

PMEA ADJUDICATION



HOSTING A JAZZ ENSEMBLE MUSIC PERFORMANCE ASSESSMENT

**Tom Snyder, PMEA Adjudication Chair
Arts Coordinator, West Allegheny SD
Last Updated January 2012**

CONTENTS

INTRODUCTION.....	3
SECTION 1: FACILITY NEEDS.....	4
A. Registration Table.....	4
B. Holding Area	5
C. Warm-Up Area.....	5
D. Auditorium.....	5
E. Tabulation Area.....	7
SECTION 2: PLANNING RESPONSIBILITIES.....	8
A. Select a Viable Date.....	8
B. Secure Approval to Host an MPA.....	9
C. Publicize Your MPA.....	9
D. Contract Adjudicators.....	9
E. Confirm Arrangements for Hospitality.....	11
F. Confirm Arrangements for Providing a CD Recording.....	11
G. Register Ensembles to Participate.....	12
H. Registration Form: Ensemble Profile – Repertoire and Data.....	13
I. Talent Citation Selection Form.....	13
J. Schedule Performance Times.....	14
K. Confirm All Arrangements With the Participating Directors	15
L. Confirm All Arrangements With the Contracted Adjudicators	15
M. Confirm Assistants and Ensure That They Understand Their Roles.....	16
N. Confirm Receipt of Cassette Tapes.....	17
O. Prepare the Script for the Announcer.....	17
SECTION 3: RESPONSIBILITIES DURING THE EVENT.....	18
A. Event Management.....	18
B. Process Adjudication Results.....	18
C. Determine the Summary Final MPA Rating.....	19
D. Take the Results and Adjudication Materials to the Director.....	19
E. Awards Segment.....	20
SECTION 4: AFTER THE EVENT.....	21
A. Recommendations.....	21
B. Mail Your Final Report to the Adjudication Chair.....	21
C. Host Honorarium.....	21
D. Hosts as Members of the PMEA Adjudication Committee.....	21
E. Finale.....	22
CHECKLIST FOR HOST DIRECTORS.....	23

PMEA ADJUDICATION

HOSTING 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.

Directors who are considering hosting but may prefer or require minor changes in the format in order for it to ‘work’ in their situation are urged to contact the Adjudication Chair to evaluate the viability of those options.

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

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

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

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

The following forms are used when hosting a Jazz Ensemble MPA:

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

Calendars, forms, guides, checklists and additional resources are posted on the *Adjudication* page of the PMEA website at www.pmea.net.

Contact Tom Snyder, Adjudication Chair, with any questions or for further information.

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

tsnyder@westasd.org
(724) 695-5269 Arts Office

SECTION 1: FACILITY NEEDS

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

A. REGISTRATION TABLE

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

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

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

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

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. Options may include a music room, another classroom or the cafeteria. Student or parent assistants normally secure this area throughout the event.

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. 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 tuners. The length of the warm-up time slot will be 25 minutes. Post another copy of the final schedule in this area for ready reference if needed.

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. There is no warm-up, sight-reading or clinic at this time in this adjudication context.

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.

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. Provide a recently tuned acoustic piano, preferably a concert grand,

positioned on stage right. Place ample extension cords and power strips 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 sets, electronic keyboards, guitars and amplifiers--- instruments and equipment that their students are accustomed to setting up, 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.

If you are able to provide additional percussion instruments, include a list in the pre-event communication.

Provide students or parents as a 'stage crew' throughout the event to assist with moving equipment and providing additional backstage support. Note the number of chairs for each section indicated by each director on the registration form.

For a Jazz Ensemble MPA held on a weekday evening or a Saturday, hosts are encouraged to welcome a 'normal' jazz festival 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. Note that any profit realized from the event remains with the host, used in part, perhaps, to cover hosting hospitality expenses beyond what is reimbursed by PME.A.

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.

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. Review correct pronunciations with the announcer.

Provide each adjudicator with a desk or table with ample workspace along with a comfortable chair and a lamp to supplement the lighting if needed. Include a copy of the final schedule, a blank *Jazz Ensemble Music Performance Assessment Form*, the completed *Ensemble Profile Form* (page 2 of the *Registration Form*), the completed *Talent Citation Selection Form* (page 3 of the *Registration Form*) and a blank, labeled cassette tape for each participating ensemble, extra pencils, extension cords for tape recorders if needed, a back-up tape recorder in case one is forgotten or doesn't work, extra cassette tapes and two back-up AA batteries.

Provide a table and chair for the school personnel or contracted vendor who will be recording the performances to CD along with a copy of the final event schedule.

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

E. TABULATION AREA

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

The host's office or a separate room with a computer and printer that is convenient to the auditorium is usually designated as the *Tabulation Area*, where the host or a designee, usually another music teacher, will compile the results on the *Jazz Ensemble MPA Rating Summary Form*, generate the awards certificates, and gather all the materials to return to the participating director.

If the participating ensemble is leaving prior to the end of the event, the host or designee, or another student 'runner', will be needed to take the materials, now also including the *Jazz Ensemble MPA Rating Summary Form* in addition to the Assessment Forms, award certificates, conductor scores, tapes, and CD recording, back to the participating director prior to his departure. The host or designee must proceed quickly while the students are putting instruments away and gathering personal belongings. Most ensembles are on a tight schedule for a meal stop and/or return to school and should not be required to wait at the event site any longer than necessary.

If the participating ensemble is staying for an 'awards segment' at the end of the event, the host or his designee must still proceed quickly to compile the results and 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.

Note that you are not responsible for processing any medal orders; that is handled by the Adjudication Chair. The *Medals Order Form* is available on the PMEA website.

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

SECTION 2: PLANNING RESPONSIBILITIES

A. SELECT A VIABLE DATE

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

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

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.

Before confirming a date, 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.

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

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 possible dates for your MPA.

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

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

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

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

B. SECURE APPROVAL TO HOST AN MPA

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

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

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

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

C. PUBLICIZE YOUR MPA

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

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

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

D. CONTRACT 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.

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

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

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

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

When contracting adjudicators, be sure to communicate when the event will start and when it is projected to end. Adjudicator availability often depends on the timeframe involved. 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 arrive by the beginning or stay for the full duration of the event. Advise each adjudicator to arrive at least 30-45 minutes before the first ensemble is scheduled to perform to allow ample time to complete the pre-event preparations.

Hosts are recommended to contract adjudicators who can travel to and from the event on the same day. You are permitted to contract one adjudicator from a distance outside the area who would need lodging the night before the event and/or airfare travel expenses, but ONLY with permission in advance from the Adjudication Chair. If permission is granted, the adjudicator must submit receipts to the host before leaving the site to forward to the Adjudication Chair for reimbursement. Due to budget constraints, permission to include airfare travel expenses cannot be granted for any 2010 MPA's.

Also, be sure to communicate in advance the amount of the honorarium, increased for PMEA BOC adjudication in 2008 to approximately \$35 per hour. Be sure to convey that mileage and tolls are NOT reimbursed.

MAXIMUM ADJUDICATING TIME INVOLVED	# ENSEMBLES IN 25-MINUTE BLOCKS	HONORARIUM
3 Hours	6-7	\$105
4.5 Hours	8-11	\$158
6 Hours	12-15	\$210
7.5 Hours	16-18	\$263
9 Hours	19-22	\$315

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

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

E. CONFIRM ARRANGEMENTS FOR HOSPITALITY

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

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

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

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

Hosts are required to submit the *Host Expense Form* with all receipts and adjudicator data 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.

F. CONFIRM ARRANGEMENTS FOR PROVIDING A CD RECORDING

Beginning in 2008, hosts are required to arrange for recording the performance of the prepared pieces directly to CD for directors to take home from the event, either with school personnel and equipment or outsourced to a vendor. A CD recording of the performance is an invaluable educational resource for director and classroom use.

Providing a quality recording of the prepared pieces is essential, as directors may be counting on submitting that CD to PMEA for consideration to be selected to perform at the In-Service Conference.

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

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

G. REGISTER ENSEMBLES TO PARTICIPATE

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.

Keep the registration forms 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 forms. Keep a copy of these forms 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 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.

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

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

Hosts cannot permit ensembles to confirm a performance slot or actually participate unless both the registration form 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 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, 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 *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.

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.

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

H. REGISTRATION FORM: ENSEMBLE PROFILE – REPERTOIRE AND DATA

The remainder of the first page of the Registration Form requests school and ensemble information needed by the host and PMEA Adjudication records. For the host, information concerning piano, chair and equipment needs is essential. Page 2 of the Registration Form contains the *Ensemble Profile*. Hosts must provide a copy of this page from each ensemble to each adjudicator.

Directors must provide information about the Prepared Pieces and the Performance. 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. 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'. Hosts must only review the form to ensure that this information is provided.

Confirm that the second of the three pieces performed must be a ballad. If you aren't sure, contact the director to confirm, especially as all involved are getting used to this new adjudication context.

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 updates to the adjudicators and in the printed program for the event if used. Keep a copy of all written communications for documentation if needed.

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 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.

I. 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.

J. SCHEDULE PERFORMANCE TIMES

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

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

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

The time slots for warm-up and performance shall each be 25 minutes in length. A sample schedule for an event with the minimum of six ensembles follows:

SLOT	TIME	WARM-UP	PERFORMANCE
#	8:55-9:20 AM	Jazz Ensemble #1	
1	9:20-9:45	Jazz Ensemble #2	Jazz Ensemble #1
2	9:45-10:10	Jazz Ensemble #3	Jazz Ensemble #2
3	10:10-10:35	Jazz Ensemble #4	Jazz Ensemble #3
4	10:35-10:50	Jazz Ensemble #5	Jazz Ensemble #4
5	10:50-11:15	Jazz Ensemble #6	Jazz Ensemble #5
6	11:15-11:40		Jazz Ensemble #6

Each time slot would include: entering the stage area, adjusting student placement, adding or removing chairs and stands as needed, setting up and checking the electronic keyboards, guitars and amps, placing any other percussion, performing, and exiting the stage area.

Be considerate of your adjudicators and reserve a time slot for a formal lunch break and a second, separate formal break during events with a large number of participating ensembles. An evening MPA could have an intermission if desired.

K. 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 registration form, repertoire information form 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
- 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 conductor score for each of the three prepared pieces with the measures numbered if not already numbered by the publisher. Music 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 contact publishers well in advance of the event to obtain 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 provided, if any
- A list of the adjudicators
- Reminder that ensembles are urged to attend other performances as their schedules permit and, if so, that students are to enter and exit only between performances, not between pieces

L. 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. Also note when they should plan to arrive, given possible bus congestion at the beginning of the school day.
- Parking information
- Where to enter the building and where to obtain an official visitor's pass if needed
- Where to first meet you as the host
- A reminder to bring a tape recorder and fresh batteries

- A reminder that PMEA will mail them a check for their honorarium within one month of the event

M. CONFIRM ASSISTANTS AND ENSURE THAT THEY UNDERSTAND THEIR ROLES

Secure an ample number of students to assist throughout the event, confirming sign-ups and permission for them to be excused from other classes. 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, including putting up signs and equipping the adjudicator workstations
- **Registration Table** To assist the participating ensembles at check-in
- **Holding Area Security** To watch over the cases, coats and other belongings left in the holding area when the ensemble moves to the warm-up area
- **Host Escorts** To stay with a given ensemble throughout their participation from check-in and holding area through the performances, then back to the holding area and departure. To serve as the liaison to the host, answering questions and solving problems. Usually not needed for an evening or Saturday MPA.
- **Announcer** To announce each performance of prepared pieces in the auditorium from a script prepared by the host. The host, another music teacher, a parent volunteer or students may serve in this role.
- **Stage Crew** To assist ensembles with moving equipment, chairs and stands and provide additional backstage support as needed.
- **Sound Technician** To set up the microphones and mix the sound from the back of the hall. That person should have an understanding of jazz ensemble sound mixing and balancing, including soloists.
- **Runners** To take envelopes of conductor scores from the registration table to the adjudicators. After the ensemble performs, to take the envelopes containing assessment and repertoire info forms, tapes and conductor scores from the adjudicators and the CD recording from the recording station to the tabulation area. To take results and all materials from the tabulation area back to the directors before they leave the site and/or back to the host prior to the awards segment. To supply beverages to the adjudicators and assist the host as needed throughout the event.
- **Adjudicator Hospitality** To provide refreshments upon arrival, beverages throughout the event, and lunch/dinner to the adjudicators. Colleagues and parent volunteers often assist.

N. CONFIRM RECEIPT OF CASSETTE TAPES

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

O. PREPARE THE SCRIPT FOR THE ANNOUNCER

Prepare a written script for the announcer to read prior to each ensemble's performance. The announcer is responsible to introduce the school, ensemble, the director, the adjudicators and where they teach/taught, and the titles, composers and arrangers of the three prepared pieces.

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.

As a professional courtesy, please confirm the accuracy of each item involved and include proper pronunciations with phonetic spellings as needed. Review the script for pronunciation with the announcer.

SECTION 3: RESPONSIBILITIES DURING THE EVENT

A. EVENT MANAGEMENT

- Confirm proper set-up of all involved areas of the facility
- Confirm that the sound reinforcement microphones are set up and working
- Confirm that all necessary forms are downloaded, printed, copied and labeled as needed
- Post signs and copies of the final schedule where needed
- Confirm that the microphone for the announcer is set and works
- Confirm that the script is ready for the announcer
- Confirm that the auditorium performances are not interrupted by announcements from the office or bells if at all possible
- Implement hospitality arrangements
- Greet the adjudicators and ensure they have everything needed at their workstations. Touch base throughout the event, join them for lunch/dinner if possible, and touch base again at the end of the day to gain feedback and extend thanks.
- Confirm recording station set-up and implementation
- Contact each director at some point to express appreciation for participating
- Confirm that all assistants are in place and performing effectively
- Be prepared to solve the variety of problems that many arise
- No on-stage warm-up, sight-reading component or clinic is included as part of this adjudication context at this time

B. PROCESS ADJUDICATION RESULTS

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

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

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

Next, transfer the Final MPA Rating to the Award Certificate, either as a computer template or by hand. Then, compile the names of the soloists or sections each adjudicator chose for special recognition with Talent Citation Certificates. Soloists or sections recommended by at least two of the adjudicators will receive an award certificate. Generate the certificates needed, again, either as computer template or by hand.

C. DETERMINE 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:

DETERMINING THE SUMMARY FINAL RATING					
RATINGS FROM THE THREE ADJUDICATORS	I, I, I	I, II, II	I, III, III	I, IV, IV	I, V, V
	I, I, II	I, II, III	I, III, IV	I, IV, V	II, V, V
	I, I, III	I, II, IV	I, III, V	II, IV, IV	III, V, V
	I, I, IV	I, II, V	II, III, III	II, IV, V	IV, V, V
	I, I, V	II, II, II	II, III, IV	III, IV, IV	V, V, V
		II, II, III	II, III, V	III, IV, V	
		II, II, IV	III, III, III	IV, IV, IV	
		II, II, V	III, III, IV	IV, IV, V	
			III, III, V		
FINAL MPA RATING	I	II	III	IV	V

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

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

D. TAKE THE RESULTS AND ADJUDICATION MATERIALS TO THE DIRECTOR

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 and equipment 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 Ensemble
- 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 Ensemble
- 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

E. 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.

SECTION 4: AFTER THE EVENT

A. 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

B. 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:

- *Jazz Ensemble MPA Rating Summary – All Ensembles Form*
- *Jazz Ensemble Registration Form* for each participating ensemble
- Any remaining registration checks
- *Host Expense Form* with any receipts attached

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

C. HOST HONORARIUM

Hosts will receive an honorarium of \$150 from PMEA within one month of the event via check payable to the host’s choice of either the building music activity account or parent booster group, unless the host chose to use the honorarium to fund one registration fee. If the host chooses to use the \$150 honorarium to fund one \$130 registration fee, the \$20 difference may be added to the reimbursable hospitality expenses if needed. Approved hosting expenses will also be reimbursed within one month of the event.

D. 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.

E. FINALE

To prospective host directors----I hope that this *Guide* provides a comfort level and information needed to successfully host a *Jazz 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 concerning any aspect of hosting 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 HOST DIRECTORS

- Download and review the *Guide to Participating in a Jazz 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 Jazz Ensemble Music Performance Assessment*.
- Download and review the current versions of the forms needed by a host:
 - *Jazz Ensemble Music Performance Assessment Form*
 - *Jazz Ensemble MPA Rating Summary Form*
 - *Jazz Ensemble MPA Rating Summary – All Ensembles Form*
 - *Host Expense Form*
- Determine how you will implement the following facilities-related aspects of hosting an MPA: (Pp. 4-7)
 - Registration Table
 - Holding Area
 - Warm-Up Area
 - Auditorium
 - Tabulation Area
- Implement the following planning aspects of hosting: (Pp. 8-16)
 - Select a viable date and secure approval to host
 - Publicize your MPA
 - Contract adjudicators
 - Confirm hospitality arrangements for refreshments for adjudicators and volunteer assistants
 - Confirm arrangements for making the CD recordings
 - Register ensembles and schedule performance times
 - Confirm that the repertoire information is provided on the registration form
 - Confirm all arrangements with the participating directors and adjudicators
 - Confirm assistants and ensure that they understand their roles
 - Confirm receipt of the cassette tapes and ensure that they are labeled and ready for the adjudicators
 - Prepare the script for the announcer
- Be prepared to meet the host's management responsibilities just before and throughout the event: (p. 17)
 - Confirm proper set-up of all involved areas of the facility, including the recording station
 - Confirm that the sound reinforcement microphones are set up and working
 - Confirm that all necessary forms are downloaded, printed, copied and labeled as needed
 - Implement hospitality arrangements
 - Greet the adjudicators and ensure they have everything needed throughout the event
 - Confirm that page 3 of the registration form has been submitted by all directors no later than upon arrival
 - Confirm that all assistants are in place and performing effectively, especially the sound system operator
- Be sure that you understand how to process the adjudication results, including the certificates, and decide whether or not to include an awards segment. (Pp. 17-19)
- After the event: (pp. 19-20)
 - 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

Continued on the next page

□ Review and ensure that 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 to submit. Either way, it would be submitted as part of your final report.

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

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

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

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

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

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