

PMEA ADJUDICATION



GUIDE TO HOSTING A BAND OR ORCHESTRA MUSIC PERFORMANCE ASSESSMENT

**Developed by Tom Snyder
PMEA Adjudication Chair
Arts Coordinator, West Allegheny SD**

Updated January 2009

CONTENTS

INTRODUCTION.....	3
SECTION 1: FACILITY NEEDS.....	4
Registration Table.....	4
Holding Area	4
Warm-Up Area.....	5
Auditorium.....	5
Sight Reading Area.....	6
Tabulation Area.....	7
SECTION 2: PLANNING RESPONSIBILITIES.....	8
Select a Viable Date.....	8
Secure Approval to Host an MPA.....	8
Publicize Your MPA.....	9
Contract Adjudicators.....	9
Confirm Arrangements for Hospitality.....	11
Confirm Arrangements for Providing a CD Recording.....	11
Register Ensembles to Participate.....	12
Schedule Performance Times.....	13
Confirm the Accuracy of the Repertoire Information Provided.....	14
Communicate in Advance with the Sight Reading Adjudicator:	
Selecting Music.....	15
Review the Sight Reading Process.....	17
Confirm All Arrangements With the Participating Directors	18
Confirm All Arrangements With the Contracted Adjudicators	19
Confirm Assistants and Ensure That They Understand Their Roles.....	19
Confirm Receipt of Cassette Tapes.....	20
Prepare the Script for the Announcer.....	20
SECTION 3: RESPONSIBILITIES DURING THE EVENT.....	21
Event Management.....	21
Process Adjudication Results.....	21
Take the Results and Adjudication Materials to the Director.....	23
SECTION 4: AFTER THE EVENT.....	24
Recommendations.....	24
Mail Your Final Report to the Adjudication Chair.....	24
Host Honorarium.....	24
Hosts as Members of the PMEA Adjudication Committee.....	24
Finale.....	25
CHECKLIST FOR HOST DIRECTORS.....	26

PMEA ADJUDICATION: GUIDE TO HOSTING A BAND OR ORCHESTRA MUSIC PERFORMANCE ASSESSMENT (MPA)

INTRODUCTION

The fundamental goals of a *Guide* have not changed since the *Manual* was released in 1988:

- To provide directors with the information needed to successfully host an event in this MPA context
- To answer common questions
- To provide a current reference for those who have hosted in the past
- To identify any changes that will be implemented in the upcoming year
- To provide a checklist and practical suggestions for new hosts

Thoroughness and clarity remain among the priorities in regularly updating this document in the hope that directors become as aware and comfortable as possible with all aspects of hosting.

In turn, feedback and suggestions are welcome for this to best serve as a relevant, viable resource. Input is welcome from all stakeholders: hosts, adjudicators, members of the *Adjudication Committee*, the *PMEA State Board* and all participating or interested directors.

Potential hosts should also review the *Guide to Participating in a Band or Orchestra Music Performance Assessment* for an overview from that perspective.

The following forms are used when hosting a Band or Orchestra MPA:

- *Band/Orchestra Music Performance Assessment Form*
- *Band/Orchestra Sight Reading MPA Form*
- *Ensemble Profile Form*
- *Band/Orchestra MPA Rating Summary Form*
- *Band/Orchestra MPA Rating Summary – All Ensembles Form*
- *Host Expense Form*
- *Adjudicator Expense Form*

All forms and additional resources are posted on the Adjudication page of the PMEA website at www.pmea.net.

Contact Tom Snyder, Adjudication Chair, for further information.

Tom Snyder, Arts Coordinator
West Allegheny School District
205 West Allegheny Rd.
Imperial, PA 15126

tsnyder@westallegheny.k12.pa.us
(724) 695-5269 Arts Office

SECTION 1: FACILITY NEEDS

Will my facility work? - one of the most common questions from a prospective host. An overview of what is needed to host concerning facilities involves six key areas.

REGISTRATION TABLE

The *Registration Table* should be located just inside the designated group entrance, identified with a sign, and staffed by another music teacher, students or parent assistants. The participating director or a designee, often another music teacher assisting that day or a parent chaperone, usually represents the ensemble at check-in.

For the student or parent assistant assigned to the *Registration Table*, 'checking in' includes:

- Confirming that the ensemble has arrived and verifying arrangements for bus parking
- Collecting three envelopes containing conductor scores and sending them with a 'runner' to the auditorium to distribute to each adjudicator
- Directing where the students are to proceed first, usually to the *Holding Area*
- Communicating where the restrooms are located that the students are to use
- Confirming the location of additional changing areas if requested and available
- Providing a copy of the final schedule, verbally highlighting any last-minute changes
- Confirming how to contact the host director quickly if needed, whether it be by cell phone, a 'runner' or simply knowing where the *Tabulation Area* or host's office is located

Post copies of the final schedule and directional signs as needed.

HOLDING AREA

Following check-in, the ensemble proceeds to a designated *Holding Area*, a secure area for instrument cases, coats and personal belongings. Options may include a music room, another area or classroom, the cafeteria (for part of the day), or even the lobby of the gymnasium or auditorium. Student or parent assistants must be scheduled to secure this area throughout the event. If a holding area is not available, these items should then be kept on the buses. If keeping personal items and cases on the bus is the only option, hosts should provide an unloading area for the bus as close as possible to the group entrance and notify participating directors in advance to be prepared accordingly. While this option is certainly not ideal, it has proven to be workable rather than be a deterrent to hosting.

Most ensembles arrive wearing their 'concert dress'. However, if students do need to change, usually the available bathrooms will suffice. Directors should confirm any needs for changing with the host in advance of the event. Note that hosts are not required to provide locker room access or dressing rooms, often not possible during the school day due to use by physical education classes.

The ensemble normally stays in the holding area until proceeding quietly through the halls to the *Warm-Up Area* and waiting quietly until being directed to enter. Students should not have to wait outside the warm-up room for an inordinate period of time. If time permits prior to the scheduled warm-up, directors may choose for the ensemble to watch another ensemble perform. Directors have noted that watching another group lessens the performance anxiety of their own students.

WARM-UP AREA

The formal *Warm-Up Area* is normally the band or chorus room with enough chairs available to seat all the wind or string instrument players. Music stands are not normally provided but would be welcome if available. Some directors choose to bring folding stands to use in this area. Let directors know in the pre-event communication if stands will be available; otherwise, they will assume that they will not be provided. Percussion instruments are not provided, as the primary use of this area is for warming up and tuning, not rehearsing. Directors are responsible to bring their own tuners.

AUDITORIUM

The auditorium *Stage* is the performance area where the formal adjudication of the two prepared pieces takes place. Hosts have the option of holding the *Sight Reading* component on stage immediately following the adjudication of the selected repertoire. Otherwise, a separate area would be needed.

Set the stage with chairs, stands, a conductor's podium and concert percussion. Standard concert lighting is needed as well as a microphone for the announcer. The chairs and stands are normally pre-set in concentric semi-circles on a flat stage. Risers are not to be used. Enough chairs and stands must be available to accommodate the number of wind players in the largest participating ensemble, as provided on the *BOC Application* by the directors.

Directors may adjust the seating configuration prior to the performance, but must do so quickly. Most choose to adjust the seating as the ensemble is entering the stage, assisted by the students themselves. Provide students or parents as a 'stage crew' throughout the day to assist with moving chairs and stands. Any extra chairs and stands can remain on stage or be moved to the wings.

Hosts are required to provide the following concert percussion: concert bass drum, four timpani, bells, xylophone, marimba and chimes. Hosts who are able to provide additional percussion instruments are urged to do so and to include a list in the pre-event communication. Hosts who may not have all of these instruments are recommended to borrow what is needed from a neighboring school or music store rather than have that be a deterrent to hosting.

The participating ensembles are responsible to provide their own mallets and sticks, snare drums, crash and suspended cymbals and auxiliary/accessory percussion instruments (i.e. triangle, tambourine, temple blocks, etc.) required by their selected repertoire. Most directors prefer to use their own equipment, instruments that their students are accustomed to using and hearing. Have your percussion equipment readily available for the inevitable emergency loan. In the pre-event communication, encourage participating directors to contact you well in advance to address unique percussion needs.

If the pieces used for the *Sight Reading* component call for particular accessory percussion instruments that are not available, the parts are simply omitted and the ensemble is not penalized. However communicate in advance with the sight-reading adjudicator to identify what percussion instruments are needed in order to provide those instruments that not all ensembles may be bringing for their prepared pieces (i.e. tambourine, guiro, bongos, concert toms, etc.).

Prospective hosts should not be concerned about stage size. If the stage is relatively small and cannot handle more than a given number of seated instrumentalists, just be sure to communicate that aspect to each interested director when they first contact you about participating so it does not become an issue just prior to or at the event itself.

Auditorium seating capacity is not a factor as the seating area will be virtually empty throughout the event. The only 'audience' would be students from another ensemble that has already performed or is waiting for its warm-up time. Hosts are encouraged to schedule their own ensemble(s) and, perhaps, the school's orchestra and chorus students to watch performances if possible. However, study halls or other students from your school are not permitted to use the auditorium during the event.

Provide each adjudicator with a desk or table with ample workspace along with a comfortable chair and a lamp to supplement the lighting if needed. Include a copy of the final schedule, a blank *Band/Orchestra Music Performance Assessment Form*, the completed *Ensemble Profile Form* and a blank, labeled cassette tape for each participating ensemble, extra pencils, extension cords for tape recorders if needed, a back-up tape recorder in case one is forgotten or doesn't work, extra cassette tapes and two back-up AA batteries.

Provide a table and chair for the school personnel or contracted vendor who will be recording the performances to CD.

If the *Sight Reading* component will be held on stage, a table and chair for that adjudicator is also needed, placed either on stage off to the side if space permits or in the pit area near stairs for easy stage access. An additional table may be needed for the sight-reading music folders. A *Band/Orchestra Sight Reading MPA Form*, an *Ensemble Profile Form* and extra pencils are also needed for this adjudicator.

Post a copy of the final schedule backstage and on the auditorium doors. Also, post signs on all auditorium doors such as 'Enter Only Between Performances' and 'PMEA Adjudication in Process'.

SIGHT READING AREA

Hosts have the option of staging the *Sight Reading* component in a separate room, usually the band room. At a college or university site, common options have included the band room, another large rehearsal room, recital hall or mini-theatre.

Equip this area with chairs, stands, a conductor's podium and concert percussion. Chairs and stands are normally pre-set in concentric semi-circles if the room is flat. A room with existing built-in tiers may be used and set-up accordingly.

Hosts are required to provide the following concert percussion in the sight-reading area: concert bass drum, at least three timpani, and bells. Provide a xylophone and a fourth timpani if possible. It is also helpful to provide two concert snare drums to save set-up time. Hosts who may not have all of these items are urged to borrow what is needed from their middle/junior high school, a neighboring high school or music store rather than be a deterrent to hosting.

As mentioned, if a particular percussion instrument called for by the piece used for sight-reading is not available, the part is simply omitted and the ensemble is not penalized. This is more common if a separate room is used, therefore it is even more important to communicate with the sight-reading adjudicator to identify and then provide as many of the percussion instruments needed as possible.

Provide at least two students or parents to assist with distributing and collecting the sight-reading folders as well as with moving chairs and stands as needed. The adjudicator will also need a table and chair, a

Band/Orchestra Sight Reading MPA Form and *Ensemble Profile Form* for each ensemble, and extra pencils.

A goal of the option introduced in 2006 to hold the *Sight Reading* component on-stage immediately after the performance of the prepared pieces was to enable more schools to be able to serve as hosts. Before then, many directors could not host because their facility did not have a separate room large enough to use for sight-reading. Even if a second area was available, they did not have a third area large enough to serve as a warm-up room, let alone another space for a holding area. Outfitting a sight-reading room with a second set of stands and appropriate percussion can be a daunting challenge. However, retaining the option to hold the *Sight Reading* component in a separate area continues to work well for hosts with ample facilities and equipment resources. Also, obviously, hosts can accommodate more ensembles overall in the event by scheduling in 30-minute, rather than 45-minute, intervals.

TABULATION AREA

As mentioned, student runners will be needed to bring the Assessment Forms, conductor scores, tapes and the CD recording from the adjudicators and recording station to the *Tabulation Area*. Note that the runners must allow ample time after the performance for the adjudicator to finish both the tape and written comments but still be present to take the materials to the *Tabulation Area* in a timely manner.

The host's office or a separate room with a computer and printer that is convenient to the performance and sight-reading areas is usually designated as the *Tabulation Area*, where the host or a designee, usually another music teacher, will compile the results on the *Band/Orchestra MPA Rating Summary Form* and gather all the materials to return to the participating director.

The host or designee, or another student 'runner', will be needed to take the materials, now also including the *Band/Orchestra MPA Rating Summary Form* in addition to the Assessment Forms, conductor scores, tapes, and CD recording, back to the participating director prior to his departure.

The host or designee must proceed quickly while the students are putting instruments away and gathering personal belongings. Most ensembles are on a tight schedule for a meal stop and/or return to school and should not be required to wait at the event site any longer than necessary.

Note that the host is not responsible for the processing of the official PME A award plaques or any medal orders; both are handled by the Adjudication Chair. The *Medals Order Form* is available on the PME A website.

Concerns about facilities are common for the prospective first-time host. Do not hesitate to contact the Adjudication Chair with questions rather than permit potential facilities-related issues to be a deterrent to hosting.

SECTION 2: PLANNING RESPONSIBILITIES

SELECT A VIABLE DATE

Select a date for the MPA that definitely works within your school calendar. Most calendars for the next school year are set by June of the preceding year, if not earlier. Ensure that the date under consideration is viable with time for set-up at least the day before and teardown that evening or the following day.

MPA's are normally held during the school day. Hosting an MPA on a Saturday is permitted, but directors may face the obstacle of student availability conflicts. Hosting a smaller-scale MPA on a weekday evening is also permitted.

Before confirming a date, check the school and band/orchestra calendar to avoid conflicts with in-service or non-student days, other scheduled school or arts events, PMEA District and Region festivals, or with PSSA testing and make-ups. Also, consider any class schedule changes during PSSA testing, as rehearsal time may be limited or lost, negatively affecting preparing for a scheduled MPA date that immediately follows the testing window.

Dates near Easter may limit participation, as schools have varying lengths of spring break before and after Easter. Mondays are not recommended, as directors seem to prefer that the final rehearsal prior to adjudication not be followed by a weekend. Fridays are also not recommended, as tests are commonly scheduled that day, which can often be a disincentive for students to willingly miss class time, as even excused absences are not helpful to the students or looked upon positively by other teachers.

As directors themselves, prospective hosts have considerable experience with managing schedules and resolving conflicts. Just be sure to effectively communicate the confirmed date for your MPA internally well in advance to benefit the planning of all involved.

Hosts are strongly urged to avoid changing an MPA date once communicated and posted at the PMEA level. If a change must be made, hosts must diligently and repeatedly confirm the new date with each participating director to avoid any misunderstanding or issue near or on the date of the event.

Scheduling two MPA's on the same day is not permitted in the same part of the state, unless approved by the Adjudication Chair. It is imperative that enough ensembles are available and committed so that both events are viable.

A goal of *PMEA Adjudication* remains to secure enough hosts to offer numerous MPA's in all adjudication contexts throughout the state within the March to May time frame that provide an interested director with enough options to find at least one date and site that works for his ensemble(s) to participate.

SECURE APPROVAL TO HOST AN MPA

Follow your school's procedure to receive formal approval to host a *PMEA Adjudication Music Performance Assessment* in this context. Provide the decision maker with accurate information concerning facility needs and the anticipated impact on the school with classes displaced, usually band, orchestra and chorus classes, and by students from other schools entering, using and exiting the building during the school day. Including this information at the outset avoids surprises and consternation by

administrators and colleagues on the day of the event, as well as problems with being permitted to host in future years.

As mentioned, MPA's are normally held during the school day, when students seem to be best available. In today's high-stakes testing environment, it is becoming increasingly difficult for students to be excused from classes. We hope that principals and other teachers are more receptive to hosting and permitting students to be excused to participate in an 'assessment' rather than a 'festival'.

One of the most significant benefits of hosting is that your students would miss just a few class periods to participate, rather than most of or an entire school day. Also, you save the cost of bus transportation to an MPA at another site. Include your elementary and middle school/junior high ensembles, as their participation would also not result in missing many classes or in costly bus transportation expenses. Decision makers often appreciate and positively respond to the impact of this tangible benefit.

Once permission is granted and a date confirmed, submit the required facility use permits and arrange for the necessary support by the stage manager position and building custodians. College and university hosts have relayed that MPA's are best scheduled during spring break, given the extensive facility needs.

PUBLICIZE YOUR MPA

As soon as a date is confirmed, submit it with your contact information to the Adjudication Chair to include in the official *PMEA Adjudication MPA Calendar* posted and continuously updated on the PMEA website. MPA's can be added to the calendar on the website at any time throughout the year. However, ample advance notice is best for prospective participating directors to plan ahead.

MPA dates submitted by August 1 can also be initially released in the Fall issue of the *PMEA News* that is distributed to members in early September.

In addition to the information posted on the website, promote your MPA through your PMEA District's newsletter, website and email network as well as at football games, for HS band directors, and any director meeting at county and district festivals. Promoting participation through informal emails, phone calls and in-person conversations is strongly encouraged.

CONTRACT ADJUDICATORS

Four adjudicators are needed for a *Band/Orchestra MPA*, three 'on the floor' or 'in the hall' to adjudicate the performance of the prepared pieces and one to adjudicate the *Sight Reading* component.

Contact potential adjudicators between six to twelve months in advance. Many hosts contract their adjudicators during the summer prior to the start of the school year, as calendars and availability for such activities as judging are often limited and need to be confirmed as far in advance as possible.

You may choose to hold a 'band-only' MPA, but are strongly recommended to openly invite and welcome orchestras. If several participating orchestras are anticipated, contract at least one adjudicator who is an orchestra specialist or has a strong orchestra background. Or, you may choose to hold an 'orchestra-only' MPA, but are urged to actively recruit among friends and colleagues well in advance to ensure a full schedule for a viable event.

No policies exist concerning adjudicator training or formal certification at this time, other than that such sessions must occur. An adjudicator accreditation process began at the 2007 Summer Conference, focusing on awareness of *PMEA Adjudication* philosophies and procedures as well as the use of the *Assessment Forms*.

Hosts may choose any adjudicator who they believe is qualified for this MPA context. College and university directors, active high school and middle school/junior high directors and retired directors are most often contracted. Adjudicators are strongly recommended, but not required, to be PMEA members. Contact the Adjudication Chair for a list of contact information for potential adjudicators, including those who have adjudicated events for PMEA Adjudication in recent years.

Anyone interested in being an adjudicator for *PMEA Adjudication MPA's* is recommended to contact the Adjudication Chair.

When contracting adjudicators, be sure to communicate when the event will start and when it is projected to end. Adjudicator availability often depends on when the event is scheduled to end. Effective communication at the outset best avoids the unwelcome challenge of replacing an adjudicator when the host discovers, usually at the last minute, that he cannot stay for the full duration of the event. Advise each adjudicator to arrive at least 30-45 minutes before the first ensemble is scheduled to perform to allow ample time to complete the pre-event preparations.

Hosts are recommended to contract adjudicators who can travel to and from the event on the same day. You are permitted to contract one adjudicator from a distance outside the area who would need lodging the night before the event and/or airfare travel expenses, but **ONLY** with permission in advance from the Adjudication Chair. If permission is granted, the adjudicator must submit receipts to the host before leaving the site to forward to the Adjudication Chair for reimbursement. **Due to budget constraints, permission to include airfare travel expenses cannot be granted for any of the upcoming 2009 MPA's.**

Also, be sure to communicate in advance the amount of the honorarium, increased in 2008 to approximately \$35 per hour. However, be sure to mention that mileage and tolls are not reimbursed.

MAXIMUM ADJUDICATING TIME INVOLVED	# ENSEMBLES IN 30-MINUTE BLOCKS	# ENSEMBLES IN 45-MINUTE BLOCKS	HONORARIUM
3 Hours	6		\$105
4.5 Hours	7-9	6	\$158
6 Hours	10-12	7-8	\$210
7.5 Hours	13-15	9-10	\$263
9 Hours	16-18	11-12	\$315

The goal was to modify the stipend structure for Band/Orchestra MPA's to include a fair honorarium for adjudicating that did not include mileage reimbursement. The average stipend rate per hour in 2007 was \$28 *without* mileage and tolls and \$35 *with* those travel expenses included. Therefore, the increase of the base stipend in 2008 to \$35 per hour provided the same net compensation as in past years.

The budgetary structure concerning adjudicator stipends had to be addressed. In the past, the total honorarium expenses per adjudicator varied widely, mostly due to the unpredictable extent of the mileage expense involved, an expense that was often as much or more than the stipend paid for the adjudicating itself. This unpredictability made it quite difficult to accurately project or effectively manage costs,

severely straining the annual Adjudication budget within PMEA itself. This revised structure increased compensation to a fair stipend commensurate to what is paid in other states, while eliminating the uncertainty of mileage reimbursement costs.

CONFIRM ARRANGEMENTS FOR HOSPITALITY

Hosts are reimbursed for up to \$100 for hosting expenses, such as hospitality for adjudicators and volunteer assistants, including:

- Beverages provided upon arrival; providing food items (i.e. donuts) at arrival is optional
- Beverages provided throughout the event
- Lunch; past practice has included take-out from a nearby restaurant, sandwich trays, or small-scale catering from a local vendor or from your own school's food services

You are permitted to invite other music teachers and administrators for lunch but must stay within the \$100 total budgeted. If you anticipate a high 'count' for lunch, most often due to a large number of student helpers, you must plan for any expense projected beyond \$100 by utilizing some of the \$150 Honorarium granted to hosts, by eliminating breakfast food items or by limiting the cost of the lunch itself.

Managing host expenses is essential for consistency site to site and as part of maintaining effective fiscal responsibility within the overall Adjudication budget. Unfortunately, budget constraints do not permit PMEA to fund much more than typical, standard costs in this area.

Hosts are required to submit the *Host Expense Form* with all receipts to the Adjudication Chair within one week of the event and will be reimbursed within one month of the event. This form is available on the PMEA website.

CONFIRM ARRANGEMENTS FOR PROVIDING A CD RECORDING

Beginning in 2008, hosts are required to arrange for recording the performance of the prepared pieces directly to CD for directors to take home that day, either with school personnel and equipment or outsourced to a vendor. A CD recording of the performance is an invaluable educational resource for director and classroom use. If the *Sight Reading* component is held on the stage, it may also be recorded at the option of the host.

Providing a quality recording of the prepared pieces is essential, as directors may be counting on submitting that CD to PMEA for consideration to be selected to perform at the In-Service Conference. If the ensemble receives 'straight 1's', it can also be considered for the performance slot chosen from PMEA Adjudication.

If an outside vendor is contracted, hosts may negotiate a cost up to \$20 per ensemble to be funded by PMEA. Hosts are urged to negotiate; if the vendor will accept \$12, \$15 or \$18 per group ---great! Every bit of savings achieved through cost containment is certainly appreciated. The vendor must submit an invoice to the host to forward or mail it directly to the Adjudication Chair within one month of the event to be processed for payment.

With the ongoing advancements, declining costs involved and increasing availability of recording technology, more hosts are able to provide high quality recordings with school-owned equipment run by another teacher or student, which enables a truly significant cost savings.

REGISTER ENSEMBLES TO PARTICIPATE

Interested directors must submit the *BOC Application Form* with the Registration Fee to the host at least four weeks in advance of the MPA to formally confirm participation. This form is available on the PMEA website. Checks are to be written payable to *PMEA*. This time frame was established as an essential courtesy to hosts to facilitate planning, especially in developing the event schedule. The data included on the application enables effective communication prior to the event and in case of emergency, while providing essential information for the adjudicators, host and Adjudication Chair.

Keep the applications on file to use the data as needed and then submit the originals to the Adjudication Chair within one week of the event. Please do not staple checks to applications. Keep a copy of the applications for your records for at least one year in case they are misplaced or additional verification of the data is needed.

A copy of the director's current MENC/PMEA membership card must accompany the application. If the director is not a MENC/PMEA member, his group may still participate but with a higher fee charged as indicated on the application. Ensembles from neighboring states are welcome to participate in PMEA Adjudication at the member rate if the director is an MENC member in his state.

Hosts are urged to forward checks for the registration fee to the Adjudication Chair as they are received. Be alert for checks received well in advance of the event, as many district checks now have a 60-90 day expiration date indicated. When the host and Adjudication Chair expeditiously process checks, the complications involved in procuring replacement checks can be avoided.

Hosts are urged to tentatively schedule performance slots with directors when registering, as a viable performance time is often a condition of being permitted or able to participate.

Hosts cannot permit ensembles to confirm a performance slot or actually participate unless both the application and fee have been received. Participating directors must be cognizant of the procedures and time frame parameters involved for checks to be processed and mailed to meet the deadlines involved.

The application fee will be refunded if the director cancels at any time prior to three weeks before the event. Extenuating circumstances causing cancellations within three weeks of the event will be considered. This policy is intended to discourage a director from canceling for 'non-extenuating' reasons, such as preparation concerns or ineffective planning that did not account for schedule conflicts, permissions, student availability, etc. By being notified three weeks or more in advance, a host can implement schedule adjustments, such as replacing the ensemble with another from a waiting list, or even just better accommodating another director's schedule needs. Also, directors may need to be reminded that each MPA has expenses obligated. Adjudicators are contracted with an understanding of the projected time commitment and stipend to be paid. A performance slot is reserved for each ensemble that submits the *BOC Application*, signed by the director and principal, which serves as a 'contract' with the host confirming the intent to participate. Therefore, each reserved performance slot must be funded whether or not a cancellation occurs.

A minimum of six ensembles must be confirmed with applications and checks received to hold a sanctioned MPA, due to the need to best ensure financial viability within both the event itself and the adjudication system budget as a whole.

MPA’s are not formally limited by a maximum number of ensembles being permitted to participate. Hosts usually determine the starting and ending times with a maximum number that can be accommodated based on director interest, ensemble scheduling flexibility and adjudicator availability. After the planned performance slots are filled, hosts are urged to maintain a ‘waiting list’ in case an ensemble cancels.

SCHEDULE PERFORMANCE TIMES

As mentioned, hosts are urged to also tentatively schedule a performance time with each director when first contact is made about participating. Scheduling ensembles on a ‘first-come’ basis greatly benefits directors and hosts, as a confirmed performance time helps avoid a cancellation later due to the inability of an ensemble to perform at an arbitrarily assigned time, and is also an incentive for directors to apply early. Scheduling when applying is even more critical for schools planning to bring more than one ensemble, especially two or more ensembles with the same director or two ensembles that share students.

As also mentioned, hosts are not obligated to ‘hold’ an assigned performance slot if the application and check has not been received within four weeks of the event. As a priority is to fill all performance slots without any ‘holes’, it is important to stay on top of what has not been received, to keep in touch with a director who you are sensing might cancel, and to keep directors on your waiting list informed as to any actual or impending possible changes in the schedule. Effective communication between you and your participating directors is imperative, so that the importance of this requirement and the consequences, especially those impacting you as the host, are conveyed.

Confirm the number of students involved in each participating ensemble to ensure that its size can be accommodated on the stage and sight-reading area, if separate, and to determine the maximum number of chairs and stands needed.

Be prepared to recommend restaurant or food court options in the area if the director inquires about a possible meal stop. If scheduling parameters dictate that students need to eat on site in the cafeteria, confirm the necessary arrangements with the building food services personnel well in advance.

Before scheduling performance times, decide whether to hold the *Sight Reading* component on stage immediately after the performance of the prepared pieces or in a separate area. If the *Sight Reading* component were held on stage, the time slots for warm-up and the performance/sight-reading would be 45 minutes each. A sample schedule for an event with the minimum of six ensembles follows:

SLOT	TIME	WARM-UP	STAGE
#	8-8:45 AM	8th Grade Band	-----
1	8:45-9:30	Wind Ensemble	8th Grade Band
2	9:30-10:15	7th Grade Band	Wind Ensemble
3	10:15-11	String Orchestra	7th Grade Band
4	11-11:45	Symphonic Band	String Orchestra
5	11:45-12:30 PM	Orchestra	Symphonic Band
6	12:30-1:15	-----	Orchestra

Each 45-minute time slot would include: entering the stage, seating, adjusting chairs and stands, confirming percussion set-up, the warm-up, the prepared pieces AND sight reading, and exiting.

The three adjudicators ‘in the hall’ would be able to eat their lunch after a given ensemble finishes the performance of its prepared pieces while the fourth adjudicator is involved with the *Sight Reading* component for that ensemble. The sight-reading adjudicator would then be able to eat his lunch while the next ensemble is performing its prepared pieces. Therefore, no formal time slot needs to be reserved for a ‘lunch break’ for the adjudicators.

If the *Sight Reading* component were held in a separate area, the time slots for warm-up, performance and sight-reading would be 30 minutes each. A sample schedule for an event with the minimum of six ensembles follows:

SLOT	TIME	WARM-UP	STAGE (Prepared Pieces)	SIGHT READING
#	8-8:30 AM	8th Grade Band	-----	-----
1	8:30-9	Wind Ensemble	8th Grade Band	-----
2	9-9:30	7th Grade Band	Wind Ensemble	8th Grade Band
3	9:30-10	String Orchestra	7th Grade Band	Wind Ensemble
4	10-10:30	Symphonic Band	String Orchestra	7th Grade Band
5	10:30-11	Orchestra	Symphonic Band	String Orchestra
6	11-11:30		Orchestra	Symphonic Band
7	11:30-Noon		ADJUDICATOR LUNCH	Orchestra
				ADJUDICATOR LUNCH

Each 30-minute time slot would include: entering the stage OR separate area, seating, adjusting chairs and stands, confirming percussion set-up, the warm-up, the prepared pieces OR sight reading, and exiting.

Hosts would need to schedule a 30-minute time slot dedicated to a formal lunch break. The three adjudicators evaluating the performance of the prepared pieces would break and eat at the same time. The sight-reading adjudicator would break and eat his lunch during the next 30-minute time slot.

When scheduling and confirming participation, ensure that directors are aware where the *Sight Reading* component will be located and the exact length of each time slot.

CONFIRM THE ACCURACY OF THE REPERTOIRE INFORMATION PROVIDED

Confirm that the required information about the repertoire to be performed---the titles, composers and grade levels of the two prepared pieces---is listed on the *BOC Application*. Information about the warm-up is not required.

Also confirm the accuracy of the summary level for the two prepared pieces that is declared on the application, as it determines the level of the sight-reading music used for that component of the adjudication, is part of the information provided to the adjudicators, and is what will be engraved on the plaque awarded to each ensemble. If both pieces are from the same grade level, the director should simply declare that level for adjudication. However, if the pieces are from different grade levels, the summary level declared for adjudication should be the lower level of the two pieces. For example, an orchestra that performs a Grade 3 piece and a Grade 4 piece would formally ‘adjudicate’ at a Level III.

Currently, a great deal of flexibility exists concerning the director’s choices of prepared pieces. While, theoretically, the prepared pieces must be chosen from the existing *PMEA Selective Music List*, the list is

not current. It is more common, at this time, for the director to freely choose to perform a newer piece or one not on the list and receive formal approval to do so by simply contacting the member of the Adjudication Committee responsible for approving pieces to confirm the grade levels involved. Therefore, the role of the host is to note what repertoire is submitted, confirm what grade levels are declared with what is listed in the *PMEA SML* or within written documentation from Dr. Greig provided by the director, and to contact the Adjudication Chair with any questions in that regard. Dr. Greig emails the Adjudication Chair with all approved pieces and grade levels.

Directors requesting approval to perform a piece not on the existing list and to confirm the grade levels involved must simply submit the completed *Request for Addition to the Selective Music List* form and a copy of the score(s) to Dr. Tad Greig, the Adjudication Committee member responsible for approving pieces and confirming grade levels. That form is available on the PMEA website.

Participating directors or hosts with repertoire questions should contact the Adjudication Chair. The goal is to include, not exclude, ensembles with regard to repertoire selection. However, an appropriate grade level must be confirmed prior to the event in order to provide that essential information to the adjudicators and to verify what is to be engraved on the award plaque.

Directors are permitted to substitute repertoire after the application is initially submitted but must notify the host of the change in writing---by email is fine---prior to the event so that the host may verify the grade levels involved and provide accurate updates to the adjudicators. Hosts should retain a copy of all written communications for documentation if needed.

All of the PMEA repertoire lists for band, orchestra and chorus as well as for solo/ensemble will be updated. Until these revisions are completed, directors are strongly encouraged to submit recently published and other quality pieces for permission to perform in adjudication. Please do not permit the shortcomings of the existing list to discourage participation. As a goal of the adjudication system is to maximize participation, a primary objective at this time in reviewing music submitted for permission to perform is merely to confirm its grade level.

COMMUNICATE IN ADVANCE WITH THE SIGHT READING ADJUDICATOR: SELECTING MUSIC

Be proactive and diligent to best ensure that the contracted adjudicator understands how the *Sight Reading* component is to be implemented, especially if this will be his first time.

The sight-reading adjudicator is responsible for providing the music and folders, NOT the host. Some prefer to compile folders themselves with music selected from his school's music library or other sources. Others prefer to arrange with the local music vendor for them to select the music, loan the score and parts to each, and provide the folders. The adjudicator labels the folders and compiles the parts needed for each, then returns everything to the vendor after the event.

At least one month ahead of the event, provide the adjudicator with a list of the participating ensembles---particularly noting the presence of string or full orchestras, the grade level declared for the prepared pieces, and the grade level of the sight-reading music required for each to provide ample time for him to acquire the music and prepare the folders.

The method of organizing the music is up to the adjudicator. Many compile complete folders for all the music to be used at that event (I.e. Clarinet 1, Bari Sax, etc.) and simply distribute and collect the same

folders throughout the event. Others have divided the parts for each piece into manila envelopes (I.e. all the clarinet parts, all the low brass parts, etc.) and only distribute and collect envelopes for the piece being performed.

Regardless of how the wind instrument parts are organized, most adjudicators seem to prefer putting the percussion parts for each piece in a labeled manila envelope and only distributing the envelope for the piece being performed. Keeping the varying number and types of percussion parts organized and readily available throughout the event has been an ongoing challenge for adjudicators.

To appropriately balance the sight-reading content with that of the prepared pieces, ensembles will sight-read a piece of approximately 1 - 2 levels below the declared grade level of the prepared pieces according to the following table:

DECLARED GRADE LEVEL OF THE PREPARED PIECES	GRADE LEVEL OF THE MUSIC TO BE SIGHT-READ
6	4
5	3
4	2 ½
3	1 ½
2	1
1	½

The sight-reading adjudicator should provide at least two pieces at each grade level needed for the given event. He may choose one for the director or give the director the choice; the director should choose a piece he is not familiar with. He should provide an original, unmarked score for the director to use, not a copy or one that is marked up with conductor notes or cues, and original parts if possible. He is also responsible for either acquiring a second score or making a copy for his own use in evaluating the performance.

Providing good pieces for sight-reading is essential, as the appropriateness of the music chosen significantly impacts the success and overall quality of the experience for the ensemble.

Note that the requirement that high school ensembles must sight-read a grade 3 piece, regardless of the level of their prepared pieces---which was often also grade 3, has been eliminated. It was perceived as punitive to the ensembles that often needed to be nurtured the most by a successful sight-reading experience and was often a disincentive for further participation in PMEA Adjudication.

Changes in the levels of the sight-reading music for ensembles that adjudicated prepared pieces at levels 4, 3 and 1 were made for the 2008 festivals. The rationale included:

PREPARED PIECES AT GRADE 4 --- SIGHT READ AT GRADE 2 ½

Ensembles adjudicating at grade level 4 were sight-reading grade level 2 music. For this context, basic grade level 2 music was too easy. Further complicating this issue was that adjudicators were often choosing music at a variety of difficulty levels within grade 2, some actually labeled as ‘Grade 2 ½’. This led to significant inconsistency site to site, sometimes even band to band within a given event, as grade 2 and grade 2 ½ pieces are significantly different.

Sight-reading adjudicators are now required to choose appropriate grade level 2 ½ pieces for this context. While no state or festival lists, to my knowledge, separate pieces within a given grade level, most

publishers do distinguish between grades 2 and 2 ½ with separate, labeled series. The host should remind his contracted adjudicator of this requirement and stress that appropriate music is chosen. Adjudicators from a variety of backgrounds have equally varying levels of awareness of the content included within music of different grade levels. Adjudicators who are experienced with the content levels involved may include older pieces that were published before the '1/2' designation was used commonly within grade 2.

PREPARED PIECES AT GRADE 3 --- SIGHT READ AT GRADE 1 ½

High school and junior high/middle school level ensembles adjudicating at grade level 3 were sight-reading grade level 1 music. For this context, basic grade level 1 music was far too easy. Further complicating this concern was that adjudicators were often choosing music at a variety of difficulty levels within grade 1, some actually labeled as 'Grade 1 ½'. This led to the same inconsistency.

Sight-reading adjudicators are now required to choose appropriate grade level 1 ½ pieces for this context. Most publishers today also provide separate, labeled series for grades 1 and 1 ½. The host should remind his contracted adjudicator of this requirement. Adjudicators who are experienced with the content levels involved may include older pieces that were published before the '1/2' designation was used commonly within grade 1.

PREPARED PIECES AT GRADE 2 --- SIGHT READ AT GRADE 1

It remains appropriate that ensembles adjudicating at grade level 2 sight-read at grade level 1. The host should remind his contracted adjudicator of this requirement and stress that the pieces selected are indeed grade 1 pieces, not grade 1 ½, which would be too close to the content of the grade 2 prepared pieces.

PREPARED PIECES AT GRADE 1 --- SIGHT READ AT GRADE ½

Sight-reading adjudicators are now required to choose appropriate grade level ½ pieces for this context, or a piece labeled 'grade 1' with equivalent content. Many publishers, but not all, are including pieces designated as grade ½ or something like 'Very Beginning Band' in their catalogs. We do not want to eliminate pieces that would be terrific for this use but are either labeled as grade 1 by publishers that don't have grade ½ designations, or that were published before grade ½ designations were implemented. Bands adjudicating prepared pieces at grade 1, usually elementary bands, definitely deserve a piece that provides the vehicle for a successful sight-reading experience. The host should stress that the pieces selected are appropriate, not just any grade 1 piece, which would be close, identical or, worse, even harder when compared to the content of the ensemble's grade 1 prepared pieces.

COMMUNICATE IN ADVANCE WITH THE SIGHT READING ADJUDICATOR: REVIEW THE SIGHT READING PROCESS

The *Sight Reading* component will be implemented as follows:

1. Immediately following the adjudication of the prepared pieces, the ensemble will remain on stage or proceed to a separate area. The adjudicator responsible for the sight-reading component will introduce himself and review the process involved.
2. The adjudicator and/or his assistants will distribute music folders that are to remain closed until he directs the students to open them to retrieve the assigned piece to be sight-read. As mentioned, the adjudicator should be able to choose between at least two pieces at each grade level. The director should not be familiar with the chosen piece, as it should be sight-reading for him as well as for his students.

3. The adjudicator will formally start a timed two-minute preparation period to be used by the director and students to silently peruse the music. No one is to speak; no instruments may be played. The adjudicator will notify the director and ensemble when thirty seconds remain.
4. The adjudicator will then formally start a timed three-minute period for the director to use as he chooses to best prepare the students for the sight-reading performance of the assigned piece. No instruments may be played. The director and students may sing, clap, finger, count, ask questions or otherwise highlight aspects of the music in preparation. The adjudicator will notify the director and ensemble when one minute remains, followed by when thirty seconds remain.
5. The adjudicator will instruct the director to begin the sight-reading performance of the assigned piece. During the performance, the director may tap on the stand, sing parts, count, call out rehearsal numbers/letters and give verbal instructions without penalty. However, the less the director needs to be involved verbally, the more credit the ensemble will receive for effective sight-reading. The director should strive to communicate as efficiently and effectively as possible through his conducting.
6. The director may choose to stop and re-start the ensemble once during the performance without penalty. The adjudicator will then identify the point where the ensemble will restart, which should be a rehearsal number/letter just before the point in the music where the director stopped the performance. Obviously, the fewer stops and re-starts, the better the adjudicator will rate the performance.
7. After the ensemble has finished its performance, the adjudicator will briefly discuss his evaluation with the students and the director, using as much of the remaining time as he wishes. He may choose to have the ensemble play an excerpt as part of the feedback, conducted either by the director or himself. The adjudicator must also allow enough time for the music folders to be collected and for the students to exit the area before the entrance of the next scheduled ensemble.

CONFIRM ALL ARRANGEMENTS WITH THE PARTICIPATING DIRECTORS

Proactive, thorough communication with the participating directors in advance of the event is essential to ensure the best possible understanding of what is involved in participating at the given site. Send each director a 'final information' email at least two weeks in advance that includes:

- The MPA date, especially if the original date announced was changed at ANY time
- That the application and check has been received, or not!
- A list of percussion instruments provided, especially if you are able to provide instruments beyond the minimum required. Directors do appreciate when there is anything that they do *not* have to bring.
- A reminder to bring snare drum(s), cymbals, sticks, mallets and auxiliary instruments needed for their prepared pieces
- The final schedule of warm-up and performance times, including the location of the *Sight Reading* component and the resulting length of each time slot (30 or 45 minutes)
- Directions to the event site, including any traffic advisories
- Information about bus parking, where to enter the building, and where to register

- **Holding Area Security** To watch over the instrument cases, coats, purses and other belongings left in the holding area when the ensemble moves to the warm-up area
- **Host Escorts** To stay with a given ensemble throughout their participation from check-in and holding area through the performances, then back to the holding area and departure. To serve as the liaison to the host, answering questions and solving problems
- **Announcer** To announce each performance of prepared pieces in the auditorium from a script prepared by the host. The host, another music teacher, a parent volunteer or students may serve in this role.
- **Stage Crew** To help ensembles entering the stage with moving and setting chairs, stands and percussion as needed
- **Runners** To take envelopes of conductor scores from the registration table to the adjudicators. After the ensemble performs, to take the envelopes containing assessment forms, tapes and conductor scores from the adjudicators and the CD recording from the recording station to the tabulation area. To take results and all materials from the tabulation area back to the directors before they leave the site. To supply beverages to the adjudicators and assist the host as needed throughout the event.
- **Sight Reading** To assist the sight-reading adjudicator with distributing, collecting and sorting the sight-reading music folders. Hosts are urged to select 2-3 quality students to assist throughout the duration of the event if possible.
- **Adjudicator Hospitality** To provide morning refreshments, beverages throughout the event, and lunch to the adjudicators. Colleagues and parent volunteers often assist.

CONFIRM RECEIPT OF CASSETTE TAPES

As of 2008, PMEAs funds the purchase of cassette tapes for the adjudicators to use when evaluating the participating ensembles. The Adjudication Chair will mail the appropriate number of tapes needed to the host in advance of the event, who must ensure that the tapes are indeed received, that a complete set is labeled for each adjudicator, and that each adjudicator has his set of tapes at his workstation prior to the start of the event.

PREPARE THE SCRIPT FOR THE ANNOUNCER

Prepare a written script for the announcer to read prior to each ensemble's performance. The announcer is responsible to introduce the school, ensemble, the director, the adjudicators and where they teach/taught, whether or not a warm-up piece will be performed, and the titles and composers of the two prepared pieces.

As a professional courtesy, please confirm the accuracy of each aspect involved and include proper pronunciations with phonetic spellings as needed, especially for the names of the schools, directors and adjudicators as well as for the titles, composers and arrangers.

SECTION 3: RESPONSIBILITIES DURING THE EVENT

EVENT MANAGEMENT

- Confirm proper set-up of all involved areas of the facility
- Confirm that all necessary forms are downloaded, printed, copied and labeled as needed
- Post signs and copies of the final schedule where needed
- Confirm that the microphone for the announcer is set and works
- Confirm that the script is ready for the announcer
- Confirm that the auditorium performances are not interrupted by announcements from the office or bells if at all possible
- Implement hospitality arrangements
- Greet the adjudicators and ensure they have everything needed at their workstations. Touch base throughout the day, join them for lunch if possible, and touch base again at the end of the day to gain feedback and extend thanks
- Confirm recording station set-up and implementation
- Contact each director at some point to express appreciation for participating
- Confirm that all assistants are in place and performing effectively
- Be prepared to solve the variety of problems that many arise
- Collect *Adjudicator Expense Forms* from the adjudicators before they leave the site

PROCESS ADJUDICATION RESULTS

Correctly processing the results of the adjudication of the prepared pieces and of the sight-reading component is one of the most important responsibilities of the host throughout the event. Hosts usually perform this duty themselves, but it can be delegated to a qualified designee, usually another music teacher. Students and parents are not permitted to serve in this role due to the importance of the task and the professional confidentiality required.

Once the runner brings the envelopes from the adjudicators to the tabulation area, usually the host's office or a designated area with a computer and printer, the host/designee is responsible first to check the adjudicator's addition on the *B/O Music Performance Assessment Forms* and the *B/O Sight Reading MPA Form* for accuracy. If there is an error, don't assume anything concerning intent---just take the form back to the adjudicator for clarification and adjustments as necessary.

Then, the host/designee is responsible to transfer the Final Ratings from each adjudicator's assessment form to the *Band/Orchestra MPA Rating Summary Form*. This form is available on the PMEA website as Word .doc, Word .dot, and .PDF files. Hosts have the option to simply copy a Word .dot file for each ensemble, typing the results into the blanks provided, to adapt the Word .doc to set up a customized template for each ensemble, or to print the .PDF file, write in the common information, copy enough for each ensemble, and write in the individual ensemble's results by hand.

The Summary Rating earned from the performance of the two prepared pieces is determined by combining the Final Ratings from the three adjudicators according to the following table:

DETERMINE THE SUMMARY RATING OF THE PREPARED PIECES BY COMBINING THE THREE RATINGS					
RATINGS FROM THE THREE ADJUDICATORS	I, I, I	I, II, II	I, III, III	I, IV, IV	I, V, V
	I, I, II	I, II, III	I, III, IV	I, IV, V	II, V, V
	I, I, III	I, II, IV	I, III, V	II, IV, IV	III, V, V
	I, I, IV	I, II, V	II, III, III	II, IV, V	IV, V, V
	I, I, V	II, II, II	II, III, IV	III, IV, IV	V, V, V
		II, II, III	II, III, V	III, IV, V	
		II, II, IV	III, III, III	IV, IV, IV	
		II, II, V	III, III, IV	IV, IV, V	
			III, III, V		
SUMMARY RATING	I	II	III	IV	V

The *Final MPA Rating* the ensemble receives is determined by combining the Summary Rating of the Prepared Pieces (PP) with the Final Rating received for Sight-reading (SR), according to the following table:

COMBINE THE SUMMARY RATING OF THE PREPARED PIECES (PP) WITH THE FINAL RATING FROM THE SIGHT-READING (SR) COMPONENT TO DETERMINE THE FINAL MPA RATING									
I		II		III		IV		V	
PP	SR	PP	SR	PP	SR	PP	SR	PP	SR
I	I	I	III	II	IV	III	V	V	IV
I	II	I	IV	II	V	IV	III	V	V
		I	V	III	II	IV	IV		
		II	I	III	III	IV	V		
		II	II	III	IV	V	I		
		II	III	IV	I	V	II		
		III	I	IV	II	V	III		

FINAL RATING	PMEA DESCRIPTOR	LETTER GRADE	APPROX. PSSA EQUIVALENT
I	Superior	A+	Outstanding
II	Excellent	A	Advanced
III	Good	B	Proficient
IV	Fair	C	Basic
V	Unprepared	U	Below Basic

Retain an electronic or hard copy of each ensemble's *Band/Orchestra MPA Rating Summary Form* to transfer to the *Band/Orchestra MPA Rating Summary – All Ensembles Form*. This form is available on the PMEA website. Include this form with the materials sent to the Adjudication Chair within one week of the event. Keep copies for your records for at least one year.

TAKE THE RESULTS AND ADJUDICATION MATERIALS TO THE DIRECTOR

The host/designee must proceed quickly with processing the adjudication results for each ensemble while the students are putting instruments away and gathering personal belongings. Compile and return all the items involved to the director in a timely manner so that he and his students are not delayed in departing. Most ensembles are on a tight schedule for a meal stop and/or return to school and should not be required to wait at the event site any longer than necessary. Results from the other participating ensembles will not be provided.

These items will include:

- *Band/Orchestra MPA Rating Summary* form
- Three *Band/Orchestra Music Performance Assessment Forms*, one from each adjudicator
- The *Band/Orchestra Sight Reading MPA Form*
- Conductor scores of the prepared pieces that the director provided for the adjudicators
- Three cassette tapes, provided by the host, one from each of the adjudicators who evaluated the prepared pieces
- CD recording of the performance of the prepared pieces

SECTION 4: AFTER THE EVENT

RECOMMENDATIONS

- To confirm proper teardown and closure concerning all involved aspects of facility use
- To send an email to directors and adjudicators expressing your appreciation for their participation and seek feedback concerning any aspect of the event
- To thank any involved administrators, colleagues, parents and students for their efforts and support, and seek feedback concerning any aspect of the event

MAIL YOUR FINAL REPORT TO THE ADJUDICATION CHAIR

Closure from the PMEA perspective is achieved by mailing the final report to the Adjudication Chair within one week of the event. Keep copies for your records in case items are lost or if there are any questions. This report must include:

- *Band/Orchestra MPA Rating Summary – All Ensembles Form*
- *BOC Application* for each participating ensemble
- Any remaining registration checks
- *Host Expense Form* with any receipts attached
- Four *Adjudicator Expense Forms*, one for each adjudicator, with any reimbursable receipts attached

Please provide feedback to the Adjudication Chair at any time concerning any aspect of hosting so that the ‘system’ can continue to evolve and improve for the benefit of all involved.

HOST HONORARIUM

Hosts will receive an honorarium of \$150 from PMEA within one month of the event via check payable to the host’s choice of either the building music activity account or parent booster group, unless the host chose to use the honorarium to fund one registration fee. Approved hosting expenses will also be reimbursed within one month of the event.

HOSTS AS MEMBERS OF THE PMEA ADJUDICATION COMMITTEE

The annual meeting of the *PMEA Adjudication Committee* is held at the PMEA In-Service Conference. Each Host is automatically considered a member of this committee and is invited and strongly encouraged to attend, given the time and efforts expended on behalf of PMEA Adjudication as well as the experience gained and potential insights to share.

While the meeting is informal in nature, the Adjudication Chair uses this forum to review the ‘state of PMEA Adjudication’ and to present ideas for discussion and feedback. This meeting has been well attended in recent years and has been an exciting forum for deliberating upon possible ‘next steps’, establishing priorities, and exchanging perspectives---all within dialogue not possible within individual conversations and emails.

FINALE

To prospective host directors----I hope that this *Guide* has provided a comfort level and information needed to successfully host a *Band or Orchestra Music Performance Assessment* sponsored by *PMEA Adjudication!*

To experienced host directors----I hope that this *Guide* effectively serves as a reference tool to refresh memories, introduce changes or answer questions that may arise concerning any aspect of hosting a *Band or Orchestra Music Performance Assessment* sponsored by *PMEA Adjudication!*

Please feel free to contact the Adjudication Chair with comments or questions. Contact information is listed in the Introduction of this *Guide* and in several locations on the *PMEA* website.

PMEA ADJUDICATION: BAND & ORCHESTRA MPA'S CHECKLIST FOR HOST DIRECTORS

- Download and review the *Guide to Participating in a Band or Orchestra Music Performance Assessment* from the Adjudication page of the PMEA website, reading from the perspective of a director.
- Download and review the *Guide to Hosting a Band or Orchestra Music Performance Assessment*.
- Download and review the current versions of the forms needed by a host:
 - *Band/Orchestra Music Performance Assessment Form*
 - *Band/Orchestra Sight Reading MPA Form*
 - *Ensemble Profile Form*
 - *Band/Orchestra MPA Rating Summary Form*
 - *Band/Orchestra MPA Rating Summary – All Ensembles Form*
 - *Host Expense Form*
 - *Adjudicator Expense Form*
- Determine how you will implement the following facilities-related aspects of hosting an MPA: (Pp. 4-7)
 - Registration Table
 - Holding Area
 - Warm-Up Area
 - Auditorium
 - Sight Reading Area
 - Tabulation Area
- Implement the following planning aspects of hosting: (Pp. 8-20)
 - Select a viable date and secure approval to host
 - Publicize your MPA
 - Contract adjudicators
 - Confirm hospitality arrangements for refreshments for adjudicators and volunteer assistants
 - Confirm arrangements for making the CD recordings
 - Register ensembles and schedule performance times
 - Confirm the accuracy of the information provided on the application about the prepared pieces
 - Communicate in advance with the sight-reading adjudicator about selecting music and to review the process
 - Confirm all arrangements with the participating directors and adjudicators
 - Confirm assistants and ensure that they understand their roles
 - Confirm receipt of the cassette tapes and ensure that they are labeled and ready for the adjudicators
 - Prepare the script for the announcer
- Be prepared to meet the host's management responsibilities just before and throughout the event: (p. 21)
 - Confirm proper set-up of all involved areas of the facility, including the recording station
 - Confirm that all necessary forms are downloaded, printed, copied and labeled as needed
 - Implement hospitality arrangements
 - Greet the adjudicators and ensure they have everything needed throughout the event
 - Confirm that all assistants are in place and performing effectively
- Be sure that you understand how to process the adjudication results. (Pp. 21-23)
- After the event: (p. 24)
 - Confirm proper teardown within all involved areas of the facility
 - Communicate your appreciation to directors, adjudicators, assistants, administrators and others as appropriate
 - Compile all materials and mail your final report to the Adjudication Chair within one week of the event

□ Review and ensure you understand the financial aspects of hosting described in the *Guide*, including these reminders and additional notes:

- REGISTRATION CHECKS. From each participating director, the only 'income' for PMEA Adjudication:
 - Examine the checks as received for expiration dates (i.e. 'Void in 60 Days from Issue') and forward them a few at a time as received to the Adjudication Chair for processing. Don't hang on to them to forward all at once, due to this expiration concern.
 - Checks must be made payable to *PMEA*. They are not to be deposited in your activity account or with your parent booster group, but are to be forwarded to the Adjudication Chair to process in a timely manner and forward to PMEA for depositing.
 - Submit any remaining checks with your final report.

- HOSPITALITY EXPENSES. This may result in personal cash outlay or being invoiced. Hosts seem to only have difficulty staying within budget when they attempt to provide lunch/dinner to a large number of student volunteers, or attempt to provide an extensive breakfast and lunch menu to the adjudicators and even a small number of volunteers. Hosts may indeed choose to do either or both, which is fine, but must be prepared to supplement the budgeted funds if needed from the host honorarium or from the activity account or booster group. Submit all receipts and invoices attached to the *Host Expense Form* as part of your final report.

- ADJUDICATOR LODGING. Not common; must be approved in advance by the Adjudicator Chair. Communicate your needs in this regard, in advance; please do not act on your own and over-commit funds. It is your choice of how to handle payment, either pay for the room yourself and get the receipt to attach to the *Host Expense Form*, or, the adjudicator pays for the room and submits the receipt to you attached to the *Adjudicator Expense Form*. Either way, it would be submitted as part of your final report.

- CD RECORDING. If you are using an outside vendor, the vendor should provide you with an invoice for the services rendered, either before leaving the site that day or mailed to you shortly afterwards. If more convenient, give the vendor the Adjudication Chair's address to mail the invoice directly to him.

- CD'S. If you are doing the recordings with school equipment and personnel and need to purchase CD's for the event, attach that receipt to the *Host Expense Form*.

- OTHER EXPENSES. Hosts should have no other significant expenses for an MPA. All other notable items for each adjudication context will be provided by the Adjudication Chair as described in the *Guide* for that MPA. (I.e. cassette tapes, medals, certificates, plaques, etc.)

- REIMBURSEMENTS & PAYMENTS. When hosts submit their final report to the Adjudication Chair within one week of the event, the goal is for the Adjudication Chair to process all data and checks to PMEA in a timely manner in order for PMEA to issue checks for reimbursement of all host expenses and for payment of all host and adjudicator honoraria and expenses within thirty days of the event.

- HOST EXPENSE FORM 'CHECK PAYABLE TO'. Hosts are reminded to indicate on the *Host Expense Form* exactly who the check for the Host Honorarium is to be made payable to (activity account or parent booster group with the accurate name provided), or if it will be used instead for one registration fee or as described in the *Guide* for that MPA. Same with the Hospitality Expenses---indicate if the check should be payable to the host personally, activity account, parent booster group, school cafeteria, caterer, etc., or more than one check to a combination of those.

All involved with PMEA, especially the participating directors and their students, join the Adjudication Chair and the State Officers and Board in thanking YOU for hosting an MPA! The readily-apparent benefits of hosting FOR the host---scheduling priority for the home district, less class time missed, honorarium earned and bus transportation \$ saved---truly do pale to the tangible and intangible benefits provided BY the host in enabling this educational and artistic experience to happen for ALL the ensembles, students and directors participating. BRAVO, and THANK YOU!!!