

# **PMEA ADJUDICATION**



## **PARTICIPATING IN A JAZZ ENSEMBLE MUSIC PERFORMANCE ASSESSMENT**

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# PMEA ADJUDICATION

## PARTICIPATING IN A JAZZ ENSEMBLE MUSIC PERFORMANCE ASSESSMENT (MPA)

### INTRODUCTION

PMEA Adjudication piloted *Jazz Ensemble Adjudication* in 2007 at State College High School, where host Richard Victor graciously agreed to host their annual jazz festival under the PMEA auspice. The State Board formally approved Jazz Ensemble Festivals as a component of PMEA Adjudication for 2008, with one festival hosted that year, also at State College HS. We thank Rich Victor for his time and input that helped establish the initial structure for Jazz Ensemble Adjudication that effectively aligned with the existing assessment contexts within PMEA Adjudication.

Considerable flexibility exists for the *Jazz Ensemble MPA* format to evolve, based on input from all involved, as both the positive and negative experiences gained will help best shape the eventual formal structure established for this context. The intent of this Guide at this time is to provide as much information as possible about the initial paradigm.

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

- To provide directors with the information needed to successfully participate in this adjudication context
- To answer common questions
- To provide a current reference for those who have participated in the past
- To identify any changes that will be implemented in the upcoming year
- To provide a checklist and practical suggestions for new participants

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 participating.

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.

The following forms are used when participating in a Jazz Ensemble MPA:

- *Jazz Ensemble MPA Registration Form – 3 pages*
- *Jazz Ensemble Music Performance Assessment Form – OPTION 1 or 2, selected by the host to best reflect the emphasis on improvisation within the overall assessment process*
- *Jazz Ensemble MPA Rating Summary Form*

Calendars, forms, guides, checklists 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, with any questions or for further information.

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## **SECTION 1: JAZZ ENSEMBLE MPA'S - THE SYSTEM**

### **A. GOALS (As stated in or updated from the original *Manual* in 1988)**

The overall goals of *PMEA Adjudication* include:

- To provide interscholastic, educationally-valid assessment contexts in which any instrumental or vocal music student from Pennsylvania schools who is sponsored by a PMEA member may participate
- To foster musical achievement
- To provide recognition for the musical achievement of individuals and ensemble through medals, plaques and/or certificates
- To enable directors to select repertoire most appropriate for their soloists and ensembles from graded levels of music delineated within the *PMEA Selective Music Lists*
- To provide students and directors the opportunity to hear performances by ensembles and soloists from other schools when possible

### **B. ADJUDICATION INFRASTRUCTURE**

The *PMEA Adjudication Chair* is an Ex-Officio Member of the PMEA State Board responsible for administrating all aspects of the overall Adjudication 'system', to chair the *PMEA Adjudication Committee*, to promote participation by PMEA member directors and their students, and to attend the annual spring Conference and summer meetings of the Board. The Chair reports to the President and the Executive Director.

The *PMEA Adjudication Committee* meets annually at the annual PMEA In-Service Conference to provide input concerning direction, policies and procedures. The PMEA Adjudication Committee is formally comprised of the twelve (12) Adjudication Liaisons---one from each PMEA District, all MPA hosts, the chair of the Adjudication Music Review Committee---currently Dr. Tad Greig from Westminster College, and other appointed PMEA members. All interested PMEA members are welcome to attend and actively participate in the meetings. *Special Committees* are formed as needed to address specific tasks, meeting as necessary.

The *PMEA Adjudication Liaison* is a position approved by the PMEA State Board in July 2005 but has not yet been effectively implemented by the Adjudication Chair. Each PMEA District President has been asked to annually appoint an *Adjudication Liaison*, with responsibilities that include:

- To represent his District as a voting member of the statewide *Adjudication Committee*
- To serve as the contact person to receive and disseminate information as appropriate within his District *from* the Adjudication Chair
- To serve as the conduit for questions, concerns, input and suggestions from directors within his District *to* the Adjudication Chair
- To serve as a resource within his District concerning participating in or hosting MPA's
- To assist in promoting Adjudication in PA by recruiting new hosts, encouraging participation, and being an accessible, familiar 'go-to' person for directors within his District

### **C. MPA CONTEXTS**

The following Music Performance Assessment contexts are available within PMEA Adjudication:

- **BAND & ORCHESTRA** Band, Full Orchestra and String Orchestra
- **CHORUS** Mixed, Treble and Men's
- **JAZZ ENSEMBLE**
- **PERCUSSION ENSEMBLE**
- **SMALL ENSEMBLES** Woodwind, Brass, Percussion, String and Vocal
- **SOLO** Woodwind, Brass, Percussion, String and Vocal

PMEA Adjudication does not currently provide an MPA context for Vocal Jazz Choirs or Show Choirs.

### **D. ELIGIBILITY**

Participating directors must be members of PMEA. If the director is not a MENC/PMEA member, his group may still participate, but with the higher fee charged as indicated on the registration form. 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.

Any student who is an active member of an extra-curricular Jazz Ensemble or enrolled in a Jazz Ensemble class during the school day at an elementary, junior high/middle school or high school in Pennsylvania is eligible to participate with that ensemble in PMEA Adjudication.

### **E. MINIMUM NUMBER OF ENSEMBLES TO HOLD AN MPA**

A minimum of six ensembles must be confirmed with registration forms 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.

### **F. MAXIMUM NUMBER OF ENSEMBLES PERMITTED**

MPA's are not formally limited as to the maximum number of ensembles permitted to participate. Hosts usually determine the starting and ending times and the maximum number of ensembles 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.

## **G. CALENDAR**

The most current, formal *MPA Calendar*, listing dates, sites, hosts and contact information, is posted on the PMEA website and is also released in the Fall Issue of the *PMEA News*. Contact the host with questions concerning participating in a scheduled MPA.

Band, Orchestra and Choral 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 directors to be permitted to have their students excused from classes. 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.

However, as *Jazz Ensemble MPA's* are more comparable to the familiar jazz 'festival' context, weekday or Saturday evening options should indeed be viable. Note that an MPA on a Saturday could accommodate a large number of ensembles, especially with a dinner break.

The more MPA date options, the better. And, principals and other teachers should be more receptive to ensembles participating in an 'assessment' rather than a 'festival'.

Before confirming participation with a MPA host, check the school and band 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.

## **H. SCHEDULING PERFORMANCE TIMES**

Interested directors are urged to formally schedule the performance time(s) of the ensemble(s) involved at or soon after the time participation is confirmed, as available performance times often determine whether or not an ensemble is indeed able to participate. 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 two jazz ensembles, especially with the same director. The starting and ending times for the MPA are at the discretion of the host.

Jazz Ensembles are to be scheduled in 25-minute time slots, which includes entrance, set-up, performing the three prepared pieces, teardown and exit.

When confirming participation and performance times, directors should also communicate with the host concerning meal options, especially if lunch is needed on site, as hosts would need to make cafeteria arrangements. Hosts should be prepared to recommend restaurant or food court options in the area.

## **I. REGISTRATION FORM**

Interested directors must mail both pages of the *Jazz Ensemble Registration Form* and the check for the *Registration Fee* to the host at least four weeks in advance of the MPA to formally confirm participation. Forms and checks may be mailed separately. This form is available on the PMEA website. Checks are to be written payable to *PMEA*. Please do not staple the check to the form. This time frame was established

as an essential courtesy to hosts to facilitate planning, especially in developing the event schedule. The data requested on the registration form enables the host to effectively communicate prior to the event, including a weather emergency, while also providing essential contact information for the Adjudication Chair.

A copy of the director's current MENC/PMEA membership card must accompany the registration form. If the director is not a MENC/PMEA member, his group may still participate but with a higher fee charged as indicated on the form. 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.

An ensemble cannot perform unless the host has received both the registration form and the fee. Directors are reminded to be cognizant of the procedures and time frame parameters involved for checks to be processed and mailed to meet the deadlines involved.

The registration 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, each MPA has expenses obligated. Adjudicators are often contracted given a projected time commitment and stipend for that time. A performance slot is reserved for each ensemble that submits the *Jazz Ensemble Registration Form*. This form, signed by the director and principal, 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.

Near the top of the *Registration Form*, directors must clearly indicate the exact name of the ensemble to be printed on the award certificate (I.e. Jazz Ensemble, Jazz Band, Stage Band, etc.).

Directors must also indicate what rating terminology is preferred to be printed on the award certificate, either the traditional PMEA terms (Superior, Excellent, Good, Fair) or the terms adapted from the PSSA's (Outstanding, Advanced, Proficient, Basic). For 2010, the choice of which terminology will be printed on the award certificate is that of the director.

The remainder of the first page of the *Registration Form* requests school and ensemble information needed by the host and *PMEA Adjudication* records.

## **J. ENSEMBLE PROFILE**

Page 2 of the *Jazz Ensemble Registration Form* contains the *Ensemble Profile*. Directors must provide information about the Prepared Pieces and the Performance Context. This information is communicated to the adjudicators.

Directors must declare the Performance Context, whether the participating ensemble will perform for either a formal *Rating* or for *Comments Only*. Both contexts are identical with the only difference being that, for *Comments Only*, the adjudicators would provide evaluation area +/-'s and written comments on the *Jazz Ensemble Music Performance Assessment Form* but would not indicate any scores or ratings.

Directors must list the required information about the repertoire to be performed---the title, composer and arranger, year published, and grade level provided by the publisher, if any--- to be provided to the adjudicators.

Directors must also provide information about This Ensemble's Status at This School, Rehearsal Context, Average # Minutes of Rehearsal Time Per 5-Day Week, Grade Levels of Student Members Of This Ensemble, and the School District's High School PIAA Classification for Football. This information is communicated to the adjudicators to provide a 'snapshot' of the ensemble's background to contribute to the overall frame of reference in which they perceive and assess the ensemble's performance. Directors have urged that this 'snapshot' profile information be communicated to adjudicators to enhance their awareness and perspective.

#### **K. TALENT CITATION SELECTION FORM**

Page 3 of the *Jazz Ensemble Registration Form* is the *Talent Citation Selection Form*. Directors may provide this form when arriving on site to be copied and provided to the adjudicators. Directors are asked to provide the name, instrument and grade of each soloist, in performance order, within each of the three pieces to be performed. Each soloist, along with the saxophone, trumpet, trombone and rhythm sections, can then be identified when considered for Talent Citation Certificates.

Each adjudicator will check the box beside the name of each soloist who presents a distinguished performance of an improvised solo or a section that presents distinguished section work within the piece. While there is no limit per ensemble, it is the decision of the adjudicator as to what is defined as 'distinguished'. A soloist or section named by at least two of the adjudicators will receive a Talent Citation Certificate. The names are also needed by the host to generate certificates prior to the ensemble departing or the awards segment at the end of the event.

#### **L. CHOOSING REPERTOIRE**

The choice of repertoire to be performed and assessed is that of the participating director, who may select music of the content and difficulty that he feels is most appropriate for his ensemble regardless of grade levels involved. The music does not need to be chosen from any state or festival 'list'.

However, the second of the three pieces performed must be a ballad.

Any student member is eligible to be a soloist, including a vocalist.

Directors are permitted to substitute repertoire after the registration form 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 provide accurate information to the adjudicators and in the printed program for the event if used. Directors should retain a copy of all written communications for documentation if needed.

No on-stage warm-up, sight-reading component or clinic is included as part of this adjudication context at this time.

Participating directors or hosts with repertoire questions should contact the Adjudication Chair.



## **M. ASSESSMENT FORMS**

The PMEA Adjudication *Assessment Forms* for all MPA contexts except Solo – Vocal and Small Ensemble - Vocal have been updated to reflect current assessment practices. Input will continue to be solicited from all involved with adjustments made as warranted. Hosts will also use the summary ratings forms for individual and all ensembles. All forms are posted on the PMEA website.

## **N. ADJUDICATORS**

Three adjudicators are needed for a *Jazz Ensemble MPA*. The adjudicators will assess the performance of the three prepared pieces using the *Jazz Ensemble MPA Form* and provide feedback in ‘real time’ through commentary on cassette tapes, the same as at BOC MPA’s.

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.

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*.

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

## **O. PROVIDING A RECORDING**

Hosts are required to arrange for the recording the performance directly to CD for directors to take home that day, either with school personnel and equipment or outsourced to a local vendor. A CD recording is invaluable for immediate feedback for the director as well as an educational tool for rehearsal use.

## **P. COMMUNICATING WITH THE HOST PRIOR TO THE EVENT**

Directors are strongly recommended to be proactive in communicating with the host prior to the event to ensure the best possible understanding of what is involved in participating at the given site. Final confirmations should include:

- The MPA date, especially if the original date announced was changed at ANY time
- That the host received the registration form, repertoire information form, and the check for the registration fee
- The final schedule of warm-up and performance times
- Directions to the site, including any traffic advisories
- Information about bus parking, where to enter the building, and where to register
- What to bring to the registration table: three manila envelopes (9x12 recommended), one for each adjudicator, labeled with the school name, ensemble name and “Adjudicator #1, 2 or 3”. Each envelope must contain an original score for each of the three prepared pieces with the measures numbered if not already numbered by the publisher. Scores must be originals unless the piece is out of print. Copies may then be made, but only with written permission of the publisher provided. If copies are made, pages should be taped, rather than stapled, as stapled pages are difficult for an adjudicator to manipulate while following the performance. Directors are recommended to order the additional scores from their

music dealer well in advance of the event to permit enough time to receive them from the publishers or for obtaining permission to make copies if the chosen piece is out of print.

- Facilities information and guidelines to follow when on site
- Information concerning meals (if needed)
- Equipment and percussion to be provided, if any
- A list of the adjudicators
- Arrangements to attend other performances if possible

#### **Q. AWARDS: CERTIFICATES AND MEDALS**

PMEA will award each ensemble participating for *Ratings* with an official certificate displaying the name of the ensemble and the rating earned. Directors should ensure that the ensemble name is indicated correctly on the *Jazz Ensemble Registration Form*. The Adjudication Chair is responsible to provide the certificates to the host. Directors are encouraged to display their PMEA Adjudication certificates with pride in their school's rehearsal room or display cases.

Each adjudicator will also recommend as many soloists or sections he chooses from each ensemble for special recognition with Talent Citation Certificates. The Adjudication Chair is also responsible to provide these certificates to the host. Soloists or sections recommended by at least two of the adjudicators will receive an award certificate. Depending on the format of the event, any special award certificates earned will be given to the director before leaving the site or mailed, or, the students involved will be recognized with during an 'awards segment' at the end of the event.

Directors of ensembles that earn a rating of *I: Superior*, *II: Excellent* or *III: Good* have the option to order medals for their individual students through the Adjudication Chair. The *Medal Order Form* is available on the PMEA website. Directors are encouraged to fund the purchase of the medals from his school, ensemble activity account or parent booster group for their students to be able to proudly display evidence of their ensemble's achievement on their concert attire and graduation robes.

## SECTION 2: JAZZ ENSEMBLE MPA'S - THE EVENT

### A. REGISTRATION TABLE

Upon arriving at the event site, the director or his designee, usually another music teacher assisting that day or a parent chaperone, must check-in at the *Registration Table*. The registration table should be located near the designated group entrance and is normally staffed by student or parent assistants.

'Checking in' includes:

- Confirming that the ensemble has arrived and verifying arrangements for bus parking.
- Submitting three envelopes containing scores for the adjudicators
- Confirming where the students are to proceed first, usually to the *Holding Area*.
- Confirming where to take the rhythm section equipment
- Confirming where the restrooms are located that the students are to use
- Confirming the location of additional changing areas if requested and available
- Confirming if any last-minute changes have been made to the event schedule
- Confirming how to contact the host director if needed, whether it be by cell phone, a 'runner' or simply knowing where the *Tabulation Area* or host's office is located

### B. HOLDING AREA

Following check-in, the ensemble proceeds to a designated *Holding Area*, a secure area for instrument cases, equipment, coats and personal belongings. Student or parent assistants normally 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 a parking 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.

Communicate to the director if his rhythm section students are to keep their equipment with them, then taking it to the warm-up area and on to the stage, or to put it in a separate area. The host will ensure that area is secure. It is up to the director whether those students are to stay with the group or with the equipment.

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. Directors are strongly urged to permit as much time as possible before and after their performances to watch other ensembles, a practice quite common in the jazz ensemble context.

### **C. WARM-UP AREA**

The formal *Warm-Up Area* is normally the band or chorus room with enough chairs and music stands available for all the performers. While the ensemble is welcome to bring its own rhythm section instruments and equipment into the warm-up area with the choice of using them or not as part of the warm-up, the host is not responsible to provide additional equipment in this area, as the primary use of this area is intended to be warming up and tuning, not rehearsing. Directors are responsible to bring their own tuner. The length of the warm-up time slot will be 25 minutes.

### **D. AUDITORIUM**

The auditorium stage is the performance area where the formal adjudication of the three prepared pieces takes place. The length of the performance slot in the auditorium will be 25 minutes, which includes entrance, set-up, performing, teardown and exit.

The stage is to be lit with a standard concert stage wash. Hosts should provide the standard jazz ensemble sound reinforcement. Eight microphones for solos are strongly recommended, including: 1 for Solo/PA, 3 within the saxophone section, 1 within the trumpet section, 1 within the trombone section, 1 to amplify the acoustic piano, and 1 to amplify accessory percussion, such as vibes or congas.

Hosts are to provide a traditional ‘big band block’ stage set-up that enables trumpets to stand on medium risers, trombones to stand or be seated on small risers, and saxophones to be seated on the floor, with additional stands and chairs available as needed. Hosts must provide a recently tuned acoustic piano, preferably a concert grand, positioned on stage right. Ample extension cords and power strips are also to be placed on stage right for the rhythm sections to use. All ensembles are required to use the same basic set-up to permit efficient transitions between groups.

Most directors prefer to use their own drum set, electronic keyboards, guitars and amplifiers---instruments and equipment that their students are accustomed to using and hearing. However, using the host’s percussion, such as vibes or congas, is common, saving transporting hassles. Directors are urged to contact the host well in advance to address possible equipment needs.

Hosts who are able to provide additional percussion instruments are urged to include a list in the pre-event communication.

Hosts must provide students or parents as a ‘stage crew’ throughout the event to assist with moving equipment and providing additional backstage support as needed.

During a Jazz Ensemble MPA held during the school day, the only ‘audience’ would be students from another ensemble that has already performed or is waiting for their warm-up time. Hosts are encouraged to schedule their own ensemble(s) and, perhaps, the school’s chorus students to watch performances if possible. However, study halls or other students from the host school are not permitted to use the auditorium during the event.

For a Jazz Ensemble MPA held on a weekday evening or a Saturday, hosts are encouraged to welcome a ‘normal’ jazz event audience to attend. Hosts have the option to charge admission and offer food concessions, and, if so, are to include that information in the pre-event communication to the directors. Note that any profit realized from the event remains with the host.

Hosts are to provide an announcer to introduce each jazz ensemble. Regardless of whether the MPA is held during the school day or on a weekday evening or a Saturday open to the public, the announcer is not

permitted to include any ‘background information’ about the ensemble, such as awards won or future performances, so as to not influence the adjudicators in any way. The announcer is normally responsible to introduce the school, ensemble, director, the adjudicators and where they teach/taught, and the titles, composers and arrangers of the three prepared pieces.

### **E. PERFORMING THE PREPARED PIECES**

As mentioned under **CHOOSING REPERTOIRE** on page 7, the choice of the three pieces to be performed and assessed is that of the participating director, who may select music of the content and difficulty that he feels is most appropriate for his ensemble regardless of grade levels involved. The second of the three pieces performed must be a ballad.

### **F. HOW THE ADJUDICATORS USE THE ASSESSMENT FORMS**

As mentioned under **ASSESSMENT FORMS** on page 8, the PMEA Adjudication *Assessment Forms* for almost all MPA contexts have been updated to reflect current assessment practices. Input will continue to be solicited from all involved with adjustments made as warranted. All forms are posted on the PMEA website. For the Jazz Ensemble MPA context, discussion is ongoing concerning how best to assess the improvisation component innate to jazz education.

The adjudicators are to assess the performance and assign a Score from 1-15 for each of five Evaluation Areas: Tone, Intonation, Accuracy, Technique and Interpretation, according to the following rubric and descriptors:

<b>SCORE</b>	<b>RATING</b>	<b>PMEA DESCRIPTOR</b>	<b>LETTER GRADE</b>	<b>APPROX. PSSA EQUIVALENT</b>
<b>13-15</b>	I	Superior	A+	Outstanding
<b>10-12</b>	II	Excellent	A	Advanced
<b>7-9</b>	III	Good	B	Proficient
<b>4-6</b>	IV	Fair	C	Basic
<b>1-3</b>	V	Unprepared	U	Below Basic

The three-point range within the scoring for each Evaluation Area provides adjudicators with 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:

<b>TOTAL SCORE</b>	<b>FINAL RATING</b>	<b>PMEA DESCRIPTOR</b>	<b>LETTER GRADE</b>	<b>APPROX. PSSA EQUIVALENT</b>
<b>63-75</b>	I	Superior	A+	Outstanding
<b>48-62</b>	II	Excellent	A	Advanced
<b>33-47</b>	III	Good	B	Proficient
<b>18-32</b>	IV	Fair	C	Basic
<b>5-17</b>	V	Unprepared	U	Below Basic

The adjudicators will 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:

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

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 strongly recommended 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 oral & 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 adjudicator will 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’.

### G. DETERMINING THE SUMMARY FINAL MPA RATING

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

<b>DETERMINING THE SUMMARY FINAL RATING</b>					
<b>RATINGS FROM THE THREE ADJUDICATORS</b>	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		
<b>FINAL MPA RATING</b>	<b>I</b>	<b>II</b>	<b>III</b>	<b>IV</b>	<b>V</b>

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

## **H. GETTING THE RESULTS AND ADJUDICATION MATERIALS FROM THE HOST**

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.

For a Jazz Ensemble MPA where the participating ensemble leaves prior to the end of the event, the host or his designee must proceed quickly while the students are putting instruments away and gathering personal belongings to compile the results, generate the award certificates, and return them with the other remaining items to the director so that he and his students are not delayed in departing.

These items will include:

- *Jazz Ensemble MPA Rating Summary* form
- Award Certificate for the Jazz Ensembles
- Talent Citation Certificates for soloists and/or sections that earned this recognition
- Three *Assessment Forms*, one from each adjudicator
- 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
- CD recording of the performance of the prepared pieces

For a Jazz Ensemble MPA where the participating ensemble stays for an ‘awards segment’ at the end of the event, the host or his designee must still proceed quickly to compile the results, generate the award certificates in time for the awards segment, and then gather the other remaining items to return to the director immediately after the event.

Items to prepare for the host to present during the awards segment:

- Award Certificate for the Jazz Ensembles
- Talent Citation Certificates for soloists and/or sections that earned this recognition

The remaining items would include:

- *Jazz Ensemble MPA Rating Summary* form
- Three *Assessment Forms*, one from each adjudicator
- 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
- CD recording of the performance of the prepared pieces

## **I. AWARDS SEGMENT**

For evening or Saturday MPA’s, hosts have the option to include a brief awards segment on stage immediately following the last performance. If included, hosts should recognize each participating ensemble in performance order by calling to the stage the soloists and sections receiving a Talent Citation Certificate in that ensemble as well as the director, who would receive the Award Certificate, at that moment intended to recognize participation. While the certificate would include the Final Rating earned, the Final Rating is NOT to be publicly announced.

Immediately following the awards segment, the host will give each participating director the remaining items as listed above. The Final Ratings of the other participating ensembles are not to be provided.

## **J. RECOMMENDATIONS FOR THE DIRECTOR AFTER THE MPA**

Recommendations to the participating director for after the event include:

- To thank any involved administrators for their permission and support of the ensemble's participation, any colleagues who assisted before or during the event, and any parent volunteer chaperones for their efforts.
- To use the CD recording, adjudicator tapes and assessment forms as educational rehearsal tools to enhance the overall experience for the students
- To send an email to the host expressing your appreciation for hosting the event and provide positive feedback and constructive suggestions
- To send an email to the Adjudication Chair (tsnyder@westallegheny.k12.pa.us) with any positive feedback concerning the event and the overall experience along with constructive suggestions concerning any aspect of participating in PMEA Adjudication, so that the 'system' can continue to evolve to better benefit the students, directors and programs involved
- To attend the annual meeting of the *PMEA Adjudication Committee* at the PMEA In-Service Conference. Any interested PMEA member is invited to attend, certainly including directors who have participated in an MPA. 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.

## **K. FINALE**

To prospective participating directors---I hope that this *Guide* provides a comfort level and information needed to successfully participate in a *Jazz Ensemble Music Performance Assessment* sponsored by *PMEA Adjudication!*

To experienced participating directors---I hope that this *Guide* effectively serves as a reference tool to refresh memories, introduce changes or answer questions concerning any aspect of participating in a *Jazz 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: JAZZ ENSEMBLE MPA'S CHECKLIST FOR PARTICIPATING DIRECTORS

- Download and review the *Guide to Participating in a Jazz Ensemble Music Performance Assessment* from the Adjudication page of the PMEA website.
- Download the current *MPA Calendar* to identify the date and site that best works for your situation, then contact the host to confirm a performance slot and the best available performance time within your schedule parameters. Seek official permission to participate and process the necessary transportation request form. (p. 5)
- Download the *Jazz Ensemble Registration Form* to complete and submit to the host. Submit the necessary paperwork to generate a check for the registration fee. Submit both the form and the check to the host to confirm participation no later than four weeks prior to the event. Page 3, the *Talent Citation Selection Form*, may be submitted on site upon arrival at the event. (p. 7)
- Download and review the current versions of the forms involved in the MPA, with hard copies to be provided for use at the event itself by the host:
  - *Jazz Ensemble Music Performance Assessment Form*
  - *Jazz Ensemble MPA Rating Summary Form*
- Review how adjudicators use the Assessment Forms and how all Ratings are determined. (Pp. 12-13)
- Use the MPA forms as rehearsal tools to prepare for the event.
- Choose repertoire and pace your rehearsal schedule to best ensure that your students are fully prepared and confident for their performance at the MPA.
- Review the *Guide* concerning the sequence involved from arrival through departure and what occurs within each part of the process. (Section 2 – starting on p.10)
- Confirm with the host whether or not there is going to be an awards segment and, regardless, how you are to get your results, certificates and all involved adjudication materials after your performance. (p.14)
- Communicate with the host prior to the event to confirm all essential information. (p. 9)
- Download the *Medal Order Form* and order medals for your participating students. (Optional)