

The Ph.D. and Your Career:

*A Guide
for Musicologists*

The Ph.D. and Your Career: A Guide for Musicologists

*Prepared by Cynthia Verba
for
The Office of Career Services
Harvard University*

Adapted by
Cynthia Verba and Richard Crawford
for
The American Musicological Society

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I. INTRODUCTION

This guide offers practical suggestions to help musicologists and students of musicology find employment. It is directed not only at those who are already searching for a job, but also at those considering graduate study in musicology and those who are already in graduate school.

Since a large proportion of Ph.D. candidates in musicology aspire to a career in teaching, many of the suggestions here are directed toward that goal. At the same time, since teaching positions are currently in short supply, the guide suggests approaches to other careers.

If the procedures outlined here help demystify the search for employment, and if they prompt musicologists to assess their strengths on the job market accurately and to make a strong, sensible case for themselves with prospective employers, this guide's chief purpose will have been achieved.

II. FROM GRADUATE ENROLLMENT TO CANDIDACY

A. Planning a Program of Study

1. It is axiomatic that love for a field of interest is what inspires students to pursue advanced study. It is also sensible for students to temper that love with some knowledge of employment opportunities in that field.
2. Conversations with departmental graduate advisors and others working in the field, attending professional meetings, and examining employment notices are standard ways of assessing career opportunities in a field.
3. Students are well advised to develop skill and experience in areas other than that of their specialties. Jobs entirely in musicology are relatively few. Musicologists who can also conduct, perform, teach performance, run a collegium, and/or understand how computers might be applied to musical research are likely to enjoy wider opportunities for employment than those lacking such auxiliary skills.
4. It is good strategy for students to begin to broaden their range of skills early in their graduate careers. Doing an internship or part-time volunteer work in the university or community is a means of acquiring new skills and experience that do not conflict with one's primary area of interest.
5. Students are advised to visit their university's career office early in their graduate careers, and to take full advantage of the resources and services available to them.

B. Setting Up a Dossier

1. A dossier should contain a *curriculum vitae* and/or a résumé, and letters of recommendation. It is often a good idea to begin acquiring recommendations early in one's career, when details of one's work are fresh in the recommender's mind.
2. Since a student's *vita* or résumé changes as experience and accomplishments accumulate, it is well to update it regularly.
3. The creation and regular maintenance of a dossier encourages students to imagine themselves as candidates for positions, hence acting as a stimulus for careful planning of academic work and extracurricular activities.

C. Departmental Policies on Career Planning and Placement

1. Students should attend all departmental meetings or discussions of job placement. In their absence, it might not be out of place to suggest that such discussions be held.

D. Teaching Experience and Skills

1. Academic musicologists are hired primarily to teach, and employers tend to favor candidates with teaching experience. It is therefore wise for graduate students to seek opportunities for teaching wherever they may present themselves—adult education programs, music schools, in conjunction with concert series, private piano instruction. The broader the range of teaching experience, the better.
2. Documentation of success in teaching—evaluations of students and supervisors—is likely to be an advantage with a prospective employer.

E. Scholarly and Professional Activities

1. Professional organizations like the American Musicological Society, the Society for Music Theory, the Music Library Association, the College Music Society, and other such groups hold meetings at which scholarly findings are exchanged, publish journals, and provide frameworks within which like-minded scholars can meet informally. Students are advised to join such societies early in their careers, to attend meetings whenever possible, and to become familiar with services that they offer.
2. Students are encouraged to develop the habit of scholarly publication early in their careers. Papers written for courses or seminars sometimes represent original research worthy of publication. It is well to seek advice of faculty members and other scholars in the field about whether the best of one's work might qualify for such consideration.
3. Faculty members and other scholars should be consulted to determine which journals would be most likely to accept one's work for publication.

4. Each journal has its own directions for contributors, sometimes printed in the journal and sometimes available only on request. Papers submitted to journals should follow these guidelines.
5. Course papers, seminar papers, and sections of dissertations in progress may also be presented orally at professional meetings. Graduate students should keep themselves informed about the times of such meetings and deadlines for the submission of abstracts. Sometimes papers delivered orally are reworked or elaborated for publication; sometimes, too, oral papers can be adapted from articles to be published.

III. THE DISSERTATION AND THE ACADEMIC JOB HUNT

A. The Dissertation

1. The subject of the dissertation determines the field in which a scholar is considered a specialist until he or she supersedes it with work in another field. Therefore, it is the specialty in which a candidate normally applies for a job. Most dissertations tend to be narrowly specialized. Yet it may not be out of place for authors to devote some energy to linking even narrow topics to a more widely accessible scholarly mainstream, showing a generalist's consciousness as well as a specialist's dedication and rigor. Those whose dissertations lie in especially esoteric subjects should consider developing a strong second field to complement their main specialty.
2. Most candidates begin looking for a job before finishing their dissertations. Since the recommendation of the dissertation advisor is usually a crucial part of one's dossier, the advisor should be able to write that recommendation with a substantial portion of the dissertation in hand.
3. The advisor's letter should be regularly updated as the candidate approaches the completion of the degree.

B. Entering the Job Market

1. Since job requirements, rates of progress on the dissertation, and personal circumstances vary widely from candidate to candidate, there is no single optimum time for entry into the job market.
2. If candidates think they have a chance to finish their dissertations by the time a job in which they are interested begins, they are probably best advised to compete for it. Even if one later has to withdraw from consideration, the experience of being an active candidate can be beneficial. Moreover, sometimes candidates are hired with dissertations still incomplete. While that does not always work to the advantage of either the candidate or the institution, it can sometimes work out well in the long run.

3. Candidates writing dissertations, if they have not already done so, should discuss career plans with their faculty advisors and also register with the career services office of their university.
4. In addition to teaching positions, candidates should investigate appropriate post doctoral fellowships and apply for those as well.

C. The Curriculum Vitae

1. When one's *curriculum vitae* is first drafted it would be well to show it to a departmental advisor for suggestions.
2. A *curriculum vitae* should be clearly organized, succinct, and set in a format that can be scanned quickly for relevant information. (See Appendix for examples.) Topics to be covered include: educational background, dissertation subject, honors and awards, teaching experience, subjects prepared to teach, publications, papers presented at professional meetings, work in progress (other than the dissertation), performing or conducting experience, other special skills, academic service, and any administrative service or related professional experience. Categories should be ordered in hierarchic fashion, with the most relevant or outstanding qualifications presented first, and the rest following in corresponding order. Within each category, items should be listed in reverse chronological order, the most recent appearing first.
3. In listing the courses one has taught, one should add a brief course description unless the title is self-explanatory. The nature of one's teaching responsibilities should also be specified, especially if one has designed his or her own course or done more than simply assist a professor.
4. It may be well to list teaching interests separately from teaching experience—especially if one is prepared to teach in fields other than those listed under teaching experience. Such interests might stem from a candidate's examination fields or dissertation research.
5. More than perhaps any other single factor, the dissertation distinguishes one from all other candidates. Therefore, a brief description of one's dissertation can be especially helpful for prospective employers. They will probably be most anxious to know how the candidate thinks his or her dissertation contributes to the field of musicology. Does it uncover new materials? Does it shed new light on material previously known? What kinds of special skills does the research on which it is based employ—archival work, paleography, work with a computer, interviewing, the use of foreign languages, or others? These issues can be addressed in one's *vita*. One might also want to send along a brief abstract of one's dissertation as an appendix to the *vita*.

D. Letters of Recommendation

1. A good letter of recommendation supports a candidate by offering a well-documented, informative, and convincing evaluation of that candidate.

2. A good letter of recommendation addresses itself to the purpose for which it is requested. Candidates should guide their recommender by specifying the purpose for which a letter is requested: a permanent letter for the dossier, a special letter for a particular position, in teaching or research, or a grant application. Recommenders should be told if the candidate wishes them to stress particular attributes or skills in their letter.
3. Recommendations from those who know a candidate best and are the most supportive are likely to be the most convincing on his or her behalf.
4. There is no ideal number of letters for one's dossier to contain. As a group, the letters should present a rounded picture of a candidate's strengths in different areas: scholarship, teaching, music-making, administrative work, and service.
5. Requests for letters should be accompanied by a *vita* for the writer to consult and perhaps also a dissertation proposal or progress report.
6. Letters should be solicited shortly after a strong performance in a course or as a teaching assistant so that the moment is not lost when a faculty member can write a well-informed letter with relative ease.
7. One's dossier should reflect changes and developments in one's career. While all letters remain in the permanent file, one's active file—the file sent out to prospective employers—should be supplemented or pruned to remain up-to-date.
8. Letters can usually be updated by having one's university career office send a copy of the original letter to the writer. If the file is not confidential, one can provide a copy oneself.
9. Potential letter writers should be given a chance to express their reservations about writing, if they have any.

E. Information on Vacancies

1. Most departments maintain a file of vacancies announcements received by the school or by individual faculty members. Students should know where this file is located and should check it regularly.
2. Academic openings in music are identified and described in the Music Faculty Vacancy lists issued by the College Music Society. The lists, issued periodically and regularly updated, are available free of charge to members of the organization.
3. The Chronicle of Higher Education also lists academic positions available. It is a good place to learn about positions at small schools or in administration, and it appears weekly, in contrast to other bulletins, which seldom are published more than four or five times a year.
4. Candidates actively seeking jobs should maintain a regular, systematic routine of watching for vacancies.

F. Professional Societies and Meetings

1. As well as scholarly stimulation, professional meetings provide opportunities for personal contact that may be helpful in the job market.
2. Attendance at professional meetings can also be worthwhile if there is a chance of being interviewed for a job.
3. Job vacancies are sometimes announced at professional meetings and interviews arranged on the spot. Candidates looking for jobs should go to such meetings prepared to be interviewed. They should work closely with members of their own faculty who are attending, supplying each with a *vita* and making sure that each knows of the student's interests and availability. It is a good idea to carry several copies of a brief *vita* and to make provisions so that one can be reached easily at all times.
4. Candidates who have applied for a job before the professional meetings should indicate whether they plan to attend and would be available for an interview. Interviews are sometimes arranged in advance.

G. Record-keeping

1. Job seekers should keep a record of all contacts with potential employers, including phone calls.
2. Copies of all correspondence should be saved.
3. It is often a good idea to record impressions of personal or phone contacts soon after they are made.
4. Activity on one's behalf by faculty members should also be recorded.

H. Letters of Application

1. Before writing, candidates should learn as much as possible about the school and the department to which they are applying.
2. A *vita* is designed to give a general overview of a candidate's experience and qualifications. A cover letter should reveal why the candidate considers himself or herself qualified to fill a particular position.
3. A letter of application should express a strong interest in the position, backed up by solid information. Brevity is likely to be an advantage.
4. The more closely one's credentials seem to match the vacancy described, the more likely one is to receive a positive response. The cover letter should elaborate items in the *vita*, or perhaps even some not listed there, that show such a match.
5. Unless a vacancy announcement advises against it, candidates should arrange to have their dossiers sent to follow a letter of application.
6. Candidates may also want to send a sample of their written work or a reprint of a published article unless, again, the announcement indicates otherwise.

Any material submitted should be highly polished. Never send a rough draft or one not seen and approved by a faculty advisor.

7. Letters of application should include addresses and phone numbers at which the candidate can easily be reached.

I. Follow-up

1. It is appropriate to inquire about the status of one's application if no acknowledgement has been received within a reasonable length of time—say a month.
2. Further contact initiated by a candidate requires discretion. A hiring department might be pleased to learn, after a passage of time, that a candidate was still interested in a position, or that he or she would be visiting the area and would be available for an interview. But candidates should not assume that such follow-up contacts will always work to their advantage.
3. Whatever strategy one pursues toward any particular position, one should continue to watch vacancy lists and to apply for all positions that look at all promising.

J. The Interview

1. A candidate should consider a job interview as a chance to look over an institution and a position as well as a time when he or she is subject to a prospective employer's scrutiny. One should be prepared to ask questions as well as answer them.
2. An interview should reflect the candidate's knowledge of and interest in the institution, department, and position for which he or she has applied. Such knowledge, which can be gained from catalogues and from conversations with those who have had first-hand experience with the department, should include a familiarity with important scholarly works by department members.
3. Interviews are likely to center on one's dissertation, current and projected research projects, and teaching interests and philosophy. In discussing one's dissertation, one should seek a balance between the specific and the general, showing that a command of precise detail is matched by a perspective that allows one to explain in general terms what it all means.
4. It is well to plan in advance a strategy for handling difficult or delicate questions diplomatically. One good technique is to rephrase the question, hence turning it unobtrusively into a more manageable one.
5. If invited for a campus interview and visit, a candidate should ask for precise details about all scheduled events: what scholarly presentations are planned, for what audiences, in what settings, requiring what equipment, and what social gatherings are planned.
6. If a scholarly presentation is not on the agenda, it is in the candidate's interest to suggest one.

7. It is also in the candidate's interest to prepare at least one course proposal, including a syllabus and bibliography.
8. All of a candidate's presentations should be planned with the audience in mind. A good interview, like good teaching, requires sensitivity to the reactions of others.
9. Candidates are advised to rehearse for an interview or a presentation in front of peers and colleagues. The better prepared one is, the simpler it is to seem relaxed and natural.
10. After the interview visit, thank-you notes written to those who have hosted the candidate are likely to be appreciated.

IV. THE SCHOLAR AND THE NON-ACADEMIC WORLD

Earlier sections of this guide focus chiefly on factors that are under one's own control. What cannot be controlled, however, is the academic job market itself. The attractions of the scholarly life have increased the numbers of those wishing to pursue it far beyond the number of positions available. Consequently, in musicology as in many other fields, academic jobs are in short supply. Moreover, there is less assurance than in times past that those hired for academic posts out of graduate school will eventually win tenured positions. (Readings below describe the academic job market; see especially the items by Lewis C. Solman for statistics.) Because it is likely, therefore, that some who are trained for academic careers will sooner or later find themselves considering employment outside academia, some principles, guidelines, and suggestions for doing so are offered here.

A. Approaches to Non-Academic Employers

1. When a scholar approaches the non-academic world for work— whether part-time or summer employment, or for a major career change—the burden of justification falls upon the job seeker. A scholar should be able to explain convincingly how and why the skills and experience he or she has acquired in preparing for an academic career can be useful, perhaps even advantageous, in other settings.
2. It would be natural for a prospective employer to suspect the motivation of a job-seeker trained for an academic career, fearing a weak commitment to a new line of work. A scholar seeking such a non-academic job can best allay such suspicions by convincing a prospective employer that his or her interests do range beyond academia. Evidence of such interests in one's *vita* and a willingness to discuss one's motivations sincerely and openly should help to break down such barriers.

B. Preparing a Work Résumé

1. The process of preparing a work résumé can play an important role in helping scholars seeking non-academic employment to assess their strongest skills and abilities, the activities that have brought them the most success and enjoyment, and ultimately the career goals most consistent with these findings.
2. A work résumé is usually broader in scope than an academic CV, although it must also be selective and include the most appropriate information for potential employers. (It should be revised and reordered depending on the requirements of the specific job at hand.) It should report important skills acquired in school and work, in volunteer activities, and perhaps even in serious avocations or hobbies. Thus, it provides a means for scholars to explain clearly and to document for non-academic employers what they can *do* as a result of their Ph.D. training and their other experience.
3. A work résumé should be arranged in a clear format, with a scholar's most important skills and interests highlighted.

C. Work Résumé Format

1. The choice of format depends upon one's experience and the nature of the job for which one is applying.
2. If one is applying for several different kinds of jobs, it may be a good idea to prepare more than one résumé. Three standard approaches are described below: a) a functional or skills résumé; b) a chronological résumé; c) a modified chronological résumé with subcategories. Examples of all appear in the Appendix.

D. Functional or Skills Résumé

1. This approach, focusing on skills rather than job experience, can be effective for those whose work has been almost entirely academic.
2. General skills that might be named include research, writing, editing, performing, reaching, and administration. More specialized skills that might be named include fluency in foreign languages, knowledge of the computer, statistics, or survey research.
3. As skills are named, documentation should follow of how and where these skills were required. The same documentation may apply to several different skills, in which case it can be cited in full under the first heading and cross-referenced subsequently.
4. Skill headings should be carefully ordered to highlight a candidate's principal strengths as they pertain to a given position.
5. Special emphasis should be given to skills acquired in nonacademic activities.

E. Chronological Résumé

1. This approach, well designed to show a steady record of achievement, or, if the facts will support it, a series of ever more impressive successes, lists professional experiences and positions held, normally in reverse chronological order.
2. Together with each experience or position, one should include the accomplishments, functions, and skills that are involved.

F. Modified Chronological Résumé

1. In this arrangement, different types of professional experience are separated under their own sub-headings or categories: for example, museum work, administrative experience, and teaching. Within each category, experiences are presented in reverse chronological order, and accomplishments and skills for each position are described.

G. The Dissertation and the Work Résumé

1. Like much else in a scholar's background, the dissertation is primarily an academic experience. To the extent that a dissertation can be described as a demonstration of one's ability to synthesize and to interpret specialized work for a more general audience, it may certainly be cited in one's work résumé.
2. For some jobs it may be well to mention one's dissertation topic. One should give careful thought to such references, however, remembering that a dissertation may represent something very different to a non-academic employer than to an academic one.

H. Letters of Recommendation to Support a Career Change

1. Since a good letter of recommendation should be addressed to one's qualifications for a particular line of work, scholars changing careers, if they use some of the same recommenders as they did for academic positions, should request new letters from them.
2. Referees providing new letters should be helped by having at hand a copy of one's latest work résumé. Their letters should address the issues of transferability of skills and sincerity of motivation.
3. Asking a professor for a new letter and noting the reaction to the request will help one to identify those most likely to be supportive of a career change.
4. One's dossier should include at least one letter from someone outside academe—preferably not a relative.
5. Because most employers will accept an open letter or make inquiries by phone, one seldom needs to establish a confidential dossier for non-academic jobs. Nevertheless, it is a good idea to include letters from recommenders

outside academe in one's personal file, acquiring them as early as possible while details about one's work can be recalled vividly.

6. If one's file contains both academic and non-academic letters, one should take care to specify which ones are to be sent in response to inquiries for one's dossier.

I. Other Career Suggestions

1. Because the academic job market is uncertain it is well to be open to possibilities outside academe.
2. Graduate students may want to seek the names of alumni from their institution or other trained scholars who have formed satisfying careers outside academe, and to talk with them about their experiences.
3. Graduate students are advised to acquire some work experience outside an academic setting—perhaps during a summer or even, on a part-time basis, during the academic year. Such experience offers to a prospective employer concrete evidence that one's interests are not solely academic. It also may help one to discover that rewarding jobs other than teaching do exist.
4. In recent years a number of books have appeared that have helped Ph.D.'s and others who have changed careers. Several such books are listed below in the Appendix.
5. A number of programs designed especially for Ph.D.'s in transition also exist. Some of the older ones are those at New York University and the University of Virginia. Interested parties can write these schools for further information, or consult local universities for other such programs.
6. Musicologists changing careers are sometimes interested in arts administration. Programs are listed below.

V. APPENDICES

A. RECOMMENDED READING: General

- Bestor, Dorothy K. *Aside From Teaching English, What in the World Can You Do?* Seattle and London: University of Washington Press, 1977. Deals with the transition process and identifies some employment possibilities.
- Bolles, Richard Nelson. *What Color is Your Parachute?* (revised edition). Berkeley: Ten Speed Press, 1972. Combines methods of self-assessment with knowledge about the job market. Extensive bibliography.
- Brod, Richard I., Elizabeth Cowan, and Neal Woodruff, eds. *English and Foreign Languages: Employment and the Profession*. Special joint issue ADE and ADFL *Bulletins* (Association of Departments of English and Association

- of Departments of Foreign Languages MLA). *ADE Bulletin*, no. 50 (Sept. 1976); *ADFL Bulletin*, VIII (Sept. 1976).
- Canter, Allan M., Dorothy G. Harrison, and Ernest R. May, "Preliminary Reports from the Higher Education Research Institute." (pp. 66-72)
- Hawley, Daniel. 'No Race': The Candidate's View of the Job Market." (pp. 21-24)
- Karnezis, George T. "A View from the Other Side." (pp. 6-10)
- Rudenstein, Gail M. "The Ph.D. in the Nonacademic Marketplace." (pp. 63-65)
- Woodring, Carl. "Beyond Formalism, Beyond Structuralism: Jobs." (pp. 1-5)
- Cartter, Allan M. *Ph.D.'s and the Academic Labor Market*. Report prepared for the Carnegie Commission on Higher Education. New York: McGraw-Hill, 1976.
- Cook, Gordon. "The Ph.D. Debacle: Job Search Skills—The Path Not Taken?" Paper presented to the Women's Caucus for Political Science, American Political Science Association Convention, 1 September 1978. Recommends indirect job search and describes the functional résumé.
- Crystal, John C., and Richard N. Bolles. *Where Do I Go From Here With My Life?* Berkeley: Ten Speed Press, 1974. A manual on career planning in a systematic way.
- Davis, Michael and Vincent Vaccaro. *Hints for Job Seekers*. Washington. D.C.: American Philosophical Association, 1975
- Donaldson, Christine F. and Elizabeth A. Flynn. *Alternative Careers-for Ph.D.'s in the Humanities: A Selected Bibliography*. New York: The Modern Language Association, 1982. It can be ordered from the Modern Language Association, 62 Fifth Avenue, New York, NY 10011.
- Harwood, John T. "From Genre Theory to the Want Ads." *ADE Bulletin* (Association of Departments of English, MLA), (February. 1975), 21-24.
- Hill, Raymond, Edwin Miller and Malcolm Lowther, eds. *Adult Career Transitions: Current Research Perspectives*. Division of Research, Graduate School of Business Administration, University of Michigan, Ann Arbor, c. 1981.
- Holland, John L. *Making Vocational Choices. A Theory of Careers*. Englewood Cliffs, N.J.: Prentice-Hall, 1973
- Holmstrom, Lynda. *The Two Career Family*. Cambridge, MA: Schenkman, 1973.
- Honig, Lucille J. and Richard I. Brod. *Foreign Languages and Careers*. New York: The Modern Language Association, n.d.
- Irish, Richard K. *Go Hire Yourself an Employer*. Garden City, N.Y.: Anchor Press of Doubleday, 1973. Manual on job-hunting.
- Kohlstedt, Sally Gregory. *Careers for Students of History*. Washington, D.C.: American Historical Association, 1977.
- Jacobs, Rita D. *The Useful Humanists: Alternative Careers for Ph.D.'s in the Humanities*. New York: The Rockefeller Foundation, 1977.

- Leape, Martha. *Harvard Guide to Careers*. Cambridge, MA: Harvard University Press, 1983.
- May, Ernest R. *Careers for Humanists*. New York: Academic Press, ca. 1981.
- Modern Language Association. *A Guide for Job Candidates and Department Chairmen in English and Foreign Languages*. New York: MLA, 1973; further revisions, 1975, 1978. Lengthy section on alternatives to teaching.
- Rigolot, Carol, ed. *Alternate Careers for Ph.D.'s in the Humanities*. New York: American Council of Life Insurance, March 1977. Report on conference at Princeton; contains sidelights on the attitude of business.
- Solmon, Lewis, Nancy L. Ochsner and Margo-Lea Hurwica. *Alternative Careers for Humanities Ph.D.'s*. New York: Praeger Publishers, 1979.
- "Ph.D.s in Nonacademic Careers: Are There Good Jobs?" *Current Issues in Higher Education*, 7 (1979), 3-16.
- Trivett, David. *The Ph.D. Job Crisis*. Washington, D.C.: ERIC Clearinghouse on Higher Education (George Washington University), October 1977. (Can be ordered from Research Currents, Publications Dept., American Association for Higher Education, One DuPont Circle, Washington, D.C. 20036.)
- Yoemans, William. *Jobs 80-81*. New York: Pedigree Books, 1980.
- Zambrano, Ana L. and Alan D. Entine. "A Guide to Career Alternatives for Academics," New Rochelle, New York: *Change Magazine Press*, 1976. (Can be ordered from *Change*, Publications Dept., NBW Tower, New York, NY 10801.
- NB: Articles in the New York Times (surveys on education, magazine articles), the *Wall Street Journal*, and the *Chronicle of Higher Education* periodically offer current information and insights into problems facing scholars in entering and exiting their fields.

B. RECOMMENDED READING: Selected Items

Television Production and Programming

- Balkan, Joseph D. and David L. Chandler. *The Independent Producer's Handbook of Satellite Communications*. Washington, D.C.: National Endowment for the Arts, 1980.
- Elliott, Philip. *The Making of a Television Series*. New York: Hastings House, 1972.
- Gustafson, Julie, Anne Diggs, and Emily Riley, eds. *The Global Village Handbook for Independent Producers and Public Television*. New York: Global Village, 1980.
- Hilliard, Robert L. *Writing for Television and Radio*. 3rd. ed. rev. New York: Hastings House, 1976.
- Millerson, Gerald. *Effective TV Production*. New York: Focal Press, Inc., 1980.
- The Technique of Television Production*. New York: Hastings House, 1974.

Public Broadcasting Service. *Gaining Access to the Public Television Satellite System*. Washington, D.C.: PBS, 1980 (Brochure).

Television in Instruction: What is Possible. Washington, D.C.: National Association of Educational Broadcasters, 1971.

Arts Management

A Survey of Arts Administration Training in the United States and Canada. New York: American Council for the Arts, 1979. It is available prepaid from ACA, 570 Seventh Avenue, New York, NY 10018.

Horwitz, Tem. *Arts Administration: How to Set Up and Run Successful Non-profit Arts Organizations*. Chicago, Ill.: Chicago Review Press, 1978.

Mokwa, Michael, William Dawson, eds. *Marketing the Arts*. New York: Praeger, 1980.

Reiss, Alvin H., ed. *The Arts Management Reader*. New York: Marcel Dekker, 1979.

C. Courses in Arts Administration

CALIFORNIA

Golden Gate University—San Francisco

“Arts Administration Program,” Master of Arts degree and Certificate in Arts Administration

Limited number of salaried internships

University of California—Los Angeles

Graduate School of Management

“Management in the Arts,” MBA degree program

Two-year interdisciplinary course of study and internship

CONNECTICUT

Yale University—New Haven

Yale School of Drama

“The Theatre Administration Program,” MFA degree

Three-year program of academic course work and theatre work experience

DISTRICT OF COLUMBIA

American University—Washington, D.C.

Department of Performing Arts

“Program in Performing Arts Administration,” MA degree

45 credit hours include arts management and internship

College of Public Affairs

Master of Public Administration degree with Arts Management specialization

FLORIDA

Rollins College—Winter Park

Roy E. Crummer School of Finance and Business Administration and the
Rollins College Theatre Department

“Arts Management Program,” concentration in MBA degree

Two-year interdisciplinary study and internship

GEORGIA

University of Georgia—Athens

College of Fine Arts

MFA in Arts Administration

Two-year program including courses in business, arts, and some arts
administration courses in the drama department

ILLINOIS

Sangamon State University—Springfield

“Community Arts Management Program,” MA in Arts Administration

Two-year program, one-year course work and one-year internship

INDIANA

Indiana University—Bloomington

University Graduate School

“Arts Administration Program,” MA in Arts Administration

Two-year program of courses and internship

IOWA

University of Iowa—Iowa City

University of Iowa Graduate College

“Arts Management Program,” MFA

Two-year course of instruction and internship activities

MICHIGAN

University of Michigan—Ann Arbor

“Professional Theater Program,” MA in Theatre Management

Theater management study and 20+ hours/week in theater staff positions

NEW YORK

Adelphi University—Urban Center, New York

School of Business Administration

“Graduate Certificate Program in Management of the Arts”

One-year (three semesters) program of graduate credit and field experience
oriented towards currently employed arts administrators and other working
professionals

Rockland Community College—Suffern

Undergraduate program in Arts Management

A.A. degree in business with performing arts courses and work experience with shows at the college

Two-year program

State University of New York—Albany

School of Business

“Management of Cultural Institutions,” MBA

Two-year MBA program with specialization, business administration core, plus two courses in specialization and field project

State University of New York—Binghamton

The School of Management

“Master of Business Administration in the Arts Program,” MBA

MBA core plus arts management theory and practice courses, and internship

NEW YORK CITY

Baruch College—City University of New York

College of Liberal Arts, Business College, Bachelor of Arts, Inter-college study in liberal arts and business, including study in art, music, speech, theatre, business

Internship

Brooklyn College School of Performing Arts—City University of New York

Department of Theatre

“Program in Performing Arts Management,” MFA in Performing Arts Management. Two and one-half year evening program to train managers and/or producers in dance, music, or theatre

Internship

Columbia University—New York City

School of Arts, School of Business, “Arts Management,” graduate course

New York University—New York City

School of Education, Health, Nursing and Arts Professions, Division of Arts and Arts Education and the Graduate School of Business Administration, MA in Performing Arts Administration

Full-time or part-time study and internship

Graduate School of Public Administration

Master of Public Administration with specialization in Public Policy, Planning and Administration of Arts Organization

Full-time or part-time study (1^{1/2} to 2 years), evening courses

Course work in public administration with electives in fine arts and business, four-credit summer institute in the economics and financing of the arts

Wagner College—Staten Island

Interdisciplinary Business School, Liberal Arts. Fine Arts

Bachelor of Arts, Major in Arts Administration

Course work in business, liberal arts, and fine arts
Four-year program with full-time internship during one semester of senior year

NORTH CAROLINA

North Carolina State University Oglebay Park, Wheeling, West Virginia
Continuing Education Division
“Arts Management and Programming”

OHIO

University of Cincinnati—Cincinnati
College Conservatory of Music
“Arts Administration Program,” MA in Arts Administration
Two-year program of academic training and internship especially for performing arts

Wright State University—Fairborn
Theatre Arts Department, Business College, BFA in Theatre Arts Management
Four-year program including business courses, theatre courses (technical, acting, etc.), part-time work with university theatre manager and optional internship

PENNSYLVANIA

Drexel University—Philadelphia
Institute for Urban Management, MS with concentration in Urban Arts Administration
Full-time or part-time, utilizing evening courses in administration, arts administration seminars and supervised internship

University of Pennsylvania—Philadelphia
Wharton School
In graduate business degree program, a minor in arts administration

UTAH

University of Utah—Salt Lake City
Institute of Arts Administration
MFA in Theatre with an emphasis in Arts Administration
Academic classes, applied skills seminars, arts administration seminars and internship concurrent with class work during first two years, full-time during summer quarter

WISCONSIN

University of Wisconsin-Madison
Center for Arts Administration, Graduate School of Business
“Arts Administration Program,” MA in business/arts administration
Two-year program with business core, arts administration seminars, part-time

internships concurrent with class work and internship following completion of course work

CANADA

York University—Toronto, Ontario

Faculty of Administrative Studies

“Programme in Arts Administration,” MBA

Concentration of course work in arts administration during second year of two-year Master of Business Administration program. Internship prior to, during, or after completion of academic program

National service organizations and professional arts organizations with conferences, seminars, and workshops. Only those where conferences and seminars are not restricted to members are included:

American Council for the Arts (ACA)—New York, New York

Annual national conferences on arts management, arts council activities, etc., in various cities. Also two or three-day seminars

American Symphony Orchestra League (ASOL) —Vienna, Virginia

One-week seminar workshops for orchestra managers; one-week seminar workshops for conductors and musicians, four or five times each year in various cities. Annual national conference on orchestra problems, held in various cities

Arts Management Newsletter & Lutz and Carr—New York, New York

“Performing Arts Management Institute,” one-week workshop (November)

Association of College, University & Community Arts Administrators (ACUCA)—Madison, Wisconsin

One-week seminars for arts administrators and/or concert managers at various universities; two-day special seminars; annual national conference in New York City

Banff Centre for the Arts—Banff, Alberta, Canada

Five-day seminars on various subjects of arts management throughout the year

Central Opera Service (COS)—New York, New York

Annual national conferences and regional meetings on opera problems, held in various cities

The Grantsmanship Training Program—1015 West Olympic Blvd., Los Angeles, California 90015

Five-day seminars throughout the United States, co-hosted by local organizations

Hofstra University—Hempstead

Division of Continuing Education; two- to three-day seminars on arts administration, seminars and certificate in arts appraisal

Music Educators National Conference

Annual national conferences on music educators' problems, in various cities

National Assemblies of Community Arts Agencies (NACAA)

Three-day seminars, sometimes in cooperation with ACA, in various cities; annual national conference in various cities

Penn State University—University Park

Three-day seminars for arts administrators in financial management, program management, governing boards, etc.

United States Institute of Theatre Technology (USITT)

National and regional conferences and workshops on theatre technology, held in various cities

University of California at Los Angeles

"Conferences for Professional Arts Managers"—three-day courses

University of Georgia—Athens

Ten-day summer institute in arts administration for practicing arts administrators and students

Sangamon State University

Video tape series on arts management, catalog available

Placement or referral service or list notice of open positions in newsletters:

Opportunity Resources for the Performing Arts, 1501 Broadway, #2605, New York, New York 10020

American Symphony Orchestra League, Box 669, Vienna, Virginia 22180

Central Opera Service, Metropolitan Opera, Lincoln Center, New York, New York 10?

Positions listed in newsletters:

ACUCAA Bulletin, Box 2137, Madison, Wisconsin 53701

Arts Reporting Service, Box 1905, Silver Spring, Maryland 20902

Affirmative Action Register, 8356 Olive Boulevard, St. Louis, Missouri 63132

Theatre Communications Group, 355 Lexington Avenue, 4th Floor, New York, New York 10017

Internship programs for arts administrators:

National Opera Institute, Kennedy Center, Washington, D.C. 20566

Theatre Communications Group, 355 Lexington Avenue, 4th Floor, New York, New York 10017

Atlanta Urban Corps, in cooperation with Georgia State University

Paid internships with seminars and workshops during the summer

National Endowment for the Arts (NEA)—Washington, D.C.
“Work Experience Internship Program”

D. Granting Agencies, Fellowships, etc.

Newberry Library. Various awards relating to Newberry’s collections and short-term residencies at Newberry. Committee on Awards, The Newberry Library, 60 West Walton, Chicago, IL 60610.

International Research and Exchanges Board (IREX). Scholarly and academic exchanges and fellowships with Eastern Europe and USSR. IREX, 655 Third Avenue, New York, NY 10017.

American Council of Learned Societies. Write for booklet “AIDS to Individual Scholars”. Fellowships, travel grants to attend scholarly meetings abroad and other programs. ACLS Office of Fellowships and Grants, 800 Third Avenue, New York, NY 10022.

National Endowment for the Humanities. Postdoctoral grants for junior and senior scholars, summer research grants, etc. NEH, Old Post Office, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506.

Woodrow Wilson International Center for Scholars. Postdoctoral grants. Wilson International Center, Smithsonian Institution Building, Room 331, Washington, D.C. 20560.

Columbia Society of Fellows in the Humanities. Postdoctoral grants. Director, Society of Fellows in the Humanities, Heyman Center for the Humanities, Box 100 Central Mail Room, Columbia University, New York, NY 10027.

Society for the Humanities, Cornell University. Postdoctoral grants. 27 East Avenue, Ithaca, NY 14853.

The National Humanities Center. Postdoctoral grants. 7 Alexander Drive, Research Triangle Park, NC 27709.

Andrew W. Mellon Faculty Fellowships in the Humanities. For junior scholars with at least 2 years postdoctoral teaching in the humanities. Richard M. Hunt, Program Director, Harvard University, Lamont Library 202, Cambridge, MA 02138.

Rockefeller Foundation Humanities Fellowships. The Rockefeller Foundation, 1133 Avenue of the Americas, New York, NY 10036.

Council for International Exchange of Scholars (Fulbright Fellowships and Grants), 11 DuPont Circle, Suite 300, Washington, D.C. 20036.

The Harvard Center for Italian Renaissance Studies. Villa I Tatti, Via di Vincigliata 26, 50135 Firenze, Italia.

Deutscher Akademischer Austauschdienst (DAAD). Grants for research in West Germany. DAAD New York Office, 535 Fifth Avenue, Suite 1107, New York, NY 10017.

American Association of University Women. Grants to American women scholars for research in all fields, both dissertation and postdoctoral fellowships. AAUW Educational Foundation, 2401 Virginia Avenue, N.W. Washington, D.C. 20037.

NB: For current fellowships, the *AMS Newsletter* is a good source to watch.

E. Scholarly Societies

American Musicological Society. 201 South 34th Street, Philadelphia, PA 19104

International Musicological Society, P.O. Box 1561. CH-4001, BASLE, Switzerland

Society for Music Theory. School of Music, University of Michigan, Ann Arbor, MI 48109

College Music Society. 1444 Fifteenth Street, Boulder, CO 80309

Society for Ethnomusicology. Room 513, 201 S. Main Street, Ann Arbor, MI 48108

Music Library Association. P.O. Box 487, Canton, MA 02021

JOHN STEELE

Personal

Address (office)
(permanent)

Music Building, Harvard Univ., Cambridge, Ma. 02138
150-32 115th Ave., Jamaica, N.Y. 11434

Current Status

Teaching Fellow, Department of Music, Harvard Univ.

Education

MA, Harvard University, Department of Music, 1979 BA magna cum laude, Harvard University, German Literature, and Music, 1975

Professional Experience

Administrative

Production Assistant. International Opera Organization, Munich. Organized rehearsal schedule. Supervised rehearsals. Assisted in coaching. 1975-76.

North House Music Tutor. Arranged concerts. Acted as liaison with artists on performance conditions, remuneration, advertising.

Teaching

Teaching Fellow, Department of Music, Harvard, 1977-79. Music I: A Survey of Western Music. Taught sections in which the listening assignments were gone over in detail. Graded papers and examinations. In Spring 1975 responsible for two lectures on operas of Mozart and Wagner.

Translation

German to English: Notes by Prof. Christoph Wolff to Telefunken recording of complete Bach Harpsichord Concerti. November, 1976.

Abstracts for Isham Conference on "The Quartets of Haydn, Mozart and Beethoven." March, 1978.

Special Skills

Languages

German: excellent (speaking, reading, writing)
French: excellent (reading), good (speaking, writing)
Italian: excellent (reading), good (speaking, writing)
Portuguese: excellent (reading), good (speaking, writing)

Music

Keyboard: piano, harpsichord

Transcription of early music and tablature

Honors and Grants

Paine Traveling Fellowship, Harvard Department of Music, 1979-80.

Black Prize Fellowship for Graduate Study, Harvard University, 1976-79.

Fulbright Fellowship for Study in Germany, 1975-76.

Harvard National Scholar

**Travel/Living
Abroad**

Have traveled extensively throughout Western Europe.
Lived for one year in Munich while taking courses at the
University in both Germanistik and Musicology.

References

References will be supplied upon request.

JOHN CLARK

120 Barrington
Durham, N.C. 27705

(919) 272-8190 (home)
(919) 855-6134 (office)

Education

Ph.D. Yale University, 1976, African Studies.

Dissertation: Investigated economic and social development and the growth of markets among the Diola of Senegal. based on archival research and on interviews conducted while living for a year in Africa.

M.A. Syracuse University, 1972, African Studies.

B.A. Harvard College, 1970, 'cum laude' in Art History.

Professional Experience

Research and Writing

- Analyzed Senegalese and Gambian export statistics, presented findings at international conference, and published results.
- Researched, wrote, and published extensively on economic development in West Africa and on Islam and politics in Africa.
- Researched and wrote a book and numerous articles on African art and culture.

Teaching

Seven years experience teaching at: Wright State University in Dayton, Ohio; Duke University, Durham, N.C., and University of North Carolina-Chapel Hill.

Taught courses in:

- economic development in Africa
- modernization and change in Africa
- Southern African politics
- African economic history
- African art and culture

Administration

Federal desegregation program in Hillsborough, N.C.

- Organized and implemented public school programs in multicultural education
- Coordinated state-wide conference for school administrators on equity in education
- Evaluated desegregation programs in North Carolina public schools

Related Experience and Skills

Foreign Travel

- Lived and did research in rural and urban West Africa. 1974-5, 1976, 1978.
- Lived and studied in Paris, 1974 and 1982.
- Lived and worked in Norway & Denmark, winter 1973 and summers of 1975 & 1979.
- Travelled extensively in Western Europe, summers of 1965, 1967, 1969.

Languages

Diola-Fogny, French, Danish, Norwegian, German, Italian, and reading knowledge of Portuguese.

Sara Meisenbach

Music Department
Harvard University
Cambridge, Mass. 02138
(617) 495-2791

John Winthrop House
Harvard University
Cambridge, Mass. 02138
(617) 498-7296

EDUCATION

Harvard University, Ph.D. candidate, Music
Harvard University, A.M., Music, 1980
Indiana University, graduate study in music, 1975-1978
Pennsylvania State University, A.B., Music, 1974

DISSERTATION

Title: The Secular Works of Pierre de La Rue
Advisor: Professor Lewis Lockwood
Expected date of completion: June 1985
The dissertation is a new assessment of the secular music of La Rue (Ca. 1460-1518) combined with a biography based on archival research in Belgium. See attached abstract.

HONORS AND GRANTS

Fulbright Fellowship for Dissertation Research in Belgium, 1982-1985 Renewed, 1983-1984
Harvard/Radcliffe Office for the Arts Performance Grant, Spring 1982, for organization and direction of performance of Machaut's "Le Livre du voir dit"
Weyman Fund Traveling Grant, Summer 1981, for dissertation research
Harvard University Grant-in-Aid, 1984-1985
Harvard Club of Delaware Scholarship, 1979-1982
Thorwald Otterstrom Memorial Scholarship, 1978-1979
Dean's List. Pennsylvania State University

TEACHING EXPERIENCE

Harvard University Teaching Fellow
Recipient, "Certificate of Distinction in Teaching," given by Harvard-Danforth Center for Teaching and Learning
Fall 1984: Piano Music of the 19th Century—The Shorter Forms
Spring 1982: Opera-Perspectives in Music and Drama (Head Teaching Fellow). Also assisted in preparation for the course prior to its inception.
Fall 1981: Literature of the Voice
Fall 1979-Spring 1981: Survey of Western Music (for non-majors). Gave course-wide lectures on Mahler and Neoclassicism in addition to normal section teaching.
Indiana University Associate Instructor (1976—1978)
In addition to normal assistantship responsibilities taught sections for History of Music since 1750 (for majors) in Fall 1977. Gave lectures in other courses on Wagner, Bruckner, Mahler, and Debussy.

PROFESSIONAL ACTIVITIES

"Some Problems of Authenticity in the Chansons of Pierre de La Rue." paper to be read at February 1985 meeting of the New England Chapter of the American Musicological Society

Assisted in preparation of:

Resources of American Music History, ed. D.W. Krummel et al. (Urbana, Chicago, London: University of Illinois Press, 1981)

The String Quartets of Haydn, Mozart and Beethoven, Isham Library Papers III, ed. Christoph Wolff (Cambridge: Harvard University Press, 1980)

Carlos d'Ordonez: Seven Symphonies, ed. A. Peter Brown (New York and London: Garland Publishing, 1979)

COLLEGIUM DIRECTION

Founder and Director, *Musica Ficta*, 1979-1982, early music ensemble for Harvard undergraduates

Director, Indiana University Renaissance Band, 1977-1978. In addition to normal organizational and musical preparation was jointly responsible for supporting research team of musicology students.

Music Director, *Ordo Virtutum* (medieval morality play), Spring 1982

Music Director, *Three Cuckolds* (Commedia dell' arte adaptation), Spring 1981

Currently organizing small vocal/instrumental ensemble specializing in the performance of early sixteenth-century secular music

Extensive experience in both vocal and instrumental ensembles including the Renaissance vocal quintet *Philomela*.

ACADEMIC SERVICE

Winthrop House Music Tutor, 1984-1985

Mather House Music Tutor, 1979-1982

Responsibilities included academic advising, giving course review sessions, coordinating speakers for the Music Table, arranging concerts, leading the French Table, personal counseling and organizing extracurricular activities for undergraduates.

Summary of the Dissertation

Pierre de La Rue (ca. 1460-1518), one of the key figures in Franco-Flemish music of the early sixteenth century, was the leading composer in the Habsburg-Burgundian court chapel of, successively, Philip the Fair, Margaret of Austria and the young Charles V. His music was disseminated throughout Europe via the travels of the court as well as through their series of spectacular presentation manuscripts in which he was the featured composer. Surprisingly little has been written about his work, however, and there does not yet exist a complete edition of his works. The dissertation is an examination of one aspect of his musical output, his secular works (including an edition of those not available in modern format), combined with the first fully-documented biography of the composer using original archival sources. Basing my assessment of his style on those works contained in court manuscripts prepared during his lifetime. I have attempted to determine the authenticity of the more problematic pieces. I then survey compositions appearing anonymously in court manuscripts and suggest that certain of these are possibly by La Rue as well. With this closer reckoning of his actual output, never before examined in its totality, I am able to present a clearer picture of this composer in the context of the court at which he worked as well as in the total European musical scene of the time.

Edwin K. Forthright

4896 Kenilworth
Toms River, New Jersey 08110
(609) 664-7442

Education

1970-78 Syracuse University, Humanities, Ph.D.
1969-70 Syracuse University, Musicology, M.A.
1968-69 University of Pennsylvania, Musicology, 16 hours credit
1964-68 Syracuse University, Music, BA.

Dissertation: "Symbols in Northern European Church Music: Word-Tone Relationships in the Late 17th Century"

Experience

1978-79 University of Utah, Department of Humanities, Visiting Assistant Professor
1976-77 Barry College, Department of Fine Arts, Instructor
1975-76 University of Florida, Division of Continuing Education, Adjunct Faculty
1974-75 Syracuse University, Salomon Chapel, Music Director
1973 Syracuse University, Department of Fine Arts, Lecturer
1969-71 Syracuse University, Salomon Chapel, Music Director
1968-69 University of Pennsylvania, Department of Music, Graduate Assistant

Awards

1971-74 NDEA Title IV Graduate Fellowship, Syracuse University
1968-69 Ashton Award, University of Pennsylvania
1965-67 National Methodist Scholarship, Syracuse University

Publications

"Music for the Coronation of James II: A Stuart Court Spectacle," in preparation
"Henry Purcell's Music for the Anglican Burial Service," in preparation
A Checklist of Johann Heinrich Schmelzer's Musical Compositions, in preparation
17th-century Music from Kromeriz, Czechoslovakia: A Catalog of the Liechtenstein Music Collection on Microfilm at the University of Florida (Tallahassee, Florida, 1978).
"The Use of the Sonata-Allegro Form in the *Agnus Dei* Movements of Joseph Haydn's Late Masses," *Dissonance* (1976), 14-22.

Papers Delivered

"Purcell and His Music for Queen Mary II's Funeral, Syracuse University, Musicology Lecture Series, February, 1979.

BARRY DWIGHT BAKER

5 Ware Street
Cambridge, Massachusetts 02138
(617) 876-1022

EDUCATION

Harvard University, Ph.D., Romance Languages and Literatures, expected 1984
Harvard University, A.M. Romance Languages and Literatures, 1979
Williams College, B.A., Romance Languages, Philosophy, 1970
Sweet Briar College Junior Year in Paris, 1968-1969

HONORS

Phi Beta Kappa (Williams College, 1970)
Benedict Prize in French (Williams College, 1970)
Woodrow Wilson Fellow, 1970

DISSERTATION

"From *Centenaire* to *Millionaire*. Collectors and Collections in Balzac, 1822-1847"

My dissertation explores the emergence of the collector of art and antiques as a character type in the works of Balzac. Focusing primarily on the *Comédie humaine*, but also using texts from Balzac's juvenilia and journalism, I trace the gradual evolution of the collector from harmless eccentric to heroic preserver of traditional values. This involves examining the collector as social type, as psychological phenomenon, and most importantly as avatar of the novelist himself. By treating Balzac the novelist as a kind of collector, I intend to show that his work involves "collecting" at several different levels: at the level of subject matter, at the level of descriptive structure, and at the level of the *Comédie humaine*, a collection of collections designed as a microcosm of the "real" world beyond the text.

TEACHING EXPERIENCE

HARVARD UNIVERSITY, 1980-1984
Cambridge, Massachusetts

- | | |
|-----------|--|
| 1982-1984 | Team-taught Sophomore Tutorial, History and Literature.
In collaboration with an historian, designed and taught three year-long group tutorials in the history and literature of France, England, and America. Planned syllabi, led discussions, assigned and graded papers. |
| 1981-1983 | Senior Thesis Tutorial, History and Literature
Advised senior concentrators in History and Literature on the preparation of their senior honors theses on French history and literature. Helped students with choice of topic, research, and editing. |
| 1981-1983 | Junior Tutorial, History and Literature
Designed and taught year-long individual tutorials in French literature 1750-1960 for junior concentrators in History and Literature. Planned reading lists suited to each student, led one-to-one discussions, assigned and graded papers, helped in preparation of junior honors essay. |

- 1981-1982 “The Nineteenth Century Realist Novel in France.” Prof. Per Nykrog
Led discussion section, helped to write and grade exam. Undergraduate course in the novel from Balzac to Zola as a reflection of increasing authorial social awareness. Works read and discussed in English.
- 1980-1981 French A, Department of Romance Languages and Literatures
Taught one class of this five-day-a-week, full-year beginning language course, using Benamou/Ionesco *Mise en train*. Contributed to and graded oral and written exams. Worked with students in language lab.
ST. CHRISTOPHER’S SCHOOL, 1971-1975
Richmond, Virginia
- 1974-1975 Senior Elective Language Course in Impressionism and French Film
Designed and taught this two-semester course, conducted in French, for seniors who had studied French since grade six. First semester, French painting from Delacroix to Cézanne, used slide lectures and class discussions of slides as basis for conversation. Second semester read scripts and saw clips of films from Renoir to Truffaut. Both semesters featured guided writing assignments in French, focusing on visual materials.
- 1972-1973 Senior Elective Language Course in French Art from the Roman period to 1914.
Planned and taught this two-semester course, conducted in French, with procedures similar to those in course above. Survey of architecture and sculpture as well as painting.
- 1971-1975 Language courses
French: beginning, intermediate, and advanced
Latin: beginning
WILLISTON ACADEMY, 1970-1971
Easthampton, Massachusetts
- 1970-1971 Language courses

ADDITIONAL ACADEMIC SERVICE

- 1982-present Non-resident tutor at Lowell House, Harvard University. Advise students on academic matters, supervise French table.
- 1982-1983 Member, Committee on Instruction in History and Literature
Wrote and graded senior general examination, conducted senior oral exams, considered petitions for course credit in concentration, made degree recommendations.
- 1975 Organized and managed a French film festival at St. Christopher’s School, Richmond, Virginia.
- 1971 Planned and escorted a study tour for high school students in France, England, Austria, and Czechoslovakia.

ADDITIONAL EXPERIENCE ABROAD

- 1981 Summer study with Institut d’Etudes Françaises d’Avignon
- 1970 Summer work at American Hospital of Paris
- 1967 Summer work with Indussa Corporation, Belgium

SPECIAL PEDAGOGICAL TRAINING

1980-1981 Student in Professor Wilga Rivers' Romance Philology 201, a course in language teaching methodology, taken in tandem with a practicum in language teaching techniques, and in conjunction with my work as a teaching fellow in French A.

REFERENCES

Professor Wilga M. Rivers
Department of Romance Languages and Literatures
Harvard University
Cambridge, Massachusetts 02138

Assistant Professor Richard Sieburth
Department of French
New York University
Washington Square
New York, New York 10013

Assistant Professor Laurie Edson
Department of Romance Languages and Literatures
Harvard University
Cambridge, Massachusetts 02138

Music Department
Harvard University
Cambridge, Mass. 02138
January 10, 1985

Professor Paul S. Machlin, Chair
Department of Music
Colby College
Waterville, Maine 04901

Dear Professor Machlin,

I would like to be considered for the position in music history and theory at Colby College which was announced in this month's CMS Music Faculty Vacancy List. I am completing my doctorate in musicology at Harvard University and I expect to be finished in June.

I have almost five years of teaching experience with both music majors and non-majors. This includes two years as a Teaching Fellow in Harvard's music appreciation course. My own area of specialization is the Renaissance, and I have combined this interest with a great deal of early music performance. Here at Harvard I founded and directed an early music ensemble for undergraduates, and at Indiana University as well I was in charge of a collegium. I have enclosed my vita which includes a more complete description of my teaching and collegium background.

In February I will be reading my paper "Some Problems of Authenticity in the Chansons of Pierre de La Rue" at the New England Chapter meeting of the AMS at Brown University. If you are planning to attend the meeting, I would be happy to speak with you further at this time.

I am arranging for my dossier to be sent to you. Thank you for your consideration of my application, and I hope to hear from you soon.

Sincerely,

Sara Meisenbach

Music Department
Harvard University
Cambridge, Mass. 02138
January 10, 1985

Dr. Lorraine Sakata
Music History Search Committee
School of Music
DN-10
University of Washington
Seattle, Washington 98195

Dear Dr. Sakata,

I am writing to apply for the Music History position at the University of Washington which was announced in this month's CMS Music Faculty Vacancy List. I am completing my doctorate in musicology at Harvard University, and I expect to be finished by June.

My area of specialization is the Renaissance and my dissertation is on the secular music of Pierre de La Rue. I have a strong interest in the Middle Ages as well, having studied with Nino Pirrotta and David Hughes. Performance practice is another of my interests and I have over four years of experience in directing early music, including such special projects as a performance of Machaut's *Le Livre du voir dit* and the medieval morality play *Ordo Virtutum*. This is outlined in greater detail on my enclosed vita.

I have arranged for my dossier to be sent to you and I would be happy to send any additional material you might need. Thank you for your consideration of my application.

Sincerely,

Sara Meisenbach

Mr. Walter Beitinger, General Manager
Chicago Symphony Orchestra
1801 Lakeshore Drive
Chicago, Illinois 85213

March 7, 1984

Dear Mr. Beitinger:

I am writing to recommend Randolph Murphy for your position as assistant manager on the staff of the Chicago Symphony Orchestra. Although he has prepared himself admirably for college teaching in the area of musicology, Randy has also demonstrated skills that suit arts management ideally. He has experience in contracting musicians and organizing musical music, and has a flair for handling interpersonal and public relations. His computer experience can also be an asset for such a position.

I assure you that his decision not to pursue university teaching is based upon the extremely poor marketability of musicology and not upon his qualifications, which are first-rate. Nevertheless, he has always possessed broad interests and I believe not only can he contribute significantly to arts management, but also he can be professionally satisfied with such a position.

He is outgoing, sincere, and honest. I can only give him my warmest endorsement.

Sincerely,

Coordinator of Musicology