

# **PMEA ADJUDICATION**



## **GUIDE TO HOSTING A SOLO AND SMALL ENSEMBLE MUSIC PERFORMANCE ASSESSMENT**

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# CONTENTS

<b>INTRODUCTION.....</b>	<b>3</b>
<b>SECTION 1: FACILITY NEEDS.....</b>	<b>4</b>
Registration Table.....	4
Holding Area .....	4
Warm-Up Areas.....	5
Assessment Areas.....	6
Tabulation Area.....	8
Directors' Hospitality Room (Optional) .....	8
For the Prospective First-time Host.....	9
<b>SECTION 2: PLANNING RESPONSIBILITIES.....</b>	<b>9</b>
Select a Viable Date.....	9
Secure Approval to Host an MPA.....	10
Publicize Your MPA.....	10
Contract Adjudicators.....	11
For Adjudicators: How to Use the Assessment Form.....	13
Confirm Arrangements for Hospitality.....	15
Register Participants.....	15
The Registration Fees.....	16
Schedule Performance Times.....	17
Confirm the Accuracy of the Repertoire Information Provided.....	18
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 Medals.....	20
<b>SECTION 3: RESPONSIBILITIES DURING THE EVENT.....</b>	<b>20</b>
Event Management.....	20
Process Adjudication Results.....	20
<b>SECTION 4: AFTER THE EVENT.....</b>	<b>21</b>
Recommendations.....	21
Mail Your Final Report to the Adjudication Chair.....	21
Host Honorarium.....	21
Hosts as Members of the PMEA Adjudication Committee.....	22
Finale.....	22
<b>CHECKLIST FOR HOST DIRECTORS.....</b>	<b>23</b>

# PMEA ADJUDICATION: GUIDE TO HOSTING A SOLO AND SMALL ENSEMBLE MUSIC PERFORMANCE ASSESSMENT (MPA)

## INTRODUCTION

The fundamental goals of a *Guide* have not changed since the first *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 choose to host either an *Instrumental* or *Vocal* Solo and Small Ensemble MPA due to the separate equipment, piano and adjudicator challenges involved within each context. *Instrumental* hosts offering assessments for *Winds* and *Percussion* may choose whether or not to also offer assessment for *Strings* depending on the projected registration for each and adjudicator availability. *String* hosts may choose whether or not to include *Winds* and *Percussion*. While hosts are urged to be as inclusive as possible to offer this opportunity to more students, you have the flexibility to determine what would work best in your given situation.

Potential hosts should also review the *Guide to Participating in a Solo and Small Ensemble Music Performance Assessment* for an overview from that perspective.

The following forms are used when hosting a Solo and Small Ensemble MPA:

- *Solo/Small Ensemble: Wind Instruments- Solo MPA Form*
- *Solo/Small Ensemble: Wind Instruments- Small Ensemble MPA Form*
- *Solo/Small Ensemble: Percussion – Solo MPA Form*
- *Solo/Small Ensemble: Percussion – Small Ensemble MPA Form*
- *Solo/Small Ensemble: Strings – Solo MPA Form*
- *Solo/Small Ensemble: Strings – Small Ensemble MPA Form*
- *Solo/Small Ensemble: Vocal – Solo MPA Form*

- *Solo/Small Ensemble: Vocal – Small Ensemble MPA Form*
- *Solo/Small Ensemble MPA Ratings Summary 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](http://www.pmea.net).

Contact Tom Snyder, Adjudication Chair, for further information.

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## 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 usually represents the school at check-in. Directors are required to attend as per standard PMEA policy. Parents, especially from neighboring schools, often transport their child to and from this event, and may check-in before or after the director and other students from that school. All participating students should arrive at least 45 minutes before the assigned performance time.

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

- Confirming which student(s) has arrived and verifying car or bus parking instructions, if needed
- Directing where the student(s) is to proceed first, usually to the *Holding Area*
- Directing where parents may wait, usually the auditorium or another large area, if available
- Directing where the *Directors’ Hospitality Room* is located, if provided
- Communicating where the restrooms are located
- Providing a copy of the final schedule and facilities map, verbally highlighting any last-minute changes
- Confirming how to contact the host quickly if needed, whether it be by cell phone, a ‘runner’ or where the *Tabulation Area* or host’s office is located

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

### HOLDING AREA

Following check-in, the student(s) proceeds to a designated *Holding Area* to store instrument cases and/or coats and personal belongings. A large area is normally provided for this purpose, such as the auditorium or the cafeteria. Facilities and enrollment may dictate other options, such as assigning a separate holding area to each participating school. Hosts have the best knowledge of the facilities and have the flexibility to

use them to best meet the needs of the participants. Hosts may choose to use the auditorium only for a waiting area for parents and directors. Regardless, schedule student and/or parent assistants to secure these areas throughout the event.

Parents, chaperones, private teachers and directors often wait in this area with the students. An increasing number of parents are transporting their children to and from the event, especially arriving to pick-up the child as soon as he or she is finished rather than have them wait for and ride home on the bus. These parents need a place to wait rather than roaming the halls. Hosts may choose to have their booster group and/or HS students run a small concessions table.

Students are also normally permitted to begin warming-up in this area while waiting. Use of the auditorium in this context is similar to its use during PMEA festival auditions.

Most students arrive dressed for the adjudication. However, if students do need to change, usually the available bathrooms will suffice. Hosts are not required to provide locker room access or dressing rooms.

The student(s) normally stays in the holding area until proceeding quietly through the halls to the formal *Warm-Up Area*, if available, then waiting quietly until entering at the assigned time. The student(s) is responsible for monitoring the clock to arrive at the warm-up area on time.

## **WARM-UP AREAS**

The nature of the *Warm-Up Area* may vary from site to site. One option for the host is to provide enough separate, formal areas, usually classrooms, for each soloist and ensemble to be scheduled to warm-up in during the 15-minute time slot immediately prior to the assigned performance time. These areas are usually classrooms equipped with chairs and music stands.

Hosts who assign each school its own Holding Area of the appropriate size for the number of participants from that school may simply choose to have that area also function as the *Warm-Up Area*.

Some hosts simply designate a group of classrooms as ‘open’ warm-up areas, not formally scheduled, for students and directors to use as they wish on a ‘first come basis’. Directors are urged not to monopolize a given area in order to be fair to all involved.

It has also worked where participants simply warm-up as little or as much as they wish in the large Holding Area, usually the auditorium and/or cafeteria, not moving to a separate area for warm-up.

Facilities, number of schools participating, overall number of students participating, and types and sizes of small ensembles participating are all factors involved in the decisions concerning how best to schedule the warm-up area component of the event.

Directors, other music teachers or private instructors are welcome to assist their students in this area with warm-up and tuning. Some choose to warm-up and tune all students from their school at one time. Students or the adults involved are responsible to bring their own tuners.

At *Instrumental* events, ensure that enough rooms are equipped with pianos or electronic keyboards and amps to meet the needs of the students who choose to use piano accompaniment. Be sure to assign those students to those rooms. One of the priorities in scheduling in this event context is to ensure that each

student who is using a keyboard accompaniment has a scheduled warm-up time with a keyboard and is scheduled for adjudication in a room with a keyboard. Some students may choose to bring their own keyboard, amp and/or speakers. Be sure to post a schedule of times and student names on the warm-up areas that include a keyboard.

At *Vocal* events, each room needs a piano or electronic keyboard/amp. While presenting a considerable equipment challenge in preparation and set-up, it is not a factor in scheduling.

We strongly urge colleges and universities to host this MPA context, as their facilities offer numerous studios---virtually all with piano, which are ideal for the adjudicating itself, ample practice rooms for warm-up and large rehearsal rooms (with pianos) and auditoriums/recital halls for holding and waiting areas.

Students playing or singing with a recorded accompaniment on CD or through an iPod/mp3 player are responsible to have their own portable stereo/boom box to use in this area. Recommend to directors to urge their students to use fresh batteries rather than rely on finding an outlet to plug in for use in the holding or warm-up areas. Or bring a long extension cord to address any distance issues to an outlet.

Ensure that the warm-up areas meet the needs of the particular instruments played by the participating students. For example, if a marimba soloist is performing, be sure that one of the rooms has a marimba, and be sure to assign that student to that room.

Post a copy of the final event schedule in each warm-up area for ready reference.

## **ASSESSMENT AREAS**

The *Assessment Areas*, normally classrooms, are to be equipped with enough space, chairs and music stands for the scheduled participants. Only the student(s) and accompanist, if used, are permitted in the assessment area. Directors, private teachers, parents or others are not permitted to be present unless assisting by operating the stereo in the room, the portable stereo brought in by the student, or the portable computer/speakers.

Ensure that the room has enough open space for the scheduled ensembles to set up as they wish and still have some distance between them and the adjudicator. The ‘larger’ small ensembles should be assigned to the bigger classrooms such as the band and chorus rooms or library, etc. Adjudicators may need to relocate temporarily to other areas to assess these larger groups.

Ensure that enough pianos or keyboards, with enough range and weighted keys, and amps are available for areas with students who are using piano accompaniment. Note that electronic/digital keyboards must be set to produce ‘acoustic piano’ sounds. Adjudicators may need to relocate temporarily to other areas that are equipped for piano accompaniment, sharing those areas with other students and adjudicators within a master schedule designed accordingly. At *Vocal* events, each area will need a piano or electronic keyboard/amp.

Ensure that a quality stereo system or portable stereo/boom box is available for students who are using recorded accompaniment. Also ensure that the adjudicator is familiar with how to use the equipment provided. Given the sound quality of the portable systems today, students are encouraged to use their own portable stereo for the assessment, using their own CD or iPod/mp3 source accompaniment. The

familiarity with one's own equipment---both in use and in sound---can certainly be helpful. And, CD's of different formats don't always play on all stereos. Note that another person, usually the director, is permitted to be present to operate the stereo. Adjudicators may need to relocate temporarily to other areas that are equipped with stereos, as not enough stereos may be available to equip each assessment area.

Some students may wish to perform with a *SmartMusic* accompaniment. With this technology becoming more affordable, practical and portable, we may see students choosing to bring their own 'set-up' of laptop and speakers, with the software and appropriate accompaniment downloaded, that they run themselves or operated by someone else, usually the director. Until this use becomes more commonplace, it is not possible to require hosts in a K-12 school situation to provide the necessary technology, *SmartMusic* subscription access, and all of the necessary accompaniments. Computers can also have different sound cards that can present unexpected differences in sound for the student.

For percussionists, ensure that the area has the instruments needed and ample space for the scheduled participants. Small percussion ensembles (I.e. trios, quartets) should be assigned to a larger room such as the band or chorus room. Hosts are required to provide the following percussion: bass drum, four timpani, bells, xylophone, vibes, marimba and chimes. Students are responsible to provide any other instrument used, including snare drums, crash and suspended cymbals, concert toms and any auxiliary/accessory percussion instruments that their pieces require. Students are also responsible to bring their own mallets and sticks.

Hosts who are able to provide additional percussion instruments are urged to do so and to include a list in the pre-event communication. Directors whose students are planning to bring their own large percussion instrument (I.e. xylophone) should inform the host, who might then not have to worry about providing that instrument or be able to use it instead in a warm-up room. In the pre-event communication, encourage participating directors to contact you well in advance to confirm percussion availability and address any unique needs.

Overall number of students participating by instrument, the types and sizes of small ensembles participating, the numbers of students needing keyboards and stereos, and, who among those students are bringing their own keyboards and stereos, are all factors involved in the decisions concerning how to schedule the assessment area component of the event.

Provide each adjudicator with ample workspace, usually the classroom teacher's desk and chair. Include a copy of the final schedule, the *Assessment Forms* needed to match the scheduled students, a few 9x12 manila envelopes to use for sending the forms with the runners to the Tabulation Area, and extra pencils. Hosts are strongly urged to prepare a set of *Assessment Forms* in advance for every adjudicator, with each form already including the student name, school, etc. Adjudicators greatly appreciate being able to concentrate on assessment rather than time-consuming clerical tasks.

The students are responsible to bring a copy of their solo or of the score to their small ensemble piece with them into the room to give to the adjudicator for his use during the assessment. This may be a photocopy, but the music the students use must be originals. The adjudicator may make comments on the music itself, which can be a valuable component of the assessment feedback. When finished, the adjudicator shall return the copy of the music with the assessment form in the envelope provided for the runner to take to the tabulation area.

The assessments are not blind; therefore the adjudicator's workspace must be close enough to the participating students to see instrument and hand positions, embouchure, grip, technique, etc.

Stress to the adjudicator to ensure that all who use that area take proper care of the room and its contents. As the host, ensure that the room is cleaned up and returned to its normal set-up after the event.

Also, post signs on all assessment area doors such as 'Enter Only Between Performances' and 'QUIET - PMEA Adjudication In Process' or 'PMEA Assessment In Process', etc.

### **TABULATION AREA**

The host's office or a separate room more convenient to the registration table and the areas of the building used for the event is usually designated as the *Tabulation Area*. The host or a designee, usually another music teacher, will confirm and record the results provided on the appropriate *Small Ensemble MPA Form*, match the Final Rating to the appropriate medal, make three copies of the assessment form, and enter the Final Rating on the *Solo/Small Ensemble MPA Ratings Summary Form*.

Schedule enough student and/or adult 'runners' to efficiently bring the *Assessment Forms* from each Assessment Area to the *Tabulation Area* throughout the event. Provide enough 9x12 manila envelopes to for the adjudicators to use for the completed forms and send them back empty for additional use. Using envelopes for completed forms helps maintain confidentiality. Hosts may choose to label a few envelopes for each adjudicator or simply keep supplying runners with empty envelopes to resupply the adjudicators while moving room to room.

The host or designee, or another student 'runner', may be needed to take the *Small Ensemble MPA Form* and medal from the *Tabulation Area* to the Registration Table to be picked up by the participating director prior to his departure.

Depending on the facilities, the *Tabulation Area* might be able to be combined with the *Registration Table*, especially with the increasing access to laptop computers.

The host or designee must proceed quickly while the students are putting instruments away and gathering personal belongings. Effective runners are the key to getting completed forms from the adjudicator to the tabulator promptly. While many students wait with the directors until all students from that school are finished before departing, others choose or must leave right away for other commitments. No one should be required to wait at the event site any longer than necessary.

### **DIRECTOR'S HOSPITALITY ROOM (OPTIONAL)**

Hosts have the option to provide a separate room, usually a smaller area such as teacher's lounge or other classroom as a *Director's Hospitality Room*, where directors can relax with cold and hot beverages and light snacks, donuts, cookies, etc., a gesture that would certainly be appreciated. Adjudicators can also stop in for refreshments when on a break.

This aspect would be included with the host expenses reimbursable by PMEA, similar to the director's areas at a PMEA District festival but on a smaller scale.

## **FOR THE PROSPECTIVE FIRST-TIME HOST**

Concerns about facilities are common for the prospective first-time host, especially for Solo and Small ensemble, given the diverse and challenging factors involved that require flexibility along with some creativity to devise solutions to meet the needs within this context for all involved.

As with most such endeavors, hosting becomes much easier in subsequent years; you just have to get past that ‘first time’! Do not hesitate to contact the Adjudication Chair with questions rather than permit potential facilities-related issues to limit the quality and success of the event, or, to be a deterrent to hosting at all.

## **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 day after the event concludes.

Solo and Small Ensemble MPA’s are normally held on a Saturday morning, given the number of different classrooms and extensive use of facilities needed. Hosting a smaller-scale MPA on a weekday evening is also permitted, but directors may face more student availability conflicts. Given the numerous separate rooms involved, hosting this adjudication context during the school day is not possible.

Before confirming a date, check the school and music department calendar to avoid conflicts with other scheduled school or arts events that would conflict with the facilities or with your district’s students planning to participate in this MPA. Also, avoid conflicts with PMEA District and Region festivals and with PSSA testing. Keep in mind that many schools change class schedules during PSSA testing that may limit rehearsal time, negatively affecting preparing for a scheduled MPA date during or immediately following the testing window. And, dates near Easter may limit participation, as schools have varying lengths of spring break before and after Easter.

New prospective hosts are recommended to informally survey neighboring and other directors who may be interested in bringing students to participate to determine the best common potential dates.

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 students 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 or her students 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 by students from other schools entering, using and exiting the building. 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. Given the extensive use of the facility in this context, it is essential for prospective hosts to commit to taking full responsibility---then, following through---for ensuring the all areas are properly used and returned to original condition after the event.

As mentioned, *Solo and Small Ensemble MPA's* are normally held on a Saturday morning or weekday evening. In today's high-stakes testing environment, it is becoming increasingly difficult for students to be excused from classes. We hope that your decision makers are receptive to you hosting an event outside of the school day instead of asking for students to be excused from classes.

Even though the educational validity of this event remains as vital as ever, we hope that your decision makers also appreciate that you are hosting an 'assessment' rather than a 'festival'.

One of the most significant benefits of hosting is that you save the cost of bus transportation to an MPA at another site. Work with your colleagues to include your elementary and middle school/junior high students----excellent solo and duet/trio/quartet repertoire exist at all grade levels, as their participation will also be easier and more likely without having to travel outside the district. Decision makers also often positively respond to 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 building custodians. Be sure to confirm all arrangements again as the date approaches.

### **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 any director meeting at county and district festivals. Promoting participation through informal emails, phone calls and in-person conversations is strongly encouraged.

## CONTRACT ADJUDICATORS

The number of adjudicators needed is dictated by the number of participating students by instruments/voices and levels. Even though the applications are due six weeks prior to the event, determining how many adjudicators are needed and finding enough who are available prove to be quite a challenge. Hosts are urged to begin contacting potential adjudicators between four to six months in advance, as calendars and availability for such activities as judging---usually starting early on a Saturday morning--are often limited and should be confirmed as far in advance as possible. New hosts are urged to start with other music teachers in his own district and friends among other musicians and directors to establish a core group to adjudicate the event, filling in as necessary to meet the instrumentation of the registered students. Given the fluctuating length of schedules and flexibility needed by the individual adjudicators, hosts are recommended to contract adjudicators from the immediate area. For example, bringing in an adjudicator from over an hour's distance to assess only percussion, then only ending up with an hour of adjudicating, is not a good thing---and not an incentive for that person to return in future years.

Directors are encouraged to contact the host as soon as they decide to attend---at least eight weeks in advance of the event---with even a rough idea of how many students may be participating, and, on what instruments or voices. It is common for the host to contact prospective participating directors, especially those returning year to year, to get a rough count and instrument/voice breakdown of participating students starting at least eight weeks in advance.

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. Music educators who are college and university directors, active elementary through high school directors, or retired directors are most often contracted. Consider the levels of the participating students; if the majority of students are of middle school age, contract adjudicators with experiences working with that level of student.

Private lesson instructors who are not active public/private/charter school or college teachers are permitted to adjudicate as long as they have a music degree, either a performance or a music education degree. Hosts considering potential adjudicators who are not current or retired music educators or who have a performance degree are urged to use those who have extensive experiences working with students, such as within a private studio, youth ensembles, those with music degrees but teaching in another content area or as college adjunct staff.

Note that current college music students are not permitted to adjudicate, as they do not yet have their degree.

Hosts are strongly recommended to contract adjudicators who majored on the instrument/voice that is being assessed, for obvious reasons. This is a greater consideration for older, advanced students.

More flexibility is possible with younger students, but only if necessary. For example, a female vocal teacher could adjudicate sopranos and altos, even if she is an alto. A trumpet specialist could adjudicate

all young brass players. And, an experienced middle school orchestra director would certainly be able to effectively adjudicate most elementary and middle school students on any string instrument.

As the assessment is not blind, adjudicators are NOT permitted to assess their own current students---either from their current ensembles or private studios----due to the obvious conflict of interest issues. It is preferred that they not even assess students from their own school district, which could include former students, if at all possible. When communicating the list of contracted adjudicators to participating directors, ask them to identify any affiliations with private students who are participating in the MPA or if they are currently on marching band staffs, coach small ensembles, etc., in that district's schools. Urge them to get back to you right away with any affiliation conflict, so that you have enough time to make any needed adjustments in the schedule or with adjudicators.

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 MPA's in recent years. Anyone interested in being an adjudicator for *PMEA Adjudication MPA's* is also 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 start and 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 scheduled performance slot to perform to allow ample time to complete the pre-event preparations. There is some flexibility with start times---an individual adjudicator could start later than the others if necessary, but would need to be carefully scheduled along with other students from the same school, etc.

For *Solo and Small Ensemble MPA's*, communicate to the potential adjudicator that the registrations in his specialty will determine the length of his time commitment that day or evening. As mentioned, hosts are urged to begin contacting potential adjudicators well in advance to ascertain initial availability. The challenge is to stay in contact with your own district's students and other directors to keep a handle on how many students on each instrument/voice can be projected to participate AND in contact with potential adjudicators to confirm availability while projecting the length of the time commitment involved for each as accurately as possible. The length of adjudicating time needed determines the amount of honorarium owed. As registration fees provide the only income, the honorarium costs for adjudicators must be effectively managed.

Experienced hosts have conveyed that this aspect becomes easier in subsequent years but ALWAYS remains one of the biggest challenges of hosting.

Hosts are required to contract adjudicators who can travel to and from the event on the same day, as the need as well as the budget structure within this adjudication context does not warrant lodging expenses.

Also, be sure to communicate in advance the amount of the honorarium, increased in 2008 to \$25 per hour. Mileage and tolls are not reimbursed. Adjudicators assess the performances of soloists and small ensembles in 15-minute block. Honorariums are rounded up to the nearest half-hour or hour.

TIME ADJUDICATING IN 15-MINUTE BLOCKS	HONORARIUM	TIME ADJUDICATING IN 15-MINUTE BLOCKS	HONORARIUM	TIME ADJUDICATING IN 15-MINUTE BLOCKS	HONORARIUM
1 Hour	\$25	3.5 Hours	\$87.50	6 Hours	\$150
1.5 Hours	\$37.50	4 Hours	\$100	6.5 Hours	\$162.50
2 Hours	\$50	4.5 Hours	\$112.50	7 Hours	\$175
2.5 Hours	\$62.50	5 Hours	\$125	7.5 Hours	\$187.50
3 Hours	\$75	5.5 Hours	\$137.50		

The goal of the restructuring was to modify the stipend structure for *Solo and Small Ensemble MPA's* to include a fair honorarium for adjudicating that did not include mileage reimbursement. 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 ever-increasing mileage expenses involved. The mileage expense, especially for solo/small ensemble adjudicators who traveled any distance at all, was often more than the stipend paid for the adjudicating itself. This unpredictability made it quite difficult to accurately project or effectively manage costs. The new structure increased compensation to a fair stipend commensurate to what is paid in other states while enabling more consistent management of costs within both the individual event and overall adjudication budget.

That being said, we understand that we want to be as fair as possible to our adjudicators, especially those who may be giving up their Saturday morning private lessons. Unfortunately, the overall PMEA Adjudication budget structure does not permit a larger stipend than \$25 per hour at this time. While we hope to be able to increase the stipend in the future, until then, hosts may choose to supplement that stipend with budgeted local district funds, from the host honorarium, from a booster group, or from concession stand receipts. For example, if \$30 per hour is the going rate for private instruction in your area, you may wish---or need--- to offer a \$30 per hour stipend to attract enough adjudicators for your event.

### **FOR ADJUDICATORS: HOW TO USE THE ASSESSMENT FORM**

The PMEA Adjudication *Assessment Forms* for each MPA context are being updated at this time to reflect current assessment practices, with the most current drafts now posted on the PMEA website.

The adjudicators are to assess the performance and assign a Score from 1-10 for each of five Evaluation Areas: Tone, Intonation, Accuracy, Technique and Interpretation, according to the following rubric and descriptors:

SCORE	RATING	PMEA DESCRIPTOR	LETTER GRADE	APPROX. PSSA EQUIVALENT
9-10	I	Superior	A+	Outstanding
7-8	II	Excellent	A	Advanced
5-6	III	Good	B	Proficient
3-4	IV	Fair	C	Basic
1-2	V	Unprepared	U	Below Basic

The two-point range within the scoring for each Evaluation Area provides adjudicators more flexibility in conveying their assessment within a given rating.

The scores for each of the five Evaluation Areas are added together to determine the Total Score, which is then converted to a Final Rating according to the following rubric and descriptors:

TOTAL SCORE	FINAL RATING	PMEA DESCRIPTOR	LETTER GRADE	APPROX. PSSA EQUIVALENT
43-50	I	Superior	A+	Outstanding
33-42	II	Excellent	A	Advanced
23-32	III	Good	B	Proficient
13-22	IV	Fair	C	Basic
5-12	V	Unprepared	U	Below Basic

The adjudicators are to provide Additional Feedback within each Evaluation Area in the middle column of the Assessment Form through the use of pluses “+” or minuses “-” with the short list of critical attributes being evaluated, according to the following descriptors:

+	=	Area of strength; Noticeably strong with rating
<b>Blank</b>	=	Commensurate to rating
-	=	Area of concern; Noticeably needing attention within rating

This component of the Assessment Form enables adjudicators to provide a consistent ‘next level’ of quick, focused, direct feedback beyond the score itself within each Evaluation Area, readily identifying a particular critical attribute(s) that may be strongly affecting the score, positively or negatively. The adjudicators are to provide additional input through written comments within each Evaluation Area that are clear, direct and relevant. Ideally, these comments will identify strengths and areas of concern along with suggestions for appropriate enhancements or solutions.

Space for Additional Comments is included on the back of the form, along with a list within each Evaluation Area of attributes for the adjudicators to consider for assessment and as ‘talking points’ for their verbal & written commentaries. These lists should also be helpful for directors and students.

An area listing Other Factors is included on the lower left front of the form. The adjudicators are to provide feedback through pluses and minuses, but this evaluation is not scored or part of the Final Rating. While these attributes are certainly important, they are inherently ‘non-musical’ in and of themselves, and therefore not part of a ‘music performance assessment’.

After the performance of the prepared piece, the adjudicators are to provide feedback verbally to the student(s). This direct, personal contact from adjudicator to participants is an invaluable component of this MPA context. Comments should be concise, focused on strengths, the most significant concerns---with possible solutions--and should be encouraging and nurturing. The adjudicator needs to allow enough time to complete the written assessment form prior to the end of the given time slot. Adjudicators have the flexibility to manage their time within the 15-minute slot as they choose. Some prefer to complete all the writing on the assessment form prior to making the verbal comments, with the ability to use all of the remaining time for feedback. Others prefer to complete the rating and some of the comments before providing the verbal comments, then returning to the form to finish.

## CONFIRM ARRANGEMENTS FOR HOSPITALITY

Hosts are reimbursed for up to \$125 for hosting expenses, such as hospitality for adjudicators, volunteer assistants and directors, including:

- Beverages (coffee, cold drinks, etc.) and light refreshments (donuts, cookies, chips) provided for adjudicators upon arrival and throughout the event, usually distributed by student ‘runners’
- Lunch only if the participation and resulting schedule warrants; If lunch is necessary, 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
- Beverages (coffee, cold drinks, etc.) and light refreshments (donuts, cookies, chips) provided for directors in a separate *Directors’ Hospitality Room* (OPTIONAL)

Hosts anticipating a high ‘count’ for lunch, most often due to a large number of student helpers, must plan for any expense projected beyond \$125 by utilizing some of the \$150 Honorarium granted to hosts, by eliminating light refreshment items, by limiting the cost of the lunch itself or using receipts from a concession stand set up for the event. 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.

## REGISTER SOLOISTS AND SMALL ENSEMBLES TO PARTICIPATE

Interested directors must submit the *Solo and Small Ensemble Application Form* with the Registration Fee to the host at least six 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. **As mentioned, at least six weeks notice is critical for hosts in this MPA context.** 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.

Note that a student may participate in a maximum of two (2) entries. Hosts should contact the director to resolve an issue in this regard once spotted. If not resolved prior to the event, the host shall remove the student from any entries listed on the application in order after the second entry. Hosts do have the flexibility to confer with the director concerning the student’s preferred entries, but, if not resolved, shall remove the student from entries as the policy states. Hosts also have the option to permit a given student to perform in more than two entries as the event schedule permits, which could likely occur for an active student who is part of more than one small ensemble in addition to a solo.

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 \$25 Non-PMEA Member 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.

There is no policy at this time concerning the minimum number of students who must be confirmed with applications and checks received to hold a sanctioned *Solo and Small Ensemble MPA*. While the need certainly exists to best ensure financial viability within both the event itself and the adjudication system as a whole, it remains, at this time, the mutual decision of the host with the Adjudication Chair to hold or cancel the MPA based on the interdependent factors of student registration, registration by instrument/voice, and adjudicator availability in both time and area(s) of expertise. Hosts facing projected low enrollment must communicate proactively with the Adjudication Chair to consider the available options within the goal of holding the event if at all possible. One of the key factors is adjudicator availability, the range of instruments/voices involved, and the distance each is traveling to the event.

MPA's are not formally limited by a maximum number of students being permitted to participate. Hosts usually determine the starting and ending times with a maximum number of solos and ensembles that can be accommodated based on the same factors---student registration, registration by instrument/voice, and adjudicator availability in both time and area(s) of expertise---along with facilities factors such as number of different rooms needed and if another event is booked for the area later that same day. If the available performance slots for a given adjudicator are filled, hosts are urged to maintain a 'waiting list'.

### **PROCESS THE REGISTRATION FEES**

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.

The fee structure is revised for 2009 for the benefit of all small ensemble contexts:

Soloist	\$10
Small Ensemble of 2-4 Students	\$7 for each student
Small Ensemble of 5 or more Students	\$5 for each student

Hosts cannot permit students to 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. The primary factor in not being able to offer a refund after that point is the commitment to the adjudicators as contracted for the enrollment and instruments or voices involved. This policy is also intended to discourage directors and students 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 best implement the necessary schedule adjustments with the other students and the adjudicators involved, or even just better accommodate another director's schedule preferences. 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

*Solo and Small Ensemble 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.

Hosts have the flexibility to accept late applications after the deadline to fill openings or extend the schedule as long as they wish prior to the event, as coordinated with the adjudicators involved and facilities availability. Checks accompanying late applications are non-refundable.

## **SCHEDULE PERFORMANCE TIMES**

As mentioned, applications and registration fees are due no later than six weeks prior to the event. Start tentatively scheduling students by instrument or voice as the applications are received, but note that other considerations will complicate the schedule development process, including:

- The availability of rooms with pianos and stereos (And, possibly, computers/speakers with Smart Music)
- The availability of accompanists (Some schools try to use one accompanist for all of their participants, which could extend the event too long---work with that director to determine alternatives if needed).
- The availability of individual adjudicators for a specific instrument/voice or ensemble type
- The earliest reasonable arrival time for students coming from any distance
- Requests from directors to accommodate students who must arrive or leave early for other commitments, often music-related (which is good, but still a scheduling challenge)
- Attempting to match students with adjudicators best suited to provide a high quality assessment for that instrument, level of music and age

While attempting to schedule applications received on a ‘first-come’ basis, all involved---especially directors and students from other schools---need to understand that these diverse factors will impact how the actual schedule is eventually derived. Anticipate that you will likely need to place your own district’s students in the voids left throughout each adjudicator’s schedule, flexibility which is welcome within this challenging process.

As also mentioned, hosts are not obligated to ‘hold’ assigned performance slots if the application and check has not been received within six 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 adjudicators informed as to any actual or potential 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.

Schedule 15-minute time slots for each soloist and small ensemble, four per hour for each adjudicator. Each 15-minute time slot includes: entering the room, adjusting seating and/or stands as needed, playing a few warm-up notes (optional), the prepared piece, verbal feedback from the adjudicator, and exiting. Note that scales or sight-reading is not required at this time in this MPA context.

For a Saturday MPA, adjudicators scheduled for more than 3.5 consecutive hours should have a 30-minute break to eat a lunch provided by the host. For an evening MPA, adjudicators scheduled for more than 3.5 consecutive hours should have a 15-minute break with at least beverages provided by the host.

Be prepared to recommend restaurant or food court options in the area. Depending on your area and the distance participants are traveling, hosts are encouraged to also provide information to directors to share

with their students' parents about local gas stations and special offerings available, such as local businesses, restaurants, malls, or historical and unique attractions.

### **CONFIRM THE ACCURACY OF THE REPERTOIRE INFORMATION PROVIDED**

Confirm that the required information about the repertoire to be performed---the title, composer/arranger and grade level of the prepared pieces---is listed on the *Solo and Small Ensemble Application*.

Currently, a great deal of flexibility exists concerning the choice of the prepared piece. While, theoretically, the prepared piece must be chosen from the existing *PMEA Selective Music List*, the list is not current. It is more common, at this time, for the student with his director and/or private teacher to freely choose to perform a newer piece or one not on the list.

The member of the Adjudication Committee responsible for approving pieces to confirm the grade levels involved is currently doing so only for BOC repertoire. At this time, to encourage and facilitate participation, the judgment and decision as to grade level of a piece not on the existing PMEA SML is that of the director, with his recommendation based on his experience, the level indicated on the music itself, or indicated for that music in a catalog or another state or festival list.

Participating directors or hosts with repertoire questions should contact the Adjudication Chair. The goal is to include, not exclude, soloists and small 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.

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 confirm 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/small ensemble will be updated. Until these revisions are completed, directors are strongly encouraged to seek out recently published and other quality pieces available, including those on other state or festival lists. 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 is merely to confirm its grade level as accurately as possible.

Remind directors that all music performed by the students for assessment must be originals as per PMEA guidelines based on copyright legalities. Directors normally make the commitment and amass a library of originals over time, purchasing duplicates as needed for more than one student performing the same solo. Students are to bring copies of the solo or small ensemble score being performed, which may be photocopies, into the assessment area to give to the adjudicator for use during the assessment. As mentioned, adjudicators are welcome and encouraged to make comments on the music as part of the assessment feedback.

### **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!
- The final schedule of warm-up and performance times
- Directions to the event site, including any traffic advisories
- Information about bus parking, where to enter the building, and where to register
- Facilities information, map and guidelines to follow when on site
- A list of the adjudicators
- A list of percussion instruments provided, especially if you are able to provide instruments beyond the minimum required.
- A reminder for each participant to bring an ‘original’ of the music being performed and a copy of the solo or small ensemble score for the adjudicator. That copy may be a photocopy. Music with multiple pages should be taped appropriately, rather than stapled, as stapled pages are difficult for an adjudicator to manipulate while following the performance
- That students using portable boom boxes for accompaniment use fresh batteries or bring a long extension cord to reach an outlet from whatever distance is required in any of the areas used
- If a Directors’ Hospitality Room will be available (option of the host)
- Information about food, fuel and other area attractions as you deem necessary and appropriate

### **CONFIRM ALL ARRANGEMENTS WITH THE CONTRACTED ADJUDICATORS**

Pro-active, thorough communication with the contracted adjudicators in advance of the event is equally essential. Send each adjudicator 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
- The final schedule of performance times
- Directions to the site, including any traffic advisories, and parking information
- Where to enter the building and where to first meet you as the host
- A reminder that PMEA will mail them a check for their honorarium within one month of the event

### **CONFIRM ASSISTANTS AND ENSURE THAT THEY UNDERSTAND THEIR ROLES**

Secure an ample number of students to assist throughout the event. Hosts have also utilized other music department colleagues and parents as volunteers. Assistance is needed in the following areas:

- Set-up To assist in setting up each area of the facilities involved with all the necessary chairs, stands, pianos, electronic keyboards and amps, stereo equipment, computer/speakers with *SmartMusic* working (optional) and percussion, including putting up signs and equipping the adjudicator workstations
- Registration Table To assist the participating students and directors at check-in
- Holding Area Security To watch over the instrument cases, equipment, coats, purses and other belongings left in the holding area when students move to the warm-up area

- Runners To take the assessment forms from the adjudicators to the tabulation area.  
To supply beverages to the adjudicators and assist the adjudicators and host as needed throughout the event

### **CONFIRM RECEIPT OF MEDALS**

As of 2008, *PMEA Adjudication Medals* are awarded to each student participant, the same medal but with a blue ribbon for a *I: Superior*, a gold ribbon for a *II: Excellent*, and a white ribbon for a *III: Good*. The Adjudication Chair will mail the projected number of medals needed to the host in advance of the event, who must ensure that they are indeed received and ready in the tabulation area to be given to the director along with the assessment form for each student.

## **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
- Confirm access to a copier for use in compiling results
- Post signs, facility maps and copies of the final schedule where needed
- 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 included, and touch base again at the end of the day to gain feedback and extend thanks
- Contact each director in person 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 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 MPA form from the adjudicator to the tabulation area, the host/designee is responsible first to check the adjudicator's addition 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, enter the Final Rating on the master *Solo/Small Ensemble MPA Ratings Summary Form*.

Make three copies of each *Solo and Small Ensemble MPA* form: two to give to the director (one for the director and one for the director to give to the students) and one to keep for your records. Keep them on file, along with a copy of all the applications, for at least one year.

The host/designee must proceed quickly with processing the adjudication results for each soloist and small ensemble while the students are putting instruments away and gathering personal belongings. Return all of *Solo or Small Ensemble Music Performance Assessment Form* and the official *PMEA Adjudication Medals* that match the Final MPA Ratings to the director in a timely manner. Results from the participating students from other schools will not be provided.

Directors need to know where to be able to pick up these items, which is usually the *Registration Table*. Confirm where they will be available for pick-up with each director when registering.

## **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
- To write a press release for your district's public relations coordinator to distribute about the event, especially including the accomplishments of your students. Consider including a photo.

### **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:

- *Solo and Small Ensemble Application* for each participating ensemble
- *Solo/Small Ensemble MPA Ratings Summary Form*, listing the final rating received by each participating soloist and small ensemble
- Any remaining registration checks
- *Host Expense Form* with any receipts attached
- *Adjudicator Expense Forms*, one for each adjudicator

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 chooses to use the honorarium to fund up to \$150 of registration fees for his students. 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 *Solo and Small Ensemble 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 *Solo and Small Ensemble 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: SOLO & SMALL ENSEMBLE MPA'S CHECKLIST FOR HOST DIRECTORS

- Download and review the *Guide to Participating in a Solo and Small Ensemble 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 Solo and Small Ensemble Music Performance Assessment*
- Decide to host either an *Instrumental* or *Vocal* MPA. If it will be an instrumental event, decide if it will include *Winds and Percussion* and/or *Strings*
- Download and review the current versions of the forms needed by a host as needed within this context:
  - *Solo/Small Ensemble: Wind Instruments- Solo MPA Form*
  - *Solo/Small Ensemble: Wind Instruments- Small Ensemble MPA Form*
  - *Solo/Small Ensemble: Percussion – Solo MPA Form*
  - *Solo/Small Ensemble: Percussion – Small Ensemble MPA Form*
  - *Solo/Small Ensemble: Strings – Solo MPA Form*
  - *Solo/Small Ensemble: Strings – Small Ensemble MPA Form*
  - *Solo/Small Ensemble: Vocal – Solo MPA Form*
  - *Solo/Small Ensemble: Vocal – Small Ensemble MPA Form*
  - *Solo/Small Ensemble MPA Rating Summary Form*
  - *Host Expense Form*
  - *Adjudicator Expense Form*
- Determine how you will implement the following facilities-related aspects of hosting an MPA: (Pp. 4-9)
  - Registration Table
  - Holding Area
  - Warm-Up Areas
  - Assessment Areas
  - Tabulation Area
  - Directors' Hospitality Area (Optional)
- Implement the following planning aspects of hosting: (Pp. 9-20)
  - Select a viable date and secure approval to host
  - Publicize your MPA
  - Contract adjudicators and communicate the information on using the assessment forms, if needed
  - Confirm hospitality arrangements
  - Register participants and schedule performance times
  - Confirm the accuracy of the repertoire information provided on the application
  - Confirm all arrangements with the participating directors and adjudicators
  - Confirm assistants and ensure that they understand their roles
  - Confirm receipt of the medals
- Be prepared to meet the host's management responsibilities just before and throughout the event: (p. 20)
  - Confirm all aspects of facilities use, including the proper set-up of all involved areas
  - Confirm that all necessary forms are downloaded, printed, copied and labeled as needed
  - Confirm access to a copier for use in compiling results
  - 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 (p. 20)

□ After the event: (Pp. 21-22)

- 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
- Write a press release about the event, especially including the accomplishments of your students.

□ 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, 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!!!*