



Creating an Outstanding CMFAA Member Profile Amy Boyes

As musicians and teachers, we tend to be more comfortable talking about music and the projects we're working on than our strengths as communicators or clinicians. We know that every speaker or presenter will appeal to some audience members more than others. We know our effect as a music festival adjudicator can be subjective; some students will be unmoved by our approach. Others will connect strongly with our teaching style.

So how do we explain our worth to music festival organizers succinctly using the CMFAA Member Profile as a platform?

1. **Completely fill out your profile:**

Name, address, website, email address, areas of specialization, previous experience, languages spoken, and social media links.

Include an up-to-date headshot that clearly shows your face. You should appear welcoming and friendly; someone you would trust to teach your child.

2. **Know who you are: Short Summary / Long Biography**

What kind of adjudications do you offer? What do you focus on while adjudicating? Do you try to give background information on the performance genre or style? Do you have each participant return to the instrument during the workshop session to try something new? Do you limit the class adjudication to one or points that apply to everyone or do you focus on individual needs? Do you write short adjudications and give longer workshops or do you explain your points fully in the written adjudication and offer a quick summary in the workshop portion? How will you modify your approach during the COVID pandemic when in-person events will not be offered?

Any information you enter in the short summary at the top of your Edit Profile page will be featured on the member preview on the Member Directory page. My summary is short but touches on several points: I'm open to working with students of all ages and I am an active teacher. I reference my approach for both in-person and online events.

www.cmfaa.ca/user/amy-boyes/

Amy Boyes shares her love of music with students of all ages, whether in her teaching studio or as an adjudicator. For in-person events, Amy workshops with students and customizes her adjudications to the age and performance level of each performer. For online events, Amy includes video segments of workshop sessions and links for further study.

In the Long Biography portion of your profile, give more information on how you adjudicate. I describe four components of adjudications in mine:

Amy has adjudicated music festivals throughout Eastern Canada, from Prince Edward Island to Manitoba. She enjoys workshoping with students at the instrument and tries to bring out the best in every performer, regardless of age or experience.

For every adjudication, Amy touches on the following:

1. Progress made so far. Every performer is encouraged to reflect on how far they've come. Did the student perform with musicality, rhythmic vitality, and an appropriate tempo but used the score instead of memorizing like the rest of the class? Amy is sure to congratulate them on their obvious efforts to bring the performance to its current state.

2. Big picture issues. Many festival classes that feature the same repertoire or style of repertoire will have similar technical or musical challenges. By leading the adjudication with a "big picture" summary, Amy makes all the performers feel at ease as they realize that often everyone struggles with the same things.

3. Background Information: What is a passepied anyway? How is a sonata structured? By explaining the historical circumstances of a composition, Amy helps students to understand the reasoning behind interpretation suggestions.

4. Specifics. Amy highlights areas for improvement plus age-appropriate practice suggestions. Students will leave the event with specific ideas for their practice time.

For the 2020-2021 teaching year, it may be wise to mention how you plan to change your adjudication style to pivot to online adjudicating. I offer the following:

For online adjudicating, Amy offers video recordings in addition to written adjudications. An example can be found here: <https://youtu.be/Vc9XESqpujc>

I use the rest of the Long Biography to describe my teaching studio, professional affiliations, writing published and speaking experience. Note that I don't lead with this information and I keep it as succinct as possible.

3. Use the CMFAA Member Profile across platforms.

On my website, I link my Profile on my "Speaking" page. This way, information can be shared across platforms. www.amyboyes.com/speaking I could also link this on Facebook pages or LinkedIn profiles. It could be linked to emails or other communication.

By taking ownership of your CMFAA Member Profile you will create an outstanding "calling card" for yourself. Festival organizers will learn more about you and will be more inclined to hire you for their next event!