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INTRODUCTION

The fundamental goals of this Guide remain essentially the same as stated within the first PMEA Adjudication Manual released in 1988:

- To provide directors with the information needed to successfully participate in an MPA
- To answer common questions about participating in an MPA
- To provide an ongoing reference for those who have participated in the past
- To identify any changes and new aspects of participating for 2018
- To provide a checklist and practical suggestions for new participants
- To help directors be as comfortable as possible with all aspects of participating in an MPA

In turn, feedback and suggestions are welcome from all involved for this to best serve as a relevant, resource.

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

- Band/Orchestra Registration Form
- Request for Addition to Selective Music List Form *(If needed)*
- Band/Orchestra Music Performance Assessment Form
- Band/Orchestra Sight-reading MPA Form
- Band/Orchestra MPA Rating Summary Form
- Medal Order Form *(Optional)*

All materials and resources needed for participating in an MPA are posted within the Adjudication area of the PMEA website at www.pmea.net. The PMEA Office staff is working to convert existing forms to ‘fillable .pdf’s’, which would streamline resources significantly by having one copy of each form, instead of two, that could be either typed in as ‘fillable’ or printed and written on.

Contact Tom Snyder, Adjudication Chair, with any questions.

tsnyder@westasd.org
(724) 816-0420 C

FOR MAILING – USE HOME ADDRESS
401 Bon Air Court
Cranberry Township, PA 16066
SECTION 1: BAND & ORCHESTRA 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 extrinsic recognition for the musical achievement of individuals and ensemble through plaques/certificates and medals (optional)
- 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 Adjudication Chair is initially responsible for administrating the Adjudication ‘system’, to chair the PMEA Adjudication Committee, to promote participation by PMEA member directors and their students, and to attend the annual meetings of the Student Performance Events Council as a voting member. The Adjudication Chair reports to the Chair of Student Performance Events Council, the PMEA President and the PMEA 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 informally composed of all MPA hosts and the chair of the Adjudication Music Review Committee---currently Dr. Tad Greig from Westminster College. All interested PMEA members are welcome to attend this meeting and actively participate in the dialogue.

C. MPA CONTEXTS

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

- BAND & ORCHESTRA Band, Full Orchestra and String Orchestra
- CHORUS Mixed, Treble and Men’s
- JAZZ ENSEMBLE
- PERCUSSION ENSEMBLE
- SOLO & SMALL ENSEMBLE 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 NAfME/PMEA member, his/her ensemble may still participate, but with a 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 a NAfME member in his/her state.
Any student enrolled in a band, orchestra or chorus class at an elementary, junior high/middle school or high school in Pennsylvania is eligible to participate with that ensemble in PMEA Adjudication.

A band member may also perform with the full orchestra from the same school if he is enrolled in both ensembles. No student may perform with an ensemble if he is not enrolled in that ensemble’s class. No student may participate in more than one band or orchestra unless the student is enrolled in both ensemble classes.

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 MPA itself and the yearly Adjudication 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 the site, 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 within the Adjudication area of 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.

Additional hosts are always welcome, as more hosts provide more date options. MPA’s are normally held during the school day, when students continue to be best available, but not in all schools, unfortunately. Principals and other teachers should be more receptive to ensembles participating in an ‘assessment’ rather than a ‘festival’. Hosting an MPA on a Saturday or a smaller-scale MPA on a weekday after school/evening is also permitted.

H. SCHEDULING PERFORMANCE TIMES
Scheduling performance times is at the discretion of the host. Interested directors are urged to formally schedule performance times at or soon after the time participation is confirmed, as available times often determine whether or not an ensemble is able to participate given travel distance and return time parameters. Scheduling ensembles on a ‘first-come’ basis greatly benefits directors and hosts, as a confirmed performance time helps avoid a cancellation later due to the inability of an ensemble to perform at an arbitrarily assigned time, and is also an incentive for directors to apply early. Scheduling when applying is even more critical for schools planning to bring more than one ensemble, especially two or more ensembles with the same director or two ensembles that share students.

When confirming participation and performance times, directors should also communicate with the host concerning:

- Watching other ensembles. Directors are encouraged to plan their day to include time to watch, enjoy and support other ensembles when possible.
• If the ensemble is extremely large, confirm that an ensemble of that size can be accommodated on the host’s stage (and sight-reading area, if separate)

I. PERFORMANCE CONTEXT: ‘TRADITIONAL’ OR ‘FESTIVAL’
Since 2016, directors may choose to participate in either the ‘Traditional’ or the ‘Festival’ performance context. The existing, ‘Traditional’ Music Performance Assessment context that remains standard throughout the country continues intact within PMEA Adjudication.

Or, directors may elect to participate in the Festival performance context, choosing from a ‘menu’ of available options to customize an adjudication experience that best meets the needs of his or her program at that time. We hope that directors at the middle and high school levels who are new to PMEA Adjudication may be more comfortable and interested in participating with these options available rather than not participate at all. We’ve observed that some directors may choose to participate in the ‘Traditional’ context with their high school or top ensemble and then also bring their second or middle/junior high school ensembles to participate in the ‘Festival’ context. Also, for example, some HS band directors with experience at MPA’s have brought their ensembles in the Traditional context and have been able to encourage their orchestra or junior high/middle school colleagues new to Adjudication to join them at the given MPA with their ensembles in the Festival context.

The Festival performance context includes the following options for each ensemble:
1. To perform pieces of any grade level. The pieces are not required to be on the PMEA Selective Music List. The grade levels of the pieces do not need to be declared or provided to the adjudicators.

2. For instrumental, participating in the Sight-Reading component is optional. If Sight-Reading is selected, the director may choose the grade level of the music involved that would be most appropriate for his/her ensemble at that time. If Sight-Reading is not selected, the director has the option for the ensemble to have a clinic with the adjudicator normally assigned to sight-reading.

3. To receive Scores and Ratings through the PMEA Assessment Form, or not.

4. To receive Adjudicator Comments through digital audio commentary in real time and/or as written on the Assessment Form).

Ensembles choosing the ‘Festival’ performance context receive an official PMEA Certificate recognizing participation. The certificate would include the rating, if requested, and choice of terminology to be included on the certificate (Superior, Excellent..... or Outstanding, Advanced....etc.).

The Registration Fee for ensembles participating in the Festival performance context is less than those participating in the Traditional context approximately by the difference in the cost of the plaque and its mailing.
A side-by-side comparison of both performance contexts follows:

<table>
<thead>
<tr>
<th>MPA PARTICIPATION</th>
<th>TRADITIONAL</th>
<th>FESTIVAL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Choice of Repertoire</strong></td>
<td>Selected from PMEA Selective Music List (SML) or as approved</td>
<td>Any pieces that the ensemble is preparing for a concert</td>
</tr>
<tr>
<td><strong>Grade Level</strong></td>
<td>Declared by director from the graded repertoire included in the PMEA SML or as approved</td>
<td>Grade levels do not need to be declared.</td>
</tr>
<tr>
<td><strong>Sight-reading (Instrumental)</strong></td>
<td>Required at 1 ½ to 2 grade levels lower than that of the prepared pieces</td>
<td>Optional. Directors that choose to participate in Sight-reading may choose any grade level preferred for the music used. A clinic option is available.</td>
</tr>
<tr>
<td><strong>Scoring and resulting Rating using PMEA Assessment Form</strong></td>
<td>Included</td>
<td>Optional</td>
</tr>
<tr>
<td><strong>Adjudicator Comments through digital audio commentary in real time</strong></td>
<td>Included</td>
<td>Included</td>
</tr>
<tr>
<td><strong>Adjudicator Comments as written on the PMEA Assessment Form</strong></td>
<td>Included</td>
<td>Optional</td>
</tr>
<tr>
<td><strong>Recording</strong></td>
<td>Included</td>
<td>Included</td>
</tr>
<tr>
<td><strong>Award Recognition</strong></td>
<td>PMEA Award Plaque</td>
<td>PMEA Award Certificate</td>
</tr>
<tr>
<td><strong>Rating Terminology</strong></td>
<td>Choice between ‘Superior/Excellent’, etc. and Outstanding/Proficient’, etc.</td>
<td>If receiving a Rating, choice between Superior/Excellent’ and Outstanding/Proficient, etc.</td>
</tr>
<tr>
<td><strong>Individual Student Medals</strong></td>
<td>Optional – available for purchase separately</td>
<td>Not available</td>
</tr>
</tbody>
</table>
J. REGISTRATION FORM – PAGE 1
Directors are required to mail both pages of the *Band and Orchestra Registration Form* and the check for the *Registration Fee* to the host at least four weeks in advance of the MPA. This form is available within the *Adjudication* area of the PMEA website. This time frame was established as an essential courtesy to hosts to facilitate planning, especially in developing a viable event schedule given all of the necessary accommodations and in confirming adjudicator availability for the entire length of the event.

**Participation and the time slot are not formally confirmed until both are received.** An ensemble cannot perform unless both the registration form and the fee are submitted. Checks are to be written payable to *PMEA*. Forms and fees may be mailed separately.

NEW FOR 2018: Directors no longer need to submit a copy of the current NAfME/PMEA membership card. The PMEA Office will confirm membership status.

The Registration Form, signed by the director and principal, serves as a ‘contract’ with the host confirming the intent to participate. The Registration Fee will be refunded if the director cancels at any time prior to three weeks before the event. The Registration Fee will not be refunded for an ensemble that cancels within three weeks of the event. 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. Extenuating circumstances causing cancellations within three weeks of the event will be considered. By being notified three weeks or more in advance, a host can best implement schedule adjustments, such as replacing the ensemble with another from a waiting list or better accommodating scheduling preferences among all involved.

Directors are to complete Page 1 with all information provided as requested. Be sure to clearly indicate the exact name of the ensemble that is preferred to be engraved on the award plaque (*Traditional*) or printed on the award certificate (*Festival*).

K. REGISTRATION FORM – PAGE 2
**TOP THIRD** - Director’s choice of either the *Traditional* or *Festival* Performance Context and among the available options.

### MUSIC PERFORMANCE ASSESSMENT: PERFORMANCE CONTEXT

<table>
<thead>
<tr>
<th>Traditional</th>
<th>Festival</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Two selections from the PMEA Selective Music List</td>
<td>- Two selections (do not need to be from the PMEA SML)</td>
</tr>
<tr>
<td>- Formal grade level as declared via the two selections</td>
<td>- Do not need to provide grade levels</td>
</tr>
<tr>
<td>- Sight-Reading</td>
<td>- Choose 1 of the 3 options for the segment after the performance of the prepared pieces</td>
</tr>
<tr>
<td>- Ratings &amp; Audio/Written Commentary</td>
<td>- <strong>Sight-reading</strong> – Also indicate which</td>
</tr>
<tr>
<td>- Wording for Award Plaque (Choose 1)</td>
<td><em>Grade Level:</em> _______ would be preferred.</td>
</tr>
<tr>
<td>☐ Superior/Excellent/Good/Fair</td>
<td>or a ☐ Clinic or ☐ Neither</td>
</tr>
<tr>
<td>☐ Outstanding/Advanced/Proficient/Basic</td>
<td>- Evaluation options (Choose 1)</td>
</tr>
<tr>
<td>☐ Ratings &amp; Comments or ☐ Comments Only</td>
<td>- If ‘Ratings’ is selected, which type of terminology is preferred for the Award Certificate? (Choose 1)</td>
</tr>
<tr>
<td>☐ Superior/Excellent/Good/Fair</td>
<td>☐ Outstanding/Advanced/Proficient/Basic</td>
</tr>
</tbody>
</table>
TRADITIONAL PERFORMANCE CONTEXT

- Two selections from the PMEA Selective Music List
For ensembles participating in the Traditional context, the two Prepared Pieces must be chosen from the existing PMEA Selective Music List. Since the revised PMEA SML has not yet been issued, directors may choose to perform pieces not on the list. Directors requesting approval to perform a piece not on the existing list and to confirm the grade levels involved must simply submit the completed Request for Addition to the Selective Music List form and a copy of the score(s) to Dr. Tad Greig, the Adjudication Committee member responsible for approving pieces and confirming grade levels. This form is available on the PMEA website.

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 verify the grade levels involved and provide accurate information to the adjudicators. Directors should retain a copy of all written communications for documentation if needed.

All of the PMEA repertoire lists are being updated. Until these revisions are completed, directors are strongly encouraged to submit recently published and other quality pieces for permission to perform in adjudication. A great deal of flexibility exists concerning the director’s choices of prepared pieces. Please do not permit the shortcomings of the existing list, last revised in 1991, to discourage participation. As an ongoing goal of PMEA Adjudication is to maximize participation, a primary objective at this time in reviewing music submitted for permission to perform is merely to confirm its grade level.

- Formal grade level as declared via the two selections
Directors formally declare a ‘grade level’ for Adjudication as described below (MIDDLE THIRD)

- Sight-Reading
The Sight-Reading component is described later in Section II – I.

- Ratings & Audio/Written Commentary
Ensembles receive audio commentary in real time from each of the three adjudicators in the hall as well as written comments on the Assessment form from each of the four adjudicators, including the sight-reading adjudicator.

- Wording for Award Plaque (Choose 1)
  □ Superior/Excellent/Good/Fair
  □ Outstanding/Advanced/Proficient/Basic
Directors are asked to indicate what rating terminology is preferred to include on the award plaque or award certificate to best meet their needs, either the traditional PMEA terms (Superior, Excellent, Good, Fair) or the terms adapted from PSSA’s (Outstanding, Advanced, Proficient, Basic).
FESTIVAL PERFORMANCE CONTEXT

- Two selections (do not need to be from the PMEA SML)
- Do not need to provide grade levels
Directors of ensembles participating in the Festival context may choose any two pieces they wish as their prepared pieces regardless of grade level. Grade levels do not need to be declared. The Prepared pieces do not need to be on the PMEA Selective Music List. They can be any two pieces being worked on in class for an upcoming concert.

- Choose 1 of the 3 options for the segment after the performance of the prepared pieces
  - Sight-reading – Also indicate which Grade Level: _____would be preferred.
Directors of ensembles participating in the Festival context have the option to participate in the Sight-reading component or not, whichever best meets the needs of the ensemble and the students at that time. If choosing to participate, directors may select the Grade Level of the piece that would be used. Within the Traditional context, the sight-reading piece is 1 ½ to 2 grade levels below the grade level declared for the Prepared Pieces, as described within pages 17-19 below.

  or a □ Clinic or □ Neither
Directors who do not wish to participate in the Sight-reading component may choose to have a ‘Clinic’ from the sight-reading adjudicator. Considerable flexibility exists within the Clinic option, as we have discovered since this option was first implemented in 2016. At MPA’s where the performance and sight-reading are both on stage, the sight-reading adjudicator can listen and provide immediate feedback to the ensemble based on overall impressions without referring to scores or completing an assessment form. At MPA’s where the performance and sight-reading are in separate areas, on stage, the sight-reading adjudicator could speak on a specific topic either selected by the adjudicator or as determined in advance through dialogue among the director, host and adjudicator. In either setting, sight-reading adjudicators could actually do a ‘mock’ sight-reading and take the ensemble through the process with the director observing. Directors are encouraged to determine what type of ‘Clinic’ would best serve the ensemble and the students at that time and discuss possibilities with the Host well in advance of the MPA to enable options to be considered and the sight-reading adjudicator to prepare.

Directors may choose ‘Neither’ and not participate in the Sight-reading component or a Clinic, simply having the ensemble exit the stage after performing the Prepared Pieces.

- Evaluation options (Choose 1)
  □ Ratings & Comments or □ Comments Only
Directors may choose to receive ‘Ratings & Comments’ via the real-time audio commentary and the ratings and written comments using the Assessment Form OR the real-time audio commentary and written comments on the Assessment Form with no ratings issued, the ‘Comments Only’.

- If ‘Ratings’ is selected, which type of terminology is preferred for the Award Certificate? (Choose 1)
  □ Superior/Excellent/Good/Fair
  □ Outstanding/Advanced/Proficient/Basic
Directors are asked to indicate what rating terminology is preferred to include on the award certificate to best meet their needs, either the traditional PMEA terms (Superior, Excellent, Good, Fair) or the terms adapted from PSSA’s (Outstanding, Advanced, Proficient, Basic).
**PREPARED PIECES & DECLARED GRADE LEVEL**

<table>
<thead>
<tr>
<th>Prepared Piece #1</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title:</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Composer:</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Year Published:</strong></td>
<td>PMEA SML Level <em>(Needed for <em>Traditional</em> only):</em></td>
</tr>
<tr>
<td><strong>Arranger:</strong></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Prepared Piece #2</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title:</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Composer:</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Year Published:</strong></td>
<td>PMEA SML Level <em>(Needed for <em>Traditional</em> only):</em></td>
</tr>
<tr>
<td><strong>Arranger:</strong></td>
<td></td>
</tr>
</tbody>
</table>

**Declared Grade Level for PMEA Adjudication (Needed for the *Traditional* performance context only):**

- I
- II
- III
- IV
- V
- VI

- All directors are asked to include the Title, Composer, Arranger (if applicable) and Year Published of the two Prepared Pieces. Information about the warm-up selection is not required.

- I regret that I have not yet completed the revised Selective Music Lists. The task has turned out to be even more extensive than I thought. Given that the Orchestra SML includes both String Orchestra and Full Orchestra and the Choral SML includes Mixed, Treble and Men's Choruses, there are simply many more titles for each from the seven merged source lists as compared to the Band SML. It’s an extremely tedious process, unfortunately. While I’m disappointed that they will not be ready for 2018, I remain excited about the benefits for all involved once implemented. For 2018, directors are to continue to submit pieces not on the current SML to Dr. Tad Grieg at Westminster for overall approval and to confirm the grade level for use within PMEA Adjudication. The process for securing approval is described on page 7 above.

- For ensembles participating in the *Traditional* performance context, hosts must confirm that the Declared Grade Level is correct. If both pieces are from the same grade level, that will the Declared Grade Level for adjudication. If the pieces are from different grade levels, the summary level declared for adjudication would be the lower level of the two pieces. For example, an ensemble that submits a Grade 3 piece and a Grade 4 piece would formally ‘adjudicate’ at a ‘Declared Grade Level for PMEA Adjudication’ of Level III.

- The Declared Grade Level for PMEA Adjudication’ also determines the sight-reading grade level for ensembles in the *Traditional* context, essential information for the sight-reading adjudicator’s planning, along with being included on the award plaque.

- For ensembles participating in the *Festival* performance context, directors are not required to include a ‘PMEA SML Level’ for the Prepared Pieces or declare a formal summary Grade Level.
LOWER THIRD – Ensemble Profile

ENSEMBLE PROFILE

<table>
<thead>
<tr>
<th>THIS ENSEMBLE’S status at this school:</th>
<th>AVERAGE NUMBER of scheduled rehearsals per 5-day week: (check one)</th>
<th>GRADE LEVELS of student members of this ensemble: (check all applicable):</th>
</tr>
</thead>
<tbody>
<tr>
<td>□ Only Band</td>
<td>□ 1 □ 3 □ 5</td>
<td>□ 5 □ 9</td>
</tr>
<tr>
<td>□ Top Band</td>
<td>□ 2 □ 4</td>
<td>□ 6 □ 10</td>
</tr>
<tr>
<td>□ Second Band</td>
<td></td>
<td>□ 7 □ 11</td>
</tr>
<tr>
<td>□ Third Band</td>
<td></td>
<td>□ 8 □ 12</td>
</tr>
<tr>
<td>□ Other: __________________________</td>
<td>□ Other: ________ minutes</td>
<td></td>
</tr>
<tr>
<td>Number of Student Members:__________</td>
<td>Length of rehearsal period: _______________ minutes</td>
<td></td>
</tr>
</tbody>
</table>

SCHOOL DISTRICT’s HIGH SCHOOL PIAA CLASSIFICATION FOR FOOTBALL
- to convey relative size of the district:
Check or click on one. □ A □ AA □ AAA □AAAA □ 5A □ 6A □ None (not applicable)

Participating directors are asked to provide information as part of an Ensemble Profile as included above, including:
- This Ensemble’s status at this school
- Average Number of scheduled rehearsals per 5-day week and length of rehearsal period.
- Grade Levels of student members of the given ensemble
- School District’s High School PIAA Classification for football to convey relative size of the district (where applicable)

Hosts are required to provide a copy of page 2 for each ensemble to each adjudicator. This director-driven section of the Registration Form, unique to Pennsylvania, enhances adjudicator awareness while contributing to their perspective and overall frame of reference within which the given performance is perceived and assessed.

L. ASSESSMENT FORMS
The PMEA Adjudication Assessment Forms for all MPA contexts except Small Ensemble - Vocal have been revised to reflect current assessment practices. Input will continue to be solicited from all involved with adjustments made as warranted. All forms are posted within the Adjudication are of the PMEA website.

M. ADJUDICATORS
Four adjudicators are needed for a Band/Orchestra MPA, three ‘on the floor’ or ‘in the hall’ to adjudicate the performance of the Prepared Pieces and one to adjudicate the Sight-reading component. Hosts may choose to hold a ‘band-only’ MPA but are strongly recommended to include orchestras. If several orchestras are participating, hosts should contract at least one adjudicator who is an orchestra specialist or has a strong orchestra background in addition to band. At this time, contracting the adjudicators to comprise a highly qualified, quality panel is at the discretion of the host. Hosts are urged to contract a ‘blended panel’ of active and retired college and university directors, retired high school and middle school/junior high directors, and available active directors. Adjudicators are strongly recommended, but not required, to be NAfME members.
No policies exist concerning adjudicator training or formal certification at this time. We are planning to develop an adjudicator accreditation process focusing first on awareness and understanding of PMEA Adjudication philosophies as well as the rating process through the PMEA Assessment Forms.

Anyone interested in being an adjudicator for PMEA Adjudication MPA’s is recommended to contact the Adjudication Chair. An Adjudicator Application is available within the Adjudication area of the PMEA website.

N. PROVIDING A RECORDING

Hosts are required to arrange for recording the performances of the prepared pieces, either with school personnel and equipment or outsourced to a local vendor. A performance recording is invaluable for directors for review and as an educational tool with their students. Directors have had their students listen to one or both pieces and use the Assessment Form to derive a rating for some or all of the Evaluation Areas or the entire performance. Some will just ask the students to listen and write their own comments for some or all of the Evaluation Areas. Many options are possible to utilize listening and the Assessment Form to address ‘Criticism’ or ‘reflection’ aspects of state/national standards.

O. 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, especially for director participating in a PMEA MPA for the first time. 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 and 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
- Seating chart
- Percussion instruments provided, especially if the host is able to provide instruments beyond the minimum required
- Lunch recommendations, if needed
- A list of the adjudicators
- Arrangements to watch other performances if possible

P. TO SUBMIT AT THE ON-SITE CHECK-IN

Directors are to submit three manila envelopes (10x13 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 two 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. 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.

Scores do not need to be provided for the warm-up piece or other warm-up materials used.
Q. AWARDS: PLAQUES, CERTIFICATES & MEDALS
PMEA will award each ensemble participating in the *Traditional* performance context with the official, PMEA Awards Plaque that has been presented since the first year of PMEA Adjudication in 1986. Each Awards Plaque displays the name of the ensemble, the rating earned and the formal grade level of the prepared pieces. The Adjudication Chair is responsible to procure and mail the plaque to the director after the event. Directors are encouraged to display their PMEA Adjudication Plaques with pride in their school’s rehearsal room or display cases.

PMEA will award each ensemble participating in the *Festival* performance context with the official, PMEA Awards Certificate displaying the name of the ensemble and the rating earned (if selected as an option) The Adjudication Chair is responsible prepare and mail the certificate to the director after the event. Directors are encouraged to display their PMEA Adjudication Certificates with pride in their school’s rehearsal room or display cases.

Directors of ensembles participating in the *Traditional context* that earn a rating of *I: Superior*, *II: Excellent* or *III: Good* have the option to order official PMEA Adjudication 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.

R. QUALIFYING TO PERFORM AT THE PMEA IN-SERVICE CONFERENCE
One performance slot at the annual PMEA In-Service Conference is dedicated for a band, orchestra or chorus chosen from the Adjudication system. This ensemble is selected from recordings submitted within the deadlines and criteria consistent with the process involved for all performance slots.

To be eligible to submit a recording for consideration for this dedicated slot from PMEA Adjudication, the ensemble must have participated in the *Traditional* performance context at a sanctioned PMEA MPA and received a rating of ‘I: Superior’ from each adjudicator, known as ‘straight 1’s’.

The decision to apply is that of the director. The recording does not have to be from the MPA or of the repertoire performed for the MPA.

Since performing at the Conference is a prestigious honor, we hope that this additional possible recognition increases awareness of *PMEA Adjudication* and motivates more directors to participate.
SECTION 2: BAND & ORCHESTRA MPA’S - THE EVENT

A. REGISTRATION TABLE
Upon arriving at the event site, the director or his designee 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 as described on page 9
• Confirming where the students are to proceed first, usually to the Holding Area.
• Confirming where the restrooms are located that the students are to use
• Confirming the location of additional changing areas if requested and available
• 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, 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.

Most ensembles arrive wearing their ‘concert dress’. However, if students do need to change, usually the available restrooms 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 is not only valuable in and of itself, but also that it lessens the performance anxiety of their own students.

C. WARM-UP AREA
The formal Warm-Up Area is normally the band, orchestra or chorus room with enough chairs available to seat all the wind or string instrument players. Music stands are not normally provided but would be welcome if available. Some directors choose to bring folding stands for use in this area. Percussion instruments are not provided, 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 slot is 45 minutes if the sight-reading/clinic component is being held on stage following the prepared pieces, or 30 minutes if the sight-reading/clinic component is being held in a separate area.

D. AUDITORIUM STAGE
The auditorium stage is the performance area where the formal adjudication of the two prepared pieces takes place. Hosts have the option of holding the sight-reading component on stage immediately following the adjudication of the selected repertoire or in a separate room, usually the band/orchestra room.

The length of the performance slot in the auditorium will be 45 minutes if the sight-reading/clinic component is being held on stage following the prepared pieces, or 30 minutes if the sight-reading/clinic component is being held in a separate area. This time frame includes entrance, set-up, optional warm-up, performing the two prepared pieces, the sight-reading/clinic component---if held on stage, and exit.

The stage is to be lit with a standard concert stage wash and equipped with enough chairs and stands for all participating ensembles, a conductor’s podium and concert percussion. Chairs and stands are normally pre-set in concentric semi-circles on a flat stage. Risers are not to be used. Hosts usually contact participating directors for a seating chart in advance for their student/parent stage crews to use to re-set between ensembles.

Directors may adjust the seating configuration prior to the performance but must do so quickly. Most choose to adjust the seating as the ensemble is entering the stage, assisted by the students themselves. Any extra chairs and stands can remain on stage or be moved to the wings.

Hosts are required provide the following concert percussion at the minimum: concert bass drum, four timpani, bells, xylophone, marimba and chimes. Some hosts are able to provide additional percussion instruments and will communicate that list in the pre-event communications.

The participating ensembles are responsible to provide their own mallets and sticks, snare drums, crash and suspended cymbals, and auxiliary/accessory percussion instruments (i.e. triangle, tambourine, temple blocks, etc.) as needed within their warm-up and prepared pieces. Most directors prefer to use their own equipment, instruments that their students are accustomed to using and hearing. Directors are urged to contact the host well in advance to address unique percussion needs.

If the sight-reading component is held on stage, the standard concert percussion required for this component is already present. If the piece used for sight-reading calls for a particular accessory percussion instrument that not available, the part is simply omitted and the ensemble is not penalized.

In addition to the adjudicators, the only ‘audience’ would be students from other ensembles or the host school’s ensembles. Those students are encouraged to clap after each piece.

Study halls or other students from the host school are not permitted to use the auditorium during the event.
E. WARM-UP
Directors may choose to perform an optional Warm-Up piece of any grade level or exercise sequence of no longer than three minutes. The performance of the warm-up is not assessed. Any music used does not need to be from the PMEA Selective Music List nor included on the Band and Orchestra Registration Form. Scores do not need to be provided to the adjudicators. Most band and orchestra directors do choose an on-stage warm-up of some kind, usually a march (some take second endings), a chorale/ballad, or a memorized or written exercise sequence.

F. PERFORMING THE PREPARED PIECES
Bands and Orchestras must perform two Prepared Pieces as described on pages 7-9 above.

G. HOW THE ADJUDICATORS USE THE ASSESSMENT FORMS
All PMEA Assessment Forms are posted within the Adjudication area of the PMEA website.

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:

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

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:

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

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:

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

This component of the Assessment Form enables adjudicators to provide a consistent ‘next level’ of quick, focused, direct feedback beyond the score itself within each Evaluation Area, readily identifying a particular critical attribute(s) that may be strongly affecting the score, positively or negatively.
The adjudicators are strongly recommended to provide additional input through written comments within each Evaluation Area that are clear, concise, direct and relevant. These comments should 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’ and therefore not part of a ‘music performance assessment’.

H. DETERMINING THE SUMMARY RATING OF THE PREPARED PIECES
The Summary Rating earned from the performance of the two Prepared Pieces is determined by combining the Final Ratings from the three adjudicators according to the following table:

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>I, I, II</td>
<td>I, II, III</td>
<td>I, III, IV</td>
<td>I, IV, V</td>
<td>II, V, V</td>
<td></td>
</tr>
<tr>
<td>I, I, III</td>
<td>I, II, IV</td>
<td>I, III, V</td>
<td>II, IV, IV</td>
<td>III, V, V</td>
<td></td>
</tr>
<tr>
<td>I, I, IV</td>
<td>I, II, V</td>
<td>II, III, III</td>
<td>II, IV, V</td>
<td>IV, V, V</td>
<td></td>
</tr>
<tr>
<td>I, I, V</td>
<td>II, II, II</td>
<td>II, III, IV</td>
<td>III, IV, IV</td>
<td>V, V, V</td>
<td></td>
</tr>
<tr>
<td></td>
<td>II, II, III</td>
<td>II, III, V</td>
<td>III, IV, V</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>II, II, IV</td>
<td>III, III, III</td>
<td>IV, IV, IV</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>II, II, V</td>
<td>III, III, IV</td>
<td>IV, IV, V</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>III, III, V</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| SUMMARY RATING | I | II | III | IV | V |

I. SIGHT-READING AREA
Hosts have the option of staging the sight-reading component in a separate room. Hosts who choose to do so most commonly choose an ensemble room, LGI room, recital hall or mini-theatre of some kind.

A separate sight-reading area would also be equipped with chairs, stands, a conductor’s podium and concert percussion. Chairs and stands are normally pre-set in concentric semi-circles if the room is flat. A room with existing built-in tiers may be used.
The following concert percussion must be provided for the sight-reading area at the minimum: concert bass drum, at least three timpani, and bells. Hosts should also provide a fourth timpani to complete the set and a xylophone if at all possible.

As mentioned, if a particular large percussion instrument called for by the piece used for sight-reading is not available, the part is simply omitted and the ensemble is not penalized. This usually happens only when a separate room is used for the sight-reading component.

Hosts must provide at least two students or parents available throughout the day to assist with distributing and collecting the sight-reading folders as well as with moving chairs and stands as needed.

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

**J. SIGHT-READING COMPONENT**

Ensembles participating in the *Traditional* performance context are required to participate in an adjudicated sight-reading component immediately after performing the two Prepared Pieces, with the rating received factored into determining the Final Rating earned.

Ensembles participating in the *Festival* performance context have the option to participate in an adjudicated sight-reading component. If that option is selected, directors may also choose the grade level of the piece involved.

Within the *Traditional* context, to appropriately coordinate the grade level of the sight-reading content with that of the Prepared Pieces, ensembles will sight-read a piece approximately 1 ½ to 2 levels below the declared grade level of the Prepared Pieces according to the following table:

<table>
<thead>
<tr>
<th>DECLARED GRADE LEVEL OF THE PREPARED PIECES</th>
<th>GRADE LEVEL OF THE MUSIC TO BE SIGHT-READ</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Approximately 2 ½</td>
</tr>
<tr>
<td>3</td>
<td>Approximately 1 ½</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>1</td>
<td>½</td>
</tr>
</tbody>
</table>

The sight-reading adjudicator is responsible for providing the folders and music to be used, including at least two pieces at each grade level needed for the given event. He may choose one for the director or
give the director the choice. The director should choose a piece that he/she is not familiar with. The director should be given an original, unmarked score to use if at all possible, not a copy or one that is marked up with conductor notes or cues, and original parts if possible. The sight-reading adjudicator must have a score to use and is responsible for either acquiring a second original score or making a copy.

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

Changes in the levels of the sight-reading music for ensembles that adjudicated prepared pieces at levels 4 and 3 and 1 were made in 2008 based on the following rationale:

**PREPARED PIECES AT GRADE 4 --- SIGHT READ AT GRADE 2 ½**
Ensembles adjudicating at grade level 4 were previously sight-reading grade level 2 music. For this context, basic grade level 2 music often seemed too easy, a concern voiced by both directors and adjudicators as not being beneficial for the students. Further complicating this issue was that adjudicators were often choosing music at a variety of difficulty levels within grade 2, some actually labeled as ‘Grade 2 ½’. This led to significant inconsistency site to site, even band to band within a given event, as labeled grade 2 and labeled grade 2 ½ pieces are often significantly different.

We now require our sight-reading adjudicators to choose appropriate labeled grade level 2 ½ pieces for ensembles performing grade 4 prepared pieces to sight-read. While no known state or festival list separates pieces within a given grade level, most publishers do distinguish between grades 2 and 2 ½ repertoire.

**PREPARED PIECES AT GRADE 3 --- SIGHT READ AT GRADE 1 ½**
High school and junior high/middle school level ensembles adjudicating at grade level 3 were previously sight-reading grade level 1 music. Many directors and adjudicators shared the same concern, that using grade level 1 music seemed too easy and not beneficial for their students. Further complicating this issue was that adjudicators were often choosing music at a variety of difficulty levels within grade 1, some actually labeled as ‘Grade 1 ½’. This led to significant inconsistency site to site, even band to band within a given event, as labeled grade 1 and labeled grade 1 ½ pieces are often significantly different.

We now require our sight-reading adjudicators to choose appropriate labeled grade level 1 ½ pieces for ensembles performing grade 3 prepared pieces to sight-read. While no known state or festival list separates pieces within a given grade level, most publishers do distinguish between grades 1 and 1 ½ repertoire.

**PREPARED PIECES AT GRADE 2 --- SIGHT READ AT GRADE 1**
It remains appropriate that ensembles adjudicating at grade level 2 sight-read a piece labeled as grade level 1. The host should remind his contracted adjudicator of this requirement and stress that the pieces selected are indeed grade 1 pieces, not 1 ½, which would be too close to the content of the grade 2 prepared pieces.
K. SIGHT-READING PROCESS
The *Sight-reading* component will be implemented as follows:

1. Immediately following the adjudication of the prepared pieces, the ensemble will remain on stage or proceed to a separate area.

2. The adjudicator and/or his assistants will distribute music folders that are to remain closed until he/she directs the students to open them to retrieve the assigned piece to be sight-read. As mentioned, the adjudicator should be able to choose between at least two pieces at each grade level. The director should not be familiar with the chosen piece, as it should be sight-reading for him as well as for his students. Directors may assist in confirming that everyone has a folder.

3. The adjudicator responsible for the sight-reading component will introduce himself/herself and review the process. When completed, the adjudicator will announce which piece to retrieve from the folder. Directors may assist in confirming percussion assignments for the given piece.

4. The adjudicator will formally start a timed two-minute preparation period to be used by the director and students to silently peruse the music. No one is to speak; no instruments may be played. The adjudicator will notify the director and ensemble when thirty seconds remain.

5. The adjudicator will then formally start a timed three-minute period for the director to use as he/she chooses to best prepare the students for performance. No instruments may be played. The director and students may sing, clap, finger, count, ask questions or otherwise highlight aspects of the music in preparation. The adjudicator will notify the director and ensemble when one minute remains, followed by when thirty seconds remain.

6. The adjudicator will instruct the director to begin the sight-reading performance of the assigned piece. During the performance, the director may tap on the stand, sing parts, count, call out rehearsal numbers/letters and give verbal instructions without penalty. The less the director needs to be involved verbally, the better. The director should strive to communicate as efficiently and effectively as possible through his conducting.

7. The director may choose to stop and re-start the ensemble once during the performance without penalty. The adjudicator will then identify the point where the ensemble will restart, which should be a rehearsal number/letter just before the point in the music where the director stopped the performance. Obviously, the fewer stops and re-starts, the better.

8. After the ensemble has finished its performance, the adjudicator will briefly discuss his evaluation with the students and the director, using as much of the remaining time as desired. The adjudicator may choose to have the ensemble play an excerpt as part of the feedback, conducted either by the director or himself/herself. The adjudicator must also allow enough time for the music folders to be collected and for the students to exit the area before the entrance of the next scheduled ensemble.

Directors are strongly recommended to prepare their students for this component by establishing and practicing an approach to effectively implement each step involved in the process.

Directors are urged to diligently and regularly practice sight-reading along with their warm-ups, skill development exercises, prepared pieces and all of their concert music. Some directors successfully utilize a separate, designated ‘sight-reading folder’.
L. DETERMINING THE FINAL MPA RATING

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

<table>
<thead>
<tr>
<th>I</th>
<th>II</th>
<th>III</th>
<th>IV</th>
<th>V</th>
</tr>
</thead>
<tbody>
<tr>
<td>PP</td>
<td>SR</td>
<td>PP</td>
<td>SR</td>
<td>PP</td>
</tr>
<tr>
<td>I</td>
<td>I</td>
<td>I</td>
<td>II</td>
<td>III</td>
</tr>
<tr>
<td>I</td>
<td>II</td>
<td>I</td>
<td>IV</td>
<td>II</td>
</tr>
<tr>
<td>I</td>
<td>III</td>
<td>II</td>
<td>V</td>
<td>III</td>
</tr>
<tr>
<td>II</td>
<td>I</td>
<td>III</td>
<td>IV</td>
<td>III</td>
</tr>
<tr>
<td>II</td>
<td>II</td>
<td>III</td>
<td>IV</td>
<td>V</td>
</tr>
<tr>
<td>II</td>
<td>III</td>
<td>IV</td>
<td>I</td>
<td>V</td>
</tr>
<tr>
<td>III</td>
<td>I</td>
<td>IV</td>
<td>II</td>
<td>V</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>FINAL RATING</th>
<th>PMEA</th>
<th>LETTER</th>
<th>APPROX. PSSA EQUIVALENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Superior</td>
<td>A+</td>
<td>Outstanding</td>
</tr>
<tr>
<td>II</td>
<td>Excellent</td>
<td>A</td>
<td>Advanced</td>
</tr>
<tr>
<td>III</td>
<td>Good</td>
<td>B</td>
<td>Proficient</td>
</tr>
<tr>
<td>IV</td>
<td>Fair</td>
<td>C</td>
<td>Basic</td>
</tr>
<tr>
<td>V</td>
<td>Unprepared</td>
<td>U</td>
<td>Below Basic</td>
</tr>
</tbody>
</table>

For example, an ensemble that receives a Summary Rating of II for its Prepared Pieces (PP) and a Final Rating of I for its Sight-reading (SR) would earn a Final MPA Rating of **II: Excellent or Advanced**.

M. GETTING THE MPA RESULTS & MATERIALS FROM THE HOST

Correctly and efficiently processing the assessment results throughout the event is one of the most important responsibilities of the host. 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.

The host or his/her designee must proceed quickly to process and provide the following items to the director prior to the ensemble’s departure:

- *Band/Orchestra MPA Rating Summary form*
- Four *Assessment Forms*, one from each adjudicator
- The three conductor scores of the prepared pieces submitted for the adjudicators to use
The host will provide the audio recordings from the adjudicator and the digital recording of the performance as mp3 files burned onto a CD, made available through DropBox, or otherwise communicated electronically. Ratings from the other participating ensembles are not provided.

N. AFTER THE MPA
We recommend that participating directors consider the following actions after the MPA:

• To thank the administrator(s) who granted permission for the ensemble to participate, any colleagues who assisted before or during the event, and any parent volunteer chaperones for their time and efforts

• To use the performance recording, adjudicator recordings and assessment forms as educational classroom tools to enhance the overall experience for the students

• To send an email to the host expressing appreciation for hosting while also providing positive feedback and constructive suggestions

• To send an email to the Adjudication Chair with any positive feedback concerning the event and notable benefits from overall experience along with constructive suggestions concerning any aspect of participation so that the ‘system’ can continue to evolve to better improve the educational experience for all 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 is well attended and has been an exciting forum for deliberating upon possible ‘next steps’, establishing priorities, and exchanging perspectives---all within collaborative group dialogue not possible within individual conversations and emails.

O. FINALE
To prospective participating directors----I hope that this Guide provides a comfort level and the initial information needed to successfully participate in a Band or Orchestra Music Performance Assessment sponsored by PMEA Adjudication for the first time!

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 Band or Orchestra Music Performance Assessment sponsored by PMEA Adjudication.

Please feel free to contact the Adjudication Chair with comments or questions. Contact information is listed in the Introduction of this Guide and in several locations on the PMEA website.
PMEA ADJUDICATION: BAND & ORCHESTRA MPA’S
CHECKLIST FOR PARTICIPATING DIRECTORS

☐ Download and review the Guide to Participating in a Band or Orchestra Music Performance Assessment from Assessment from within the Adjudication area of the PME website. Don’t hesitate to contact the MPA Host or Adjudication Chair with ANY questions about ANY aspect of participation!

☐ Download the current MPA Calendar to identify the date and site that best works for your ensemble to participate, then contact the Host to confirm the availability of a performance slot and the best available performance time that works within your schedule parameters. Seek official permission to participate from your principal and process the necessary transportation request form (p. 5))

☐ Download the Band and Orchestra Registration Form to complete and submit to the host. Submit both the Registration Form and the check for the Registration Fee to the Host to confirm participation no later than four weeks prior to the event. (p. 6)

☐ Decide on the two prepared pieces to perform and confirm the grade levels involved, if necessary, with Dr. Tad Greig at Westminster College, by downloading, completing and mailing him the Addition to the Selective Music List form and a copy of the score(s). (p.7)

☐ Download and review the current versions of the forms involved in the MPA, including: (p.10)
  • Band/Orchestra Music Performance Assessment Form
  • Band/Orchestra Sight-reading MPA Form
  • Band/Orchestra MPA Rating Summary Form

☐ Review how adjudicators use the Assessment Forms and how all Ratings are determined. (pp.15-16)

☐ Use the MPA forms as classroom tools before and after 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 all aspects of the Sight-reading component and practice the sight-reading process with your ensemble. Consider putting together a separate ‘sight-reading folder’ of music from your library to draw from for practice. (p 17)

☐ 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.13)

☐ Communicate with the host prior to the event to confirm all essential information. (p. 11)

☐ Download the Medal Order Form and order medals for your participating students after the MPA. (Optional)