hope this study and the responses provided here by those actively involved in the field have helped to create a more specific and comprehensive image of these demands for an aspiring young conductor. While this study has been focused exclusively on Assistant Conductor positions in the United States, there is ample room for research on the requirements of similar professional positions in the orchestral and operatic worlds of European orchestras (or specific countries within Europe). Appendix A is included as a Handbook for Aspiring Conductors, comprised of opinions and examples from my personal experience. They do not reflect the responses of the surveys and can be used at the discretion of the reader.

APPENDIX A  
A HANDBOOK FOR ASPIRING CONDUCTORS

The following are my opinions and examples from personal experience. They do not reflect the responses of the surveys and can be used at the discretion of the reader.

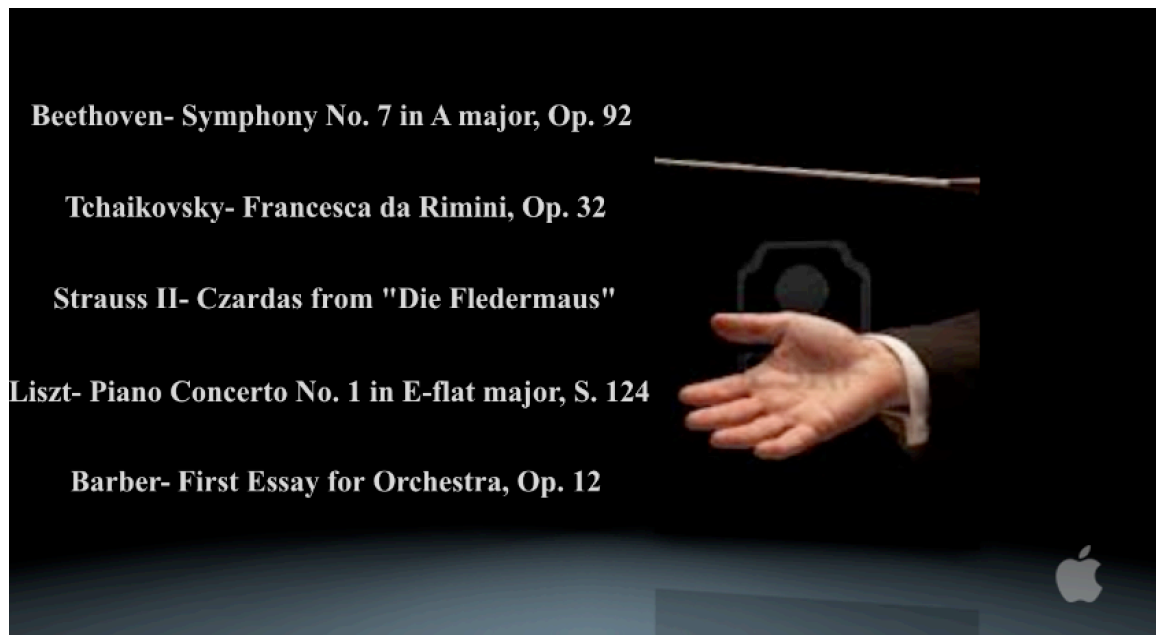
### **Conducting Footage**

The following is one possible example of a generic introductory menu for a conducting DVD:



One section should be devoted to performance and another to rehearsal footage. This allows the viewer the option to choose with which section to begin. The photograph on the right side of the screen can be a headshot or an otherwise musical or creative image. While clicking on the rehearsal tab takes the viewer straight into the rehearsal footage, the performance tab should lead to another submenu. This menu should include a more detailed list of the titles of the clips to be performed. An example of this is:





The title of each piece is detailed and consistent in terms of capitalization, opus numbers, and punctuation. Consistency and accuracy are the two marks of professionalism in formatting.

Labeling each clip with specific details of venue, date, orchestra, and repertoire is an important requirement. Before the clip begins, a five to ten second screen should appear with the following information

Composer (full name)  
Piece (with opus number)  
Specific section of the piece (measure numbers/rehearsal letters)  
Name of ensemble  
Performance venue, Location, Date of performance

## Curriculum Vitae and Resume

There are numerous available books that go into incredible detail on how to write a CV or resume for musicians. The following is one possible format based on personal experience.

The responses in Table 3 (p. 10) overwhelmingly favored experience and education. Ideally there should be a section outlining current positions and another for previous positions. It is important for an employer to see a chronological account of your activities beginning with the most recent. The following is an example of how to format these activities on a CV:

Position, Organization (*Dates of employment*)  
[Music Director, Orchestra X (2011-2012)]

The same format applies to entries under the category of education:

Degree and specific area, Institution (*Year of graduation*)  
[Master's in Orchestral Conducting, University X (2013)]

If the degree is currently in progress, the date should reflect the expected month and year of graduation (i.e. Expected graduation, May 2014).

After education and experience, employers appeared to be interested in the orchestras with which the candidate has been affiliated in the capacity of conductor. A column listing of orchestras would in many cases be too lengthy. The best way to organize this information is in regular prose format:

- ❖ **United States:** Orchestra A, Orchestra B, Orchestra C, etc.
- ❖ **International:** Orchestra A, Orchestra B, Orchestra C, etc.

Depending on their needs, many organizations are interested in candidates with conducting experience outside and/or inside the United States. For this reason, it is useful to list two separate categories on a CV. Convenience and clarity are key to a

successful application in an employer's eyes. No one will bother to ask for further clarification with a candidate if the information is not easily understood on the page.

The next category is competitions. Conducting competitions are an invaluable way to gain conducting experience, enhance repertoire, and increase public profile. Listing them on a curriculum vitae is most impressive for employers both in the academic and professional spheres. The good format for listing them is:

Prize Awarded, Competition, Location (*Date*)

[First Prize, Malko Conducting Competition 2010, Copenhagen, Denmark (*March 2010*)]

Opinions vary whether to include competition where no prize was won or the candidate did not advance past the early rounds (i.e. before the semifinals). Personally, I believe that being accepted into a conducting competition is an achievement in itself and should be noted regardless of the results. Another useful detail to include is the number of competitors in the highest round to which you are accepted compared to the number of competitors in the entire competition:

[Semifinalist (6 out of 30), Malko Conducting Competition 2010, Copenhagen, Denmark (*March 2010*)]

The next category of the curriculum vitae is masterclasses and festivals. These are an integral section of the document for young conductors as they show how much podium experience one actually has. Usually, conductors at the beginning of their training do not have official positions with orchestras to note on their documents; neither do they generally have orchestras with which to practice outside of academic programs. As a result, participation in masterclasses and festivals is crucial for a young conductor to gain the invaluable experience of standing on the podium in front of an orchestra. The format for this is similar to the earlier sections with the addition of the faculty members directing the instruction:

Masterclass, Faculty members, Location (*Date*)

[Cabrillo Music Festival 2013, Maestri Marin Alsop and Gustav Meier, Santa Cruz, CA (*July 2013*)]

The remaining categories are awards and press reviews. Some employers will ask that the press reviews be sent separately from the curriculum vitae. This depends on the requirements of each application. As a rule, always follow the guidelines and specifications of each application to the letter. Do not include elements of a press packet for which they do not ask. That is the first signal of a strong candidate. The listing format for awards and scholarships is:

Award title, Institution giving the award (*Date*)

[Third Prize, American Prize in Orchestral Conducting (*March 2013*)]

Press reviews are also generally part of a more seasoned conductor's press packet. However, if you have them, do include them. The format for these is:

"Quotation" *Publication* (*Date of publication*)

["John Smith is an excellent musician" *Journal X* (*March 2013*)]

This is one way to organize the information. Be creative with your approach and always remember to read the job description carefully before deciding what the employer may want to see first. Please see a sample format of a CV on the next page.

**FULL NAME**

**CONDUCTOR**

**ADDRESS \* PHONE NUMBER \* EMAIL**

**WEBSITE**

Birthday

Nationality

Citizenship

**CURRENT POSITIONS**

- ❖ Position, Orchestra A *(2012-Present)*
- ❖ Position, Orchestra B *(2011-Present)*

**PREVIOUS POSITIONS**

- ❖ Position, Orchestra A *(2010-2011)*
- ❖ Position, Orchestra B *(2009-2010)*

**ORCHESTRAS CONDUCTED**

- ❖ **United States:** Orchestra A, Orchestra B, Orchestra C, etc.
- ❖ **International:** Orchestra A, Orchestra B, Orchestra C, etc.

**COMPETITIONS**

- ❖ Prize awarded, Competition name, Location *(Date)*

**MASTERCLASSES/FESTIVALS**

- ❖ Name of masterclass, Mentor/Teacher, Orchestra, Location *(Date)*

**AWARDS**

- ❖ Award received, Awarding institution *(Date)*

**PRESS REVIEWS**

- ❖ "Quotation" *Source (Date of publication)*

**EDUCATION**

- ❖ Degree and specific area, Institution *(Date of completion)*  
*(Date of expected graduation)*

## **Website**

Keeping in mind that a website is a conductor's opportunity to present a comprehensive list of his/her press packet elements, the following is a list of the most important pages to include; some are more important than others, but the merits of each will be discussed below. Regarding the format of the pages: the classic look is one page per window (each successive page opening an entirely new screen). Another design possibility is the scrolling window, which, is more compatible with the scrolling functions of smart phones and smart pads. Both options have their own benefits. For an example of each of the following pages, please visit my personal website at [www.vladvizareanu.com](http://www.vladvizareanu.com).

### Splash Page

This is the very introductory page that appears when someone first clicks on to the website. This page is not required. The function of this page is to create a first impression, not to provide information. For this, one should choose the highest quality photographs that best exemplify his/her work. These could be headshots, live conducting shots, and/or casual shots (perhaps five to six photographs in a sliding screen). There will also be an "enter" tab somewhere on the screen that takes the viewer into the actual website.

### Homepage

The homepage is the opening page of the actual website. The key here is to both make an impression and clearly delineate the components of the website and how to reach them. Many homepages are cluttered with too much information and advertisements, that, the viewer's attention is detracted from the crucial information and where to find it. Somewhere on the screen there should be a high-quality image of the conductor. The most important information that must be immediately accessible is **Events/Schedule** and **News** (both of which are discussed below). In other words, these are highlights of recent engagements and achievements with clear links to further information about them. The employer should quickly be able to tell that the applicant has upcoming

engagements/activities and that his/her schedule is busy. This is not the page to emphasize the biography, headshots, or videos. Once those are clearly highlighted, there should be links to the remaining elements of the press packet somewhere on the page. These elements are:

### Biography (Bio)

This is an extended prose description of one's most important achievements. The best biographies stick to professional achievements with little digression into personal life.

### Curriculum Vitae/Resume

Please refer to the section of Chapter I that discusses CV's and the responders' comments about them.

### Videos

Again, the quality of the conducting will eventually determine your success in the job market. As a result, the presentation of conducting footage is integral to the success of a website. The clips should be easily accessible and clearly labeled with repertoire, orchestra, and venue (please refer to the Conducting Footage section of Chapter I). There are many sources online that will host conducting videos (YouTube, Vimeo, etc.). Make sure that the video host works efficiently and does not clutter your material with commercial advertisements. It is worth paying the extra money to avoid ads interfering with the footage. The length and number of clips may vary here as the viewer has complete control over how much they want to watch (full pieces are acceptable on a website, unlike a DVD). Links to the original source of the clips are advisable as well. With copyrighted footage (or footage filmed by another person or organization), it is most important to receive written confirmation from the second party before posting the footage on a website.

### Photographs

Photographs are useful in showing the many sides of your personality both on and off the podium. These should include images of performance, rehearsal, and personal life. The more variety, the more an employer can get to know the candidate. The surveys indicate that employers use personal photos as well for various publicity functions.

### Events/Schedule

According to the responses in Table 5 (p. 12), this page is as important as the conducting footage and must be featured on the homepage. This page clearly lays out both upcoming and previous engagements complete with repertoire, logistical details, and links to ticket purchases or venue website. This page must be updated regularly.

### News

This is the second page that must be featured on the homepage. Unlike the Events/Schedule section, the News section consists of a list of achievements, awards, and/or important information about the applicant's career (each with a link to a supporting source or press release confirming the information).

### Press (or Reviews)

These are quotations from accredited journals, newspapers, or specific individuals regarding the quality of the applicant's conducting. Each quotation should include a link to the original source if possible. Regarding press reviews in different languages, the standard practice here is to include the original quotation and certified translation by an accredited individual with contact information (i.e. a professor of that respective language).

### Contact

This page should provide details of contact information such as: email, telephone number, mailing address, and/or contact information of artistic representative.



Needless to say that accuracy and spelling are immediate indicators of professionalism. Have as many people as possible look through the complete website before posting it online.

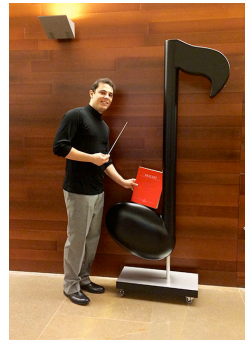
## Photographs



Formal



Action



Casual

APPENDIX B  
SAMPLE JOB DESCRIPTIONS

## **Sample I: Alabama Symphony Orchestra**

### **ASSISTANT CONDUCTOR**

#### Position Announcement

The Alabama Symphony Orchestra (ASO) seeks a talented and dynamic conductor to serve as Assistant/Cover Conductor for the ASO, and Music Director of the Alabama Symphony Youth Orchestra (ASYO).

### **RESPONSIBILITIES**

#### ASO Assistant/Cover Conductor

- Assist and provide support to all ASO conductors as requested
- Serve as the cover conductor for the Music Director, Resident Conductor, and guest conductors for all rehearsals and concerts of the ASO
- Be available for media events, speaking engagements, and other activities as determined, including pre-concert talks and speaking from stage during assigned concerts
- Assist the Education Manager and Resident Conductor with planning and programming ASO education, community, and other concerts
- Conduct ASO education, community, and other concerts as assigned
- Opportunity to conduct run-outs, Classical Edge and other substantial programs, with demonstrated ability.

#### ASYO Music Director

The ASYO requires a conductor with long-range vision, leadership and a strong commitment to building the program in the community. As Music Director of the ASYO, this individual will serve as the Youth Orchestra's primary conductor and oversee all artistic matters for the ensemble, including auditions, rehearsals and repertoire selection.

- Conduct all rehearsals and concerts of the Alabama Symphony Youth Orchestra
- Collaborate with Education Manager, Director of Artistic Administration, and Resident Conductor to plan the concert season
- Determine all repertoire to be performed, number of full rehearsals, and number of sectional rehearsals required for each program
- Maintain a presence in the national youth orchestra community
- Oversee student auditions, both for admission to the ensemble and seating placement. Establish audition requirements for all instruments

- Help develop a long-range artistic plan for the ensemble
- Serve as an artistic liaison for the ASYO with schools and community music educators
- Help develop the overall public image of the ASYO by playing a visible and active role in the community

#### JOB REQUIREMENTS

- Substantial conducting experience
- Master’s Degree in orchestral/instrumental conducting preferred
- Experience conducting youth orchestras or other student ensembles is extremely desirable
- Thorough knowledge of symphonic repertoire and concert programming
- Strong leadership and personal communication skills, particularly with young people
- Strong commitment to music education
- Exceptional oral and written communication skills
- Exceptional organizational skills and management ability
- Authorization to work in the U.S.

#### COMPENSATION

- Minimum annual starting salary of \$30,000, commensurate with experience
- 100% of Blue Cross PPO premium for employee and company-paid life insurance and disability insurance. Option for flexible spending accounts
- Employer contributes an amount equal to 5% of employee’s wages

### **Sample II: Baltimore Symphony Orchestra**

#### **ASSISTANT CONDUCTOR**

The Baltimore Symphony Orchestra is recognized nationally and internationally for its artistic excellence and innovation. One of only 17 full-time US orchestras and the largest cultural organization in Maryland, the BSO is the only American orchestra to have two homes—the Joseph Meyerhoff Symphony Hall in Baltimore and the Music Center at Strathmore in North Bethesda, MD. The orchestra has in place a strong, stable leadership team - Music Director Marin Alsop, President and CEO Paul Meecham and Board Chair Ken DeFontes - in addition to a highly competent senior management team. The BSO recently announced a new three-year contract through 2016 with its musicians, and the extension of Marin Alsop’s contract as Music Director through 2021.

This position presents an excellent opportunity to be part of a renaissance that has seen the launch of a series of nationally renowned new initiatives, an impressive growth in audiences since Marin Alsop’s 2007 appointment, and a financial turnaround. As the

BSO begins planning to celebrate its centennial in 2016, it is embarked on a campaign to increase its endowment significantly over the next few years.

## **JOB SUMMARY**

The Assistant Conductor provides artistic support to the Music Director and guest conductors and serves as cover conductor for all orchestral programs.

## **ESSENTIAL DUTIES AND RESPONSIBILITIES:**

- Provide artistic consultation to conductors during rehearsal with particular attention to balance and articulation
- Assist in rehearsal preparation (piano and chorus rehearsals, sectionals, vocal coaching, etc.)
- Serve as cover conductor for all classical subscription weeks as well as some pops productions, special events, and any other programs as assigned
- Assist Music Director and VP of Artistic Operations in artistic research as assigned
- Participate in artist auditions as assigned
- Participate in educational and community outreach activities as assigned
- Participate in artistic planning as assigned
- Serve as conductor for run-out, education, or summer concerts as assigned (conducting opportunities are not guaranteed but may be assigned at the discretion of the Music Director)

## **QUALIFICATIONS AND CAPABILITIES:**

- Professional orchestral conducting experience
- Master's degree in orchestral/instrumental conducting preferred
- Experience as assistant and/or cover conductor
- Broad knowledge of orchestral repertoire
- Strong interpersonal and communication skills
- Responsive and professional demeanor
- Ability to work effectively with a wide range of personalities
- Ability to commit to a 52-week season including residence in Baltimore, MD into company paid 403(b)

### **Sample III: Fort Worth Symphony Orchestra**

#### Assistant Conductor

The Fort Worth Symphony Orchestra (FWSO) seeks an accomplished and dynamic conductor to lead education, family, community concerts in addition to serving as Assistant/cover conductor for the FWSO Music Director at all services and to perform other conducting and non-conducting duties as specified by the Artistic department. Candidates must possess meaningful orchestral conducting experience in a professional and academic setting, a broad knowledge of orchestral repertoire and concert programming, be fluent in English and willing to relocate to the Dallas/Fort Worth area. Successful candidates will need to demonstrate an ability to deliver dialogs (memorized or on the spot) to audiences.

#### **Responsibilities**

- Assist and provide support to Music Director and all Guest conductors
- Serve as cover conductor for the Music Director, Pops conductors and guest conductors for all services.
- Collaborate with Director of Education and VP of Artistic Administration in programming of education and community concerts.
- Conduct FWSO Education, community and other concerts, as assigned.

#### **Job Requirements**

- Orchestral conducting experience
- Master's degree in Orchestral/Instrumental Conducting preferred
- Broad knowledge of symphonic repertoire and concert programming
- Exceptional oral communication skills
- Exceptional organizational skills and time management

APPENDIX C

IRB APPROVAL FORM & CITI TRAINING CERTIFICATION

## IRB Approval Form

**1** Protocol Title: A Handbook for American Assistant Orchestra Conductors

### **2 Background and Objectives**

Provide the scientific or scholarly background for, rationale for, and significance of the research based on the existing literature and how will it add to existing knowledge.

- Describe the purpose of the study.
- Describe any relevant preliminary data.

Currently, two equally important aspects of an orchestral conductor's education are not given an adequate amount of attention in the basic American university curriculum:

1. Developing a clearer understanding of the official and unofficial functions of an assistant orchestra conductor in the United States.
2. A model of the elements of a professional and highly effective press packet including: CV/Resume, Headshots, Website, Conducting Footage, References and Cover Letter.

The primary objective of this project is to collect information that may inform an aspiring assistant orchestra conductor regarding the expectations of such a position and strategies to improve one's marketability for the job in the United States.

The sub-objectives of this project are:

1. A description of the responsibilities and requirements of the position according to both current and previous Assistant Conductors of major American orchestras.
2. A description of the selection criteria for and qualifications of an ideal candidate for such a position according to the two hiring parties, the Music Director and the Senior Administrative Executive. The responses to these surveys will be used to develop a model press packet for an aspiring young conductor

### **3 Inclusion and Exclusion Criteria**



Describe the criteria that define who will be included or excluded in your final study sample. If you are conducting data analysis only describe what is included in the dataset you propose to use.

Indicate specifically whether you will target or exclude each of the following special populations:

- Minors (individuals who are under the age of 18)
- Adults who are unable to consent
- Pregnant women
- Prisoners
- Native Americans
- Undocumented individuals

Music directors, senior administrative executives, and assistant conductors will be selected from ten orchestras. Orchestra selection will be based on geographic diversity and status as major American orchestra.

No special populations will be targeted.

#### **4 Number of Participant**

Indicate the total number of participants to be recruited and enrolled: 30 maximum

#### **5 Recruitment Methods**

- Describe when, where, and how potential participants will be identified and recruited.
- Describe materials that will be used to recruit participants. (Attach copies of these documents with the application.)

All the participants will be contacted via email between November and December 2013. The email message will contain the questionnaire, as well as the description of the study. Respondents will be asked to email back the completed questionnaires.

#### **6 Procedures Involved**

Describe all research procedures being performed and when they are performed. Describe procedures including:

- Surveys or questionnaires that will be administered. (Attach all surveys, interview questions, scripts, data collection forms, and instructions for participants.)
- What data will be collected including long-term follow-up?
- Lab procedure and tests and related instructions to participants
- The period of time for the collection of data.
- Describe the amount and timing of any compensation or credit to participants.
- If the research involves conducting data analysis only, describe the data that that will be analyzed.

The questionnaires are divided into two categories:

Category 1 is aimed at the current or previous Music Director and the Senior Executive Administrator; it contains 9 questions. This survey will elicit the selection criteria for and qualifications of an ideal candidate based on the elements of a model press packet and what advice they would give for a successful candidate.

Category 2 is aimed at the current or previous Assistant Conductor and contains five questions. This survey includes open-ended questions concerning the responsibilities and expectations beyond the job description and suggestions/recommendations on effective preparation strategies before applying for the position.

Surveys take 15 to 20 minutes to complete; no compensation will be provided.

## **7 Risks to Participants**

**List the reasonably foreseeable risks, discomforts, or inconveniences related to participation in the research. Consider physical, psychological, social, legal, and economic risks.**

No risks.

## **8 Potential Benefits to Participants**

**Realistically describe the potential benefits that individual participants may experience from taking part in the research. Indicate if there is no direct benefit. Do not include benefits to society or others.**

No potential benefits for participants other than contributing to the knowledge in the field of orchestra conducting.

**9 Prior Approvals**

**Describe any approvals – other than the IRB - that will be obtained prior to commencing the research. (e.g., school, external site, or funding agency approval.)**

No other prior approvals.

**10 Privacy and Confidentiality**

Describe the steps that will be taken to protect subjects' privacy interests. "Privacy interest" refers to a person's desire to place limits on with whom they interact or to whom they provide personal information.

Describe the following measures to ensure the confidentiality of data:

- Where and how data will be stored?
- How long the data will be stored?
- Who will have access to the data?
- Describe the steps that will be taken to secure the data (e.g., training, authorization of access, password protection, encryption, physical controls, certificates of confidentiality, and separation of identifiers and data) during storage, use, and transmission.

The data will be stored the investigator's personal computer until the DMA final project is completed and officially approved by the ASU music school and the doctoral committee. Only those listed as accredited investigators will have access to the information. The computer is password protected, no one else has access to the files besides the investigators.

## 11 Consent Process

Indicate the process you will use to obtain consent. Include a description of:

- Where will the consent process take place
- How will consent be obtained

### *Non-English Speaking Participants*

- Indicate what language(s) other than English are understood by prospective participants or representatives.
- If participants who do not speak English will be enrolled, describe the process to ensure that the oral and/or written information provided to those participants will be in that language. Indicate the language that will be used by those obtaining consent.

*Waiver or Alteration of Consent Process (written consent will not be obtained, required information will not be disclosed, or the research involves deception)*

- Review the “CHECKLIST: Waiver or Alteration of Consent Process (HRP-410)” to ensure you have provided sufficient information for the IRB to make these determinations.

### *Participants who are minors (individuals who are under 18)*

- Describe the criteria that will be used to determine whether a prospective participant has not attained the legal age for consent to treatments or procedures involved in the research under the applicable law of the jurisdiction in which the research will be conducted.

The participants will be required to sign the Social/Behavioral Consent Form (HRP-502a), which will be referenced attached to the initial email.

## **12 Process to Document Consent in Writing**

If your research presents no more than minimal risk of harm to participants and involves no procedures for which written documentation of consent is normally required outside of the research context, the IRB will consider a waiver of the requirement to obtain written documentation of consent.

(If you will document consent in writing, attach a consent document. If you will obtain consent, but not document consent in writing, attach the short form consent template or describe the procedure for obtaining and documenting consent orally.)

The Social/Behavioral Consent Form will be attached to the emails constituting written permission from the respondent.

## **13 Training**

Provide the date(s) the members of the research team have completed the CITI training for human participants. This training must be taken within the last 3 years.

Additional information can be found at:

<http://researchintegrity.asu.edu/training/humans>

**CITI Training Program completed on October 21<sup>st</sup>, 2013 for Vlad Vizireanu**

# CITI CERTIFICATION FORM

**COLLABORATIVE INSTITUTIONAL TRAINING INITIATIVE (CITI)**  
**RESPONSIBLE CONDUCT OF RESEARCH CURRICULUM COMPLETION REPORT**  
Printed on 10/22/2013

**LEARNER** Vlad Vizireanu (ID: 3828005)  
School of Music  
USA  
**DEPARTMENT** School of Music  
**EMAIL** vvizirea@asu.edu  
**INSTITUTION** Arizona State University  
**EXPIRATION DATE**

**HUMANITIES RESPONSIBLE CONDUCT OF RESEARCH**

**COURSE/STAGE:** Basic Course/1  
**PASSED ON:** 10/22/2013  
**REFERENCE ID:** 11547179

REQUIRED MODULES	DATE COMPLETED	SCORE
Introduction to the Responsible Conduct of Research	10/22/13	No Quiz
Research Misconduct (RCR-Humanities)	10/22/13	5/5 (100%)
Data Management (RCR-Humanities)	10/22/13	5/5 (100%)
Authorship (RCR-Humanities)	10/22/13	5/5 (100%)
Peer Review (RCR-Humanities)	10/22/13	5/5 (100%)
Mentoring (RCR-Interdisciplinary)	10/22/13	5/5 (100%)
Conflicts of Interest (RCR-Humanities)	10/22/13	5/5 (100%)
Collaborative Research (RCR-Humanities)	10/22/13	5/5 (100%)
The CITI RCR Course Completion Page	10/22/13	No Quiz
Arizona State University	10/22/13	No Quiz

For this Completion Report to be valid, the learner listed above must be affiliated with a CITI Program participating institution or be a paid Independent Learner. Falsified information and unauthorized use of the CITI Program course site is unethical, and may be considered research misconduct by your institution.

Paul Braunschweiger Ph.D.  
Professor, University of Miami  
Director Office of Research Education  
CITI Program Course Coordinator

Collaborative Institutional  
Training Initiative  
at the University of Miami

