

Composer | Performer | Educator

Kyle Anthony Cortés

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Education

DePaul University	M.M of Vocal Performance, Graduate with Distinction	Chicago, IL
University of Florida	BM of Vocal Performance and Composition, Cum Laude	Gainesville, FL

Additional Training

<i>Teaching Artist Training Institute</i>	2023 Cohort Member & Scholarship Recipient	National
Professional development program providing: 36+ hours of live professional development through interactive workshops from experts in the music education field; cohort workshops & discussion groups; peer feedback on lesson planning and teaching observations.		
<i>Chicago Summer Opera</i>	Young Artist	Chicago, IL
Summer Young Artist Program working towards the production of <i>Lucio Silla</i> and <i>Albert Herring</i> , with additional day-time training in acting and movement, masterclasses, audition workshops, private coaching, and voice lessons.		
<i>Mozarteum Conservatory</i>	Research & Private Lessons	Salzburg, Austria
Summer exchange program sponsored by the University of Florida studying electro-acoustic composition with head of electronic composition Dr. Achim Bornhöft and private voice lessons with Mozarteum Alumnus Claudia Michael.		
<i>Palm Beach Opera</i>	Studio Apprentice	West Palm Beach, FL
9-month Studio apprentice of Dr. Jordan L. Howell, providing training in the form of private voice lessons, coaching with mainstage artists, industry lectures, and masterclasses.		

Summary of Current Roles

Freelance	Music Director, Sound Designer, and Performer	Chicago, IL
Recent contracted collaborative projects include <i>Fat Ham</i> (2025) at the <u>Goodman Theatre</u> and the <i>Bob Curry Showcase</i> (2025) at the <u>Second City Theatre</u> .		
Faculty Member	<i>The Chicago Highschool of the Arts (ChiArts), Music Conservatory;</i> <i>Forever Dance and Theater Co.; Chicago Music and Acting Academy; Wagner Summer Theatre.</i>	Chicago, IL

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Sound Design, Professional

<i>Fat Ham</i>	Assistant Sound Designer	The Goodman Theatre	<i>Dir. Tyrone Phillips</i>
<u>Medium:</u> <i>Play with music.</i> <u>Style(s):</u> Acting: <i>Realism</i> ; Music: <i>Hip-Hop, Ballroom.</i> <u>Senior Sound Designer:</u> Willow James <u>Sound Design Duties:</u> Program pre- & post-show playlist; Program synthesizer used for underscoring thematic moments, Generate drone material for underscoring asides; Composing final remix for ending ballroom celebration sequence. <u>Sound Samples:</u> This show is currently in process. Samples can be made available by request after show closing, March 2025.			
<i>*Jocey y Las Mariachi</i>	Sound Designer, Composer	Vision Latino	<i>Dir. Yajaira Custodio</i>
<u>Medium:</u> <i>Musical</i> <u>Style(s):</u> Acting: <i>Magical Realism</i> ; Music: <i>Mariachi.</i> <u>Sound Design Duties:</u> Design stage plot for quadraphonic speaker system, running four (4) independent channels; Program pre- & post-show playlist; Composer thematic material for underscoring; Pre-record and edit 34 dialogue cues; Liaison sound equipment rental; Mic Mariachi ensemble: ADP 4099 (Violins and Trumpet), Shure SM57 (Vihuela), Sennheiser 421 (Guitarrón), Shure ULXP receiver, UR1-M mic-pack, Countryman B3 TA4F Lavalier (Singer); Design cable plot; Mix ensemble. <u>Sound Samples:</u> Samples can be found at kacortes.com			
<i>*GOODS</i>	Sound Designer	Artemisia Theatre	<i>Dir. Erin N. Eggers</i>
<u>Medium:</u> <i>Play.</i> <u>Style(s):</u> Acting: <i>Post-Apocalyptic Sci-Fi.</i> <u>Sound Design Duties:</u> Create immersive Pre-Show for the vacuum of space; Use sound to create environmental factors, being that <u>Sound Samples:</u> Samples can be found at kacortes.com			
<i>*Judy's Life's Work</i>	Co-Sound Designer	Definition Theatre	<i>Dir. Michelle Bester</i>
<u>Medium:</u> <i>Play.</i> <u>Style(s):</u> Acting: <i>Magical Realism</i> ; Music: <i>Hip-Hop, Gospel.</i> <u>Co-Sound Designer:</u> Willow James <u>Sound Design Duties:</u> Program pre- & post-show playlist; Designing thematic material "In the ring" Moments", Design closing sequence transitioning us to Magical Realism. <u>Sound Samples:</u> Samples can be found at kacortes.com			

*denotes premieres of new works

Music Direction, Professional

<i>Bob Curry Fellowship</i>	Music Director, Composer	The Second City Theatre	<i>Dir. Julia Morales</i>
<u>Medium:</u> <i>Sketch & Improv. Comedy.</i> <u>Style(s):</u> <i>Poly-Stylistic.</i> <u>Supervising Music Director:</u> Amanda Murphy. <u>Sound Design Duties:</u> Curate pre- & post-show playlist; Designing transitional "needle drops"; Theatrical sound design as needed to underscore scenes and provide cohesion; Programing and running the show Qlab file. <u>Music Director Duties:</u> Collaborating in songwriting sessions with actors; Submitting suggestions for edits on music and lyrics; Setting actor lyrics to music; Writing original music; Recording song samples for actors; Pre-recording and editing the curtain speech/fire-call Leading vocal warm-ups; Accompanying singers during rehearsals and performances; Underscoring sketch scenes and improv with genre-specific or gestural piano styles. <u>Song Samples:</u> This show is currently in process. Samples can be made available by request after closing in February.			
<i>Onward and Overwhelmed</i>	Music Director, Composer	The Second City Theatre	<i>Dir. Norah Flaherty</i>
<u>Medium:</u> <i>Sketch & Improv. Comedy.</i> <u>Style(s):</u> <i>Poly-Stylistic.</i> <u>Sound Design Duties:</u> Curate pre- & post-show playlist; Designing transitional "needle drops"; Theatrical sound design as needed to underscore scenes and provide cohesion; Programing and running the show Qlab file. <u>Music Director Duties:</u> Collaborating in songwriting sessions with actors; Submitting suggestions for edits on music and lyrics; Setting actor lyrics to music; Writing original music; Recording song samples for actors; Pre-recording and editing the curtain speech/fire-call Leading vocal warm-ups; Accompanying singers during rehearsals and performances; Underscoring sketch scenes and improv with genre-specific or gestural piano styles. <u>Song Samples:</u> <i>"Is it gonna get better"; "Colors"; "It got a little better" (please contact for recordings)</i>			
<i>Onward and Off...</i>	Music Director, Composer	The Second City Theatre	<i>Dir. Norah Flaherty</i>
<u>Medium:</u> <i>Sketch & Improv. Comedy.</i> <u>Style(s):</u> <i>Poly-Stylistic.</i> <u>Sound Design Duties:</u> Curate pre- & post-show playlist; Designing transitional "needle drops"; Theatrical sound design as needed to underscore scenes and provide cohesion; Programing and running the show Qlab file. <u>Music Director Duties:</u> Collaborating in songwriting sessions with actors; Submitting suggestions for edits on music and lyrics; Setting actor lyrics to music; Writing original music; Recording song samples for actors; Pre-recording and editing the curtain speech/fire-call Leading vocal warm-ups; Accompanying singers during rehearsals and performances; Underscoring			

sketch scenes and improv with genre-specific or gestural piano styles. Song Samples: “9 to 5 (Parody)”; “Jennifer Coolidge on Climate Change”; “The Stupid Question Brigade” (please contact for recordings)

Portrait of a Bunch of Ladies on Fire Music Director, Composer Newport Theater *Dir. Norah Flaherty*

Medium: Sketch & Improv. Comedy. Style(s): Country, Musical Theatre, Disco

Sound Design Duties: Curate pre- & post-show playlist; Designing transitional “needle drops”; Theatrical sound design as needed to underscore scenes and provide cohesion; Programing and running the show Qlab file.

Music Director Duties: Setting actor lyrics to music; Writing original music; Recording song samples for actors; Leading vocal warm-ups; Accompanying singers during rehearsals and performances; Underscoring sketch scenes and improv with genre-specific or gestural piano styles.

Song Samples: “The Bechdel Test”; “For All the Skinny Girls” (please contact for recordings)

**Droplet: a New Opera* Composer, Music Director Vizin Virtual Ensemble *Dir. Viktoria Vizin*

Medium: Opera; digital. Style(s): Neo-baroque.

Duties: Composing for string orchestra, opera ensemble, and soloist; engraving piano-vocal scores in Finale; orchestration; Setting text by the playwright; Creating rehearsal tracks; Creating VST Mock-ups of music using spitfire core orchestra; Coaching singers on music; Recording singers; Facilitating covid guidelines during recording; Editing recordings; Mixing and Mastering tracks.

Suburbia Composer, Music Director Vizin Virtual Ensemble *Dir. Viktoria Vizin*

Medium: Art Song Recital; digital. Style(s): Contemporary American Art-Song.

Duties: Composing overture and recitative for ensemble and soloist; engraving piano-vocal scores in Finale; Orchestrating the overture; Setting text by the playwright as recitative; Creating rehearsal tracks; Creating VST Mock-ups of music using spitfire core orchestra; Coaching singers on music; Recording singers; Facilitating covid guidelines during recording; Editing recordings; Mixing and Mastering tracks.

Dreamgirls Music Director The Star Center *Dir. Rhonda Wilson*

Medium: Musical.

Duties: Rehearsing youth ensemble, ages 6-15; Rehearsing youth ensemble, ages 7-13; Coordinating rehearsal calendar with Directors and Assistants; Leading vocal audition for students; Leading vocal warm-ups; Accompanying rehearsal as needed; Conduct actors through rehearsal; Pull actors for private & small group voice coachings; Program Qlab5 with preshow, all rental tracks, and additional sounds; Operate the soundboard and Qlab5 during the run of the show.

Fellowship Church of High Springs Music Director *Sup. Wendy Bridges*

Medium: Sacred Music. Style(s): Contemporary Christian Music (CCM), Gospel, Hymn.

Duties: Directing multiple ensembles: Adult Worship Band, Children's Christmas Choir, Youth Worship Band; Engraving lead sheets; Arranging for strings; Vocal and instrumental private coachings; Lighting design; Rotating stage design once a year and for any special event; Volunteer-management using Planning Center; Managing the music department budget for supplies, tech, and guest artists.

Opera Performance

<i>Droplet</i>	Countertenor/Composer	Workshop, Vizin Virtual Ensemble	<i>Dir. Dr. Viktoria Vizin</i> <i>MD: Kyle A. Cortés</i>
<i>Lucio Silla</i>	Silla	Chicago Summer Opera	<i>Dir. Joshua Miller</i> <i>Cond. Adriano Spampinato</i>
<i>Albert Herring</i>	Mr. Upfold	Chicago Summer Opera	<i>Dir. Joshua Miller</i> <i>Cond. Codrut Birsan</i>
<i>Albert Herring**</i>	Mr. Upfold	DePaul Opera Theater	<i>Dir. Harry Silverstein</i> <i>MD. Nicholas Hutchinson</i>
<i>Le nozze di Figaro</i>	Basilio	DePaul Opera Theater	<i>Dir. Harry Silverstein</i> <i>Cond. Roberto Kalb</i>
<i>Der Schauspieldirektor</i>	Monsieur Vogelsang	DePaul Student Opera	<i>Dir. Marieke de Koker</i> <i>MD: Saori Chiba</i>
<i>Hänsel und Gretel</i>	Witch	UF Opera Theater & Ocala Symphony	<i>Dir. Dr. Tony Offerle</i> <i>Cond. Dr. Matthew Wardell</i>
<i>Il barbiere di Siviglia</i>	Officer *Almaviva U/S	UF Opera Theater & Ocala Symphony	<i>Dir. Dr. Tony Offerle</i> <i>Cond. Dr. Matthew Wardell</i>
<i>Savitri</i>	Satyavan	Gainesville Chamber Opera	<i>Dir. & Cond. Joshua Mazur</i>
<i>Dido and Aeneas</i>	Witch	Gainesville Master Choral	<i>Dir & Cond. Joshua Mazur</i>
<i>La Boheme</i>	Chorus	UF Opera Theater & Ocala Symphony	<i>Dir. Dr. Tony Offerle</i> <i>Cond. Dr. Matthew Wardell</i>

Concert Works

<i>The Valkyries, Recital</i>	Tenor Soloist	Wagner Society of Chicago	<i>Dir. Viktoria Vizin</i>
<i>Rhien, Virtual Recital</i>	Tenor Soloist, Audio Engineer	Wagner Society of Chicago	<i>Dir. Viktoria Vizin</i>
<i>Charpentier, The Denial of St. Peter, H. 424</i>	Jesus	DePaul Concert Choir	<i>Cond. Eric Esparza</i>
<i>J.S. Bach, Cantata BWV 159</i>	Tenor Soloist	DePaul Concert Choir	<i>Cond. Eric Esparza</i>
<i>Beethoven Mass in C, Gloria</i>	Tenor Soloist	DePaul Concert Choir	<i>Cond. Eric Esparza</i>
<i>"Passing Through"</i>	Tenor Soloist, Composer	Marez Combo Band	<i>M.D Kyle A. Cortés.</i>
<i>Dan Forrest, Lux</i>	Tenor Soloist	Gainesville Master Chorale & Orchestra	<i>Cond. Dr. Will Kesling</i>
<i>Pelegrin, Missa Brevis, World Premiere</i>	Tenor Soloist	UF Concert Choir & Orchestra	<i>Cond. Dr. Will Kesling</i>

* denotes cover roles

** denotes works canceled due to the COVID-19 pandemic

Musical Theater Performance

<i>The Phantom of the Opera</i>	Ensemble	UF Opera Theater & Ocala Symphony	<i>Dir. Dr. Tony Offerle</i> <i>Cond. Dr. Matthew Wardell</i>
<i>How to Succeed in Business Without Really Trying</i>	J. Pierrepont Finch	Suncoast Theatre	<i>Dir. Stephanie Nixdorf</i>
<i>In the Heights</i>	Ensemble	Lake Worth Playhouse	<i>Dir. Jodie Dixon-Mears</i>
<i>In the Heights</i>	Benny	Suncoast Theatre	<i>Dir. Stephanie Nixdorf</i>
<i>Noises Off: A Play in Three Acts</i>	Gary/Roger	Suncoast Theatre	<i>Dir. Stephanie Nixdorf</i>
<i>West Side Story</i>	Bernardo	Suncoast Theatre	<i>Dir. Stephanie Nixdorf</i>

Music Direction & Sound Design for Educational Theatre

<i>Junie B. Jones Jr.</i>	Music Director, Sound Designer	Forevermore Theatre	<i>Dir. Rylie Ann Taylor</i>
<u>Medium:</u> Youth Musical. <u>Style(s):</u> Musical Theater.			
<u>Duties:</u> Rehearsing youth ensemble, ages 6-15; Rehearsing youth ensemble, ages 7-13; Coordinating rehearsal calendar with Directors and Assistants; Leading vocal audition for students; Leading vocal warm-ups; Accompany rehearsal as needed; Conduct actors through rehearsal; Pull actors for private & small group voice coachings; Program Qlab5 with preshow, all rental tracks, and additional sounds; Operate the soundboard and Qlab5 during the run of the show.			
<i>In the Red and Brown Water</i>	Music Director, Composer	ChiArts Blackbox Series	<i>Dir. Christian Helem</i>
<u>Medium:</u> Play with Music. <u>Style(s):</u> RnB, Gospel, and West African Musical Traditions.			
<u>Duties:</u> Rehearsing youth ensemble, ages 14-18; Arranging spirituals; Composing songs and soundscapes for electro-acoustic use in collaboration with Sound Designer, Willow James. Performing live with the vocal ensemble on auxiliary percussion.			
<i>The Wizard of Oz</i>	Co-Music Director, Sound Designer	Forevermore Theater	<i>Dir. Rylie Ann Taylor</i>
<u>Medium:</u> Musical. <u>Style(s):</u> Musical Theater. <u>Co-Music Director:</u> Allison Bystron.			
<u>Duties:</u> Rehearsing youth ensemble, ages 7-13; Coordinating rehearsal calendar with Directors and Assistants; Leading vocal audition for students; Leading vocal warm-ups; Accompany rehearsal as needed; Conduct actors through rehearsal; Pull actors for private & small group voice coachings; Program Qlab5 with preshow, all rental tracks, and additional sounds; Operate the soundboard and Qlab5 during the run of the show.			
<i>High School Musical Jr.</i>	Co-Music Director, Sound Designer	Forevermore Theater	<i>Dir. Rylie Ann Taylor</i>
<u>Medium:</u> Youth Musical. <u>Style(s):</u> Musical Theater. <u>Co-Music Director:</u> Allison Bystron.			
<u>Duties:</u> Rehearsing youth ensemble, ages 6-15; Rehearsing youth ensemble, ages 7-13; Coordinating rehearsal calendar with Directors and Assistants; Leading vocal audition for students; Leading vocal warm-ups; Accompany rehearsal as needed; Conduct actors through rehearsal; Pull actors for private & small group voice coachings; Program Qlab5 with preshow, all rental tracks, and additional sounds; Operate the soundboard and Qlab5 during the run of the show.			
<i>Matilda Jr.</i>	Co-Music Director, Sound Designer	Forevermore Theater	<i>Dir. Rylie Ann Taylor</i>
<u>Medium:</u> Youth Musical. <u>Style(s):</u> Musical Theater			
<u>Duties:</u> Rehearsing youth ensemble, ages 7-13; Coordinating rehearsal calendar with Directors and Assistants; Leading vocal audition for students; Leading vocal warm-ups; Accompany rehearsal as needed; Conduct actors through rehearsal; Pull actors for private & small group voice coachings; Program Qlab5 with preshow, all rental tracks, and additional sounds; Operate the soundboard and Qlab5 during the run of the show.			
<i>Matilda Jr.</i>	Music Director	Citadel Theater, Ed.	<i>Dir. Erin Ammer</i>
<u>Medium:</u> Ensemble Scenes Program. <u>Style(s):</u> Musical Theater			
<u>Duties:</u> Rehearsing youth ensemble, ages 5-14; Coordinating rehearsal calendar with Directors and Assistants; Leading vocal auditions for students; Lead vocal warm-ups; Accompany rehearsal as needed; Conduct actors through rehearsal; Pull actors for private voice coachings.			
<i>Enchanted Forest</i>	Music Director	Citadel Theater, Ed.	<i>Dir. Erin Ammer</i>
<u>Medium:</u> Ensemble Scenes Program. <u>Style(s):</u> Musical Theater			
<u>Duties:</u> Rehearsing youth ensemble, ages 5-10; Recording practice tracks; Conducting ensemble in rehearsal and during performance.			

Teaching Artistry: Education & Curriculum Development

The Chicago High School for the Arts (ChiArts)

Fall 2021 to Present

Dept. Chairs:

Anthony Bruno (Spring '22-Present); Lauren Wells-Mann (Fall '22); Annie Calhoun (Fall '21)

Current Course Load

Intermezzo Choir (Treble Choir) SY 23-24 to date 10th & 11th Grade Class Size(s): 13-20

Mission: This course aims to teach music literacy through ensemble singing and introduce singers to more nuanced rehearsal/performance practices through choral-orchestral and choral-chamber instrumental works.

Key Content: Focus on intermediate high school level sight-singing movable do-solfege; Emphasis on examples in the relative minor; favoring music in mixed meters and meters outside of 3/4 and 4/4.

Repertoire: 3 and 4-part treble choir music; Homophonic choral music; Introduction to contrapuntal textures; choral-orchestral and choral-chamber instrumental works; favoring music and poetry by BIPOC women and their experiences.

Vocal Performance Foundations 2 SY 23-24 to date 10th Grade Class Size(s): 18-22

Mission: The mission of this course is to prepare students for the world language college vocal performance audition requirement by exploring music of the French, Italian, German, and Spanish classical canon.

Key Content: International Phonetic Alphabet;

Class Text: *French Lyric Diction Workbook*, Montgomery; *German Lyric Diction Workbook*, Montgomery; Excerpted text from *Singing in French: a Manual of French Diction and French Vocal Repertoire*, Grubb and *German for Singers*, Odom.

Piano Skills 1 SY 24-25 9th Grade Class Size(s): 10

Mission: The mission of this course is to introduce and reinforce fundamental piano techniques to students with no previous keyboard experience. Physically, students will develop strength and agility of all fingers and independent coordination of the two hands. By the end of this class, students will be able to play simple right-hand melodies accompanied by block chords or arpeggiated harmony in the left hand.

Key Content: In parallel with the material taught in Music Theory Fundamentals, the class will incorporate basic note reading in treble and bass clef, tonic-dominant chords, and major scales.

Class Text: Bastien Older Beginner Piano Method Book 1; Interactive Sight Reading Program, Choral Tech Inc.

Guitar Skills and Songwriting SY 24-25 12th Grade Class Size(s): 11

Mission: This course aims to introduce students to songwriting as a creative discipline. Students will progress at their own pace through a series of prompts and exercises. By the end of the course, students will have a poetry/lyric portfolio of 10 pieces and 3 original songs. The secondary mission of the course is to reinforce music literacy skills and review music theory concepts from your Music Theory 1 and 2 classes in preparation for college auditions.

Key Content: Contemporary Poetry; Poetic Devices; Prosody, Rhyme, Tonal Harmony; Guitar Fundamentals

Class Text: Hal Leonard Guitar Method Book 1; Guitar Grimoire: Scales; Writing Poems, 8th Edition, Boiseau, Bar-Navad & Wallace.

Archived Curriculum Taught

Music Theory Fundamentals Spring 2022 - SY 24-25 9th Grade Class Size(s): 18-31

Mission: The mission of this course is to teach music literacy through student-centric modalities. We explore the diverse avenues of music notation as they relate to contemporary popular music of the Americas, Western European Art Music, and their histories.

Key Content: The course introduces students to standard notation, rhythmic notation, all major scales and keys and their corresponding diatonic chords, chromatic scales, diatonic movable-do solfege, chromatic solfege, counterpoint as types of chord tone and non-chord tone motion, part-writing, figured bass, chord function, and Roman numeral analysis.

Class Text: We use Alfred's "Essentials of Music Theory" in conjunction with their text "Sing at First Sight", along with selected text readings from Aaron Copland's "What to Listen for in Music", Manfred Bukofzer's "Music in the Baroque

Era", Martha Elliott's "So you want to sing early music", Fux's "Gradus ad Parnassum", Schubert's "Modal Counterpoint, Renaissance Style", Robert Ottman's "Music for Sight Singing", and my our supplementary materials/exercises.

Acting the Song Fall 2021; Fall 2022 10-12th Grade Class Size(s): 8;12

Mission: The mission of the course is to teach sophomore and junior level students how to prepare and practice solo songs from the musical theater cannon for staged performances, with a specific focus on acting and movement for the singing actor.

Key Content: Students explore a character's psycho-emotional state, given circumstances, and movement through the study of song structure, orchestration, musical texture, and libretto study, after which they participate in a series of masterclass-style coachings.

Class Text: Selected readings from Uta Hagen's "A Challenge for the Actor" and "Respect for the Acting", Stanislavski's "An Actor Prepares", Michael Shurtleff's "Audition", and Robert Barton's "Style for the Actor".

Long-Term Substitute & On-Call Substitute Teaching

Vocal Jazz & Contemporary Styles Fall 2022 11th-12th Grade Class Size(s): 21
Long Term Sub

Mission: The mission of the course is to engage junior and senior-level students with the solo and ensemble vocal jazz repertoire, along with preparing them for college vocal jazz auditions.

Key Content: Co-taught class where I held responsibility for solo voice coachings, scalar/modal exercises, theory review, solo repertoire selection, and ensemble coaching/accompaniment.

Vocal Performance Fundamentals 1 SY 21-23 9th Grade Class Size(s): 25
Long Term Sub

SY 22-23:

Duties: Two (2) month tenure covering the introduction to the French Diction unit and the song "Ici bas" by Faure. The lead teacher indicated the need for curriculum design for this new unit. The text I selected came from Grubb's "Singing in French: A Manual of French Diction and French Vocal Repertoire" along with exercises from the 4th edition of Montgomery's "French Lyric Diction"

SY 21-22:

Duties: Three (3) month tenure covering units: (1) Intro to Alexander Technique, (2) *Song*: "Amarilli mia bella" and "Le Nuove Musique", and (3) Interpreting Shakespeare's text, *Song*: "Take o Take These Lips Away"; IHSA Preparation (Chicago Solo and Ensemble Competition).

Choral Area On-Call Sub & Treble SY 21-23 10th-12th Grade Class Size(s): 20-27
Choir Long-Term Sub

SY 22-23

Duties: On-call duty for four vocal ensembles: Treble, Concert, Chamber, and Vocal Jazz; Conducting Concert Choir on the second annual "Tribute to Black Music Concert"

SY21-22

Duties: 3-month tenure conducting the ChiArts Treble Choir along with regular on-call duty for four vocal ensembles: Treble, Concert, Chamber, and Vocal Jazz; Conducting Treble Choir on the first annual "Tribute to Black Music Concert".

String & Symphony Orchestra SY 21-23 9th-12th Grade Class Size(s): 25-30
On-Call Sub

SY 22-23

Duties: On-call spring semester substitute conductor, aiding towards IHSA competition preparation.

SY 21-22

Duties: 3 months on-call duty conducting and running rehearsal: IHSA ensemble preparation, sight-reading, lecture on preparing a fugue.

Additional Roles

Private Lessons Instructor

Spring SY 21 to Date

Duties: Managing a voice studio of 9th-12th graders.Notable Recognition: Two students were awarded superior ratings of 1 in the 2023 IHSA Solo and Ensemble Competition, with one taking the “Best of the Day” award in the area of high school sophomore classical voice.

ChiArts Audition Panelist, and Jury Panelist

SY 21-22 to Date

Duties: Panelist scoring solo repertoire for new and returning students.

Main Office: Attendance Clerk & Administrative Assistant

Winter 2021- Summer 2022

Financial & Safety Duties: Conducting the 2022 Safety and First Aid Safety Audit across academic and arts conservatories; Aiding with the SY21-22 Cares Act - ESSER fund budget proposal of 45k for safety, security, and first-aid; Drafting and negotiating the ChiArts SY22-23 First Aid Certification and Training program; Subbing: Preparing sub plans for academic classes. Student Attendance Data: Processing attendance data from calls, emails, and letters; Preparing data for the Principal, A.P., Artistic Director, Dean, and Counseling Services, regarding truancy and attendance trends; Leading weekly meetings regarding attendance trends in school along with offering solutions to truancy; Mailing truancy letters to parents of students with 5-15+ Absences; Placing calls home in regards to truancy; Coordinating home visits with the Deans' office; Inventory: Maintaining inventory of PPE for SY21-22.

Teaching Artistry (Cont.)

Forevermore Dance & Theater Arts
2022 to datePrivate Lessons Instructor, Music Director,
and ConsultantManagers:
Music and Theatre, Rylie Ann Taylor;
General Management: Caroline Larson

Consulting on the development of a guitar, piano, and voice private lessons studio; Connecting hiring staff with local hires in music and theater education; Offering voice, guitar, and piano lessons to students 5-18 years of age; Music Directing three (3) youth musicals a season.

Chicago Music and Acting Academy
2023 to date

Private Lessons Instructor

Manager: Lindsay Cummings

Providing private instruction in Guitar.

K.A.Cortés Private Lesson Studio
2019-2021

Private Lessons Instructor & Curator

Guitar, bass, voice, and composition: original content in songwriting, guitar grimoire theory, and scalar exercises, Royal Academy of Music guitar repertoire books, Persichetti: 20th Century Harmony, and Fux: Gradus ad Parnasum.

Honors and Awards

2021 Charleston International Competition		2 nd Place Upper Division Voice
Performance Scholarship	DePaul School of Music	Music scholarship based on audition
Van Horn Music Scholarship	UF School of Music	In recognition of choral singing and conducting
Friends of Music Scholarship	UF School of Music	Music Scholarship based on audition

Special Skills

Music Additional Skills:	Audio Software	Performance Additional Skills:	Management Software:
Choral & Orchestral Conducting;	Music Notation Software: <i>Finale & Dorico</i> ;	Bilingual (Native Spanish Speaker);	Powerschool: Teacher/Admin Portals;
Song Writing;	Digital Audio Workstation: <i>Logic Pro X</i> ;	Advanced Studies in Italian and German Diction;	Aspen (Attendance Portal);
Recording Technology;	<i>QLab 4 & 5</i> ;	Guitar: (electric, classical, acoustic adv.);	Google and Microsoft Suite;
Mixing and Mastering;	<i>Izotope RX</i> ;	Electric Bass (adv.);	Asana: project management software;
Scoring, arranging, and transcribing for band/orchestra;	<i>Melodyne</i> ;	Piano (adv.);	Planning Center: volunteer management software.
Experience teaching ages 4-80;	Virtual Orchestration: <i>Spitfire Audio</i> ;	Ukulele (int.);	Netsuite: project management software;
Advanced studies in Neo-Riemannian, post-tonal, and axis-theory.	Virtual Orchestration Software: <i>Orchestral Tools</i> ;	Advanced Studies in Italian and German Diction;	
	Live Coding for Composition with <i>Max/MSP</i> .	Voice Pedagogy.	

References

Voice Teachers	Composition Teachers	Coaches	Directors	Ed. Supervisors
Dr. Viktoria Vizin	Dr. James Paul Sain	Saori Chiba	Tyrone Phillips	Anthony Bruno
Dr. Tony Offerle	Dr. Paul Richards	Dr. Alban "Kit" Bridges	Norah Flaherty	Allison Bystron
Claudia Michel	Dr. Michael Polo	Dr. Nicholas Hutchinson	Harry Silverstein	Kerrie Korzatkowski

Summary of Coursework

**Music Theory/Tech.
Coursework:***Music Theory 1-4**Intro to Music Technology**Intro to Electro-Acoustic Music**Electro-Acoustic Music 1**Electro-Acoustic Music 2**Post-tonal Theory**Score Reading**Form and Analysis**Counterpoint 1: Baroque**Counterpoint 2: Classical,
Romantic**Arranging for Band and
Orchestra**Orchestration**Graduate Music Theory***Studio Coursework:***Voice Studio 1-4**Composition Workshop 1-2**Composition Studio 1-2**Graduate Voice Studio 1-2**Graduate Style and Diction
Coachings***Diction Coursework:***English Diction**French Diction**German Diction**Italian Diction**Graduate Italian Diction**Graduate French Diction**Graduate German Diction***History Coursework:***Music History 1-4**Music History 1-4**Electronic Music History**Graduate Oratorio History**Graduate Opera History***Elective Coursework:***Conducting: Voice and
Instrumental**Piano Skills 1-2**Piano 1-2**Graduate Music
Entrepreneurship***Stagecraft Coursework:***Opera Workshop 1-3**Graduate: Opera Workshop**Graduate: Advanced Acting for
the Stage***Performance Ensemble
Coursework:***Guitar Ensemble 1-2**Concert Choir 1-4**Graduate: Concert Choir***Pedagogy Coursework:***Vocal Pedagogy**Graduate Vocal Pedagogy**Song Literature***Recital Coursework:***Composition Workshop Recital**Senior Composition Recital**Junior Voice Recital**Senior Voice Recital**Graduate Voice Recital*