

# PMEA ADJUDICATION



# 2018

# GUIDE TO HOSTING A BAND OR ORCHESTRA MUSIC PERFORMANCE ASSESSMENT (MPA)

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# INTRODUCTION

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

- To provide directors with the information needed to successfully host an MPA
- To answer common questions about hosting an MPA
- To provide an ongoing reference for those who have hosted in the past
- To identify any changes and new aspects of hosting for 2018
- To provide a checklist and practical suggestions for potential hosts and confirmed new hosts
- To help each director be as comfortable as possible with all aspects of hosting an MPA

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

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

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

- *Band/Orchestra Registration Form*
- *Band/Orchestra Music Performance Assessment Form*
- *Band/Orchestra Sight-reading MPA Form*
- *Band/Orchestra MPA Rating Summary Form*
- *Band/Orchestra MPA Rating Summary – All Ensembles Form*
- *Adjudicator Contract*
- *PMEA Adjudication Deposit Form*
- *Host Expense Form*
- *Fillable W-9 Form*

All forms and items needed to participate in and to host an MPA are posted within the *Adjudication* area of the PMEA website at [www.pmea.net](http://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.**

Potential hosts are strongly recommended to participate in at least one PMEA MPA before hosting. However, significant experience participating in or hosting a performance assessment event/festival may enable a prospective host director to be comfortable enough to host a PMEA MPA.

Contact Tom Snyder, Adjudication Chair, with any questions.

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# SECTION 1: FACILITY & EQUIPMENT NEEDS

*Can I host an MPA in my facility?* – is one of the most common questions posed by a prospective host. An overview of what is needed to host an MPA concerning facilities follows:

## 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 or a parent chaperone, usually represents the ensemble at check-in.

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

- Confirming that the ensemble has arrived and verifying the location for bus parking
- Collecting the three envelopes containing conductor scores and sending them to the host director to distribute to each adjudicator
- Informing the director where his/her students are to proceed first, usually to the *Holding Area*
- Communicating where the restrooms are located
- Confirming the location of additional changing areas if requested and available
- Confirming how to contact the host director if needed

Post copies of the final schedule and directional signs where warranted.

## B. HOLDING AREA

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

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

The ensemble normally stays in the holding area until proceeding quietly through the halls to the *Warm-Up Area* and waiting quietly until being directed to enter. Students should not have to wait outside the warm-up room for an inordinate length 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 room, chorus room or other large group instruction room with enough chairs available to seat all the wind or string instrument players. Music stands are not normally provided but would be welcome if available. Some directors choose to bring folding stands to use in this area. Let directors know in the pre-event communication if stands will be available; otherwise, they will assume that they will not be provided. Percussion instruments are not provided, as the primary use of this area is for warming up and tuning, not rehearsing. Directors are responsible to bring their own tuners.

### **D. AUDITORIUM**

The *Auditorium Stage* is the performance area where the formal adjudication of the two prepared pieces takes place. Hosts have the option of holding the *Sight-reading* component on stage immediately following the adjudication of the selected repertoire or in a separate room, usually the band room.

The stage is to be set with chairs, stands, a conductor's podium and concert percussion. Standard concert lighting is needed as well as a microphone for the announcer. The chairs and stands are normally set in concentric semi-circles on a flat stage. Risers are not to be used. Enough chairs and stands must be available to accommodate the number of wind players in the largest participating ensemble as indicated on the *Band and Orchestra Registration Form* submitted by each director. Hosts usually request a seating chart in advance to help enable a smooth, quick transition between ensembles.

Directors may quickly adjust the seating configuration prior to the performance. Most adjust their own seating and music stands as the ensemble enters the stage. Hosts must provide students or parents as a 'stage crew' to assist throughout the day. Any extra chairs and stands can remain on stage or be moved to the wings.

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

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

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

Prospective hosts should not be overly concerned about stage size. If the stage is relatively small and cannot handle more than a given number of seated instrumentalists, the host must be sure to communicate that aspect to directors when first contacted about participating just in case the ensemble involved has an unusually large number of students that might not fit on the given stage.

Provide a microphone for the announcer.

Hosts who choose a schedule format with a 30-minute time slot for the Prepared Pieces with the Sight-Reading in another room have the option to have one of the adjudicators go up on stage and use any time remaining for a 'clinic', offering immediate feedback to the ensemble on some aspect(s) of their performance. The adjudicators can rotate, taking turns throughout the event. Hosts who choose to include this clinic component should provide the adjudicator with a microphone, ideally, a clip-on or lavalier wireless mic, so that students from other ensembles who are watching from the auditorium seating area can also hear the comments. This has been a valuable aspect of clinics at both instrumental and choral MPA's.

Auditorium seating capacity is not a factor, as the seating area will be virtually empty throughout the event. The only 'audience' would be parent chaperones and students from other ensembles. Hosts are encouraged to schedule their school's ensemble to watch other performances. However, study halls or other students from the host's school are not permitted to use the auditorium during the event.

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

Post the final schedule along with signs on all auditorium doors such as 'Enter Only Between Performances' and 'PMEA Adjudication in Process'.

#### **E. ADJUDICATOR NEEDS**

Provide each of the three adjudicators in the hall with the following items:

- a desk or table with ample workspace along with a comfortable chair
- a lamp to supplement the hall lighting if needed.
- a copy of the final schedule
- a blank *Band/Orchestra Music Performance Assessment Form* for each ensemble (ideally, with the headings already completed)
- an extra copy of the *Band/Orchestra Music Performance Assessment Form* to use as a reference
- a copy of Page 2 of each ensemble's *Registration Form*
- extra pencils
- digital recording device

In recent years, hosts have utilized a variety of technology for their adjudicators to provide audio commentary for each ensemble, including:

- set of 6 digital recorders, interface cable and batteries mailed to the host from the Adjudication Chair. The adjudicators alternate recorders with each ensemble with runners picking up and returning the recorders after the audio file are downloaded. The host is responsible for returning the recorders by mail to the Adjudication Chair within one week of the MPA,

as they are often needed soon by another host. Be sure to confirm with the Adjudication Chair if these recorders are needed.

- set of 6 digital recorders owned by the host's music or school technology department
- 3 iPads owned by the host's music or technology department using an appropriate app, often with the adjudicator just emailing the audio file to the host from his station. Another host used 6 iPads, alternating iPads like the handheld digital recorders
- microphones for each adjudicator directly wired or connected to a central computer where the audio files are collected, then compiled and distributed to the participating directors. Some hosts used school equipment. Others had contracted a vendor to record the performances and also compile the adjudicator's audio files.
- some adjudicators prefer to use a recording app on their own iPhone or iPad, then email the audio file to the host. That process has worked well but would need to be confirmed by the host to the adjudicator in advance to confirm that the adjudicator has an appropriate app and also brings his phone charger to use if needed.

We are not in the position yet to require that adjudicators provide their own digital recording device as there remain too many differences between audio file formats, downloading cables, internet connectivity, etc., site to site and adjudicator to adjudicator.

If the *Sight-reading* component will be held on stage, a table and chair for that adjudicator's workspace is also needed, placed either on stage off to the side if space permits or in the pit area near stairs for easy stage access. Provide an additional table for the sight-reading music folders.

#### **F. SIGHT-READING AREA**

A goal of the option introduced in 2006 to hold the *Sight-reading* component on-stage immediately after the performance of the prepared pieces was to enable more schools to be able to serve as hosts. Before then, many directors could not host because their facility did not have a separate room large enough to use for sight-reading. Even if a second area was available, they often did not then have a third area large enough to serve as a warm-up room, let alone yet another space to use as a holding area. Outfitting a sight-reading room with a second set of stands and appropriate percussion can be a daunting challenge.

Holding the Sight-reading component on stage within a 45-minute time block saves time by not requiring the students to move to another area that can be used by the sight-reading adjudicator. It also permits ample time for all adjudicators to complete their audio commentary and written comments between ensembles as well as use the restroom and even eat lunch without needing a full block break.

However, retaining the option to hold the *Sight-reading* component in a separate room, usually, the band room, continues to work well for hosts with ample facilities and equipment resources who prefer the two 30-minute blocks. Adjudicators can also rotate through the ensembles for a brief 'clinic' after the performance of the prepared repertoire. Also, more ensembles can participate within a given time frame when scheduled in 30-minute, rather than 45-minute, blocks.

A separate sight-reading room must 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 and set-up accordingly.

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

As mentioned, if a particular percussion instrument called for by the piece used for sight-reading is not available, the part is simply omitted and the ensemble is not penalized. When the sight-reading component is held in a separate room, it becomes even more important that hosts communicate with the sight-reading adjudicator in advance to identify what percussion instruments are most commonly needed within the repertoire selected for sight-reading to provide those accessory instruments that not all ensembles may be bringing for their prepared pieces.

Hosts must provide at least two students or parents to assist with distributing and collecting the sight-reading folders.

Provide the sight-reading adjudicator with the following items:

- a desk or table with ample workspace along with a comfortable chair
- an additional table to spread out the sight-reading music folders for efficient collection and distribution
- a copy of the final schedule
- a blank *Band/Orchestra Sight-reading MPA Forms Form* for each ensemble (ideally, with the headings already completed)
- an extra copy of the *Band/Orchestra Sight-reading MPA Form* to use as a reference
- a copy of Page 2 of each ensemble's *Registration Form*
- extra pencils

## **G. TABULATION AREA**

The host's office or a separate room with a computer and printer that is convenient to the performance and sight-reading areas is usually designated as the *Tabulation Area*.

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

In the Tabulation Area, the host or a designee, usually another music teacher, compiles the ratings results on the *Band/Orchestra MPA Rating Summary Form*, gather all the materials to return to the participating director, including the following items:

- *Band/Orchestra MPA Rating Summary Form*
- *Assessment Forms from each of the 4 adjudicators (make a copy first for the host to include with his/her Host Report to the Adjudication Chair)*
- *The 6 Conductor scores provided by the director (3 for each of the prepared pieces)*

Be sure type or write in the rating results for each ensemble on the *Band/Orchestra MPA Rating Summary – All Ensembles Form* before returning the Assessment Forms to the director.

This process must happen 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 on site any longer than necessary. The host, an adult designee, or a student ‘runner’ must be available to take these materials----the *Band/Orchestra MPA Rating Summary Form*, Assessment Forms from each adjudicator, and conductor scores back to the participating director prior to his/her ensemble’s departure from the MPA.

If digital recorders are being used with adjudicators alternating between recorders while the files are being downloaded on the other recorder, runners must know to pick-up and deliver the ‘A’ and ‘B’ recorders to adjudicators in a timely manner so that no adjudicator is left without a device when an ensemble is starting its performance. The host or designee in the Tabulation Area must know how to label and download the files from the recorders to the computer/laptop being used and how to compile and deliver the audio files to each given participating director.

While one person can do both the audio file downloading/management, the ratings tabulation and the gathering of paperwork, scores and materials for each ensemble, hosts often choose to utilize two adults to undertake the different tasks involved.

If any other recording device or process is being used, the host must communicate that information and any instructions to the adjudicators prior to the start of the event along with briefing any assistants in the Tabulation Area. The host must also communicate how directors can hear their audio recordings, I.e. Dropbox, copied onto a flash drive, or burned onto a CD. We prefer DropBox or another type of cloud-based mechanism for access.

Note that the host is not responsible for the processing of the official PMEA award plaques, certificates or any medal orders, as both are handled by the Adjudication Chair. The *Medals Order Form* is available for directors 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

Hosts are urged to select a date for their MPA that works best within their overall school calendars as far in advance as possible. Include time for stage set-up and teardown. While most MPA's are normally held during the school day, hosting an MPA that starts immediately after school or on a Saturday is certainly permitted. Hosts can even choose to hold their MPA over two days to handle the number of interested groups or to provide flexibility to directors who can only attend on one of the two available days.

When scheduling, be alert for conflicts with PMEA festivals or with PSSA testing. Considering that many ensembles lose rehearsal time due to schedule changes during PSSA testing, directors may be less willing to participate in an MPA that immediately follows the testing window.

Dates near Easter may limit participation, as schools have varying lengths of spring break before and after Easter. In general, Mondays are not recommended, as directors seem to prefer that the final rehearsal prior to an MPA not be followed by a weekend.

Hosts are strongly urged to avoid changing an MPA date once announced. If a change must be made, hosts should diligently confirm the new date with each interested director to avoid any confusion.

Scheduling two MPA's on the same day in the same part of the state is not permitted without approval by the Adjudication Chair, as it is imperative that enough ensembles are committed so that both events are viable.

A goal of *PMEA Adjudication* remains to secure hosts to offer numerous MPA's in all adjudication contexts throughout the state within the overall March to May time frame that provide interested directors with enough options to have at least one viable date and site for their ensembles to participate.

### B. SECURING PRINCIPAL'S APPROVAL TO HOST AN MPA FOR THE FIRST TIME

When requesting permission to host a *PMEA Adjudication MPA*, be sure to provide information concerning facility needs, how any displaced music and other classes will be accommodated, and by students from other schools entering, using and exiting the building. Including this information as part of the initial planning discussions best avoids surprises and issues raised by administrators or colleagues on the day of the event.

As mentioned, MPA's are normally held during the school day when students seem to be best available. While it is becoming increasingly difficult for students to be excused from classes, we hope that principals and other teachers will be receptive to permitting your students to be excused to participate in an 'assessment' rather than a 'festival' along with hosting students from other schools.

One of the significant benefits of hosting is that the host's students usually only miss a few class periods to participate rather than most of or the entire school day. Also, hosting saves the cost of bus transportation to an MPA held elsewhere. Urge your district's middle school/junior high ensembles to

participate, as their participation is easier for the same reasons. Decision makers often positively respond to these savings of time and money when considering granting permission to host.

Once a date is confirmed, be sure to arrange for any assistance needed from colleagues, students, the stage manager and custodians well in advance.

### **C. PUBLICIZE YOUR MPA**

As soon as a date is confirmed internally, contact the Adjudication Chair to include it within the *PMEA Adjudication MPA Calendar* posted within the *Adjudication* area of the PMEA website. While MPA's can be added to the calendar on the website at any time throughout the year, we prefer as many MPA dates as possible posted early in the school year to provide prospective participating directors ample time to plan. MPA dates submitted by August 1 can also be released in the Fall issue of the *PMEA News*.

In addition to the information posted on the PMEA website, hosts are urged to promote their MPA's formally through their PMEA District's newsletter, website and email network as well as through group emails to friends and colleagues. Encouraging participation within informal phone calls and conversations at football games, director meetings, and festivals is also highly recommended.

### **D. CONTRACT ADJUDICATORS**

Four adjudicators are needed for a *Band/Orchestra MPA*, three 'on the floor' or 'in the hall' to adjudicate the performance of the prepared pieces and one to adjudicate the *Sight-reading* component or provide a clinic if selected as an option by ensembles performing in the *Festival* context.

Hosts may choose to hold a 'band-only' MPA, but are strongly recommended to openly invite and welcome orchestras. If orchestras will be participating, hosts should contract adjudicators who have an orchestra background if not an orchestra director him/herself.

Hosts may certainly choose to hold an 'orchestra-only' MPA, if so, actively recruit among fellow orchestra directors well in advance to ensure a full schedule---a minimum of six ensembles or five with a waiver of the host honorarium---- for the event to be financially viable.

At this time, hosts are responsible to select and contract quality adjudicators for their MPA. Hosts are urged to contract a 'blended panel' of college and university directors, retired high school and middle school/junior high directors, and active directors. Hosts are welcome to contact the Adjudication Chair for a list of those who have adjudicated MPA's for PMEA and their contact information. Adjudicators are strongly recommended, but not required, to be PMEA members.

No policies exist at this time concerning adjudicator training or formal certification. An adjudicator accreditation process is planned that focuses first on awareness and understanding of PMEA Adjudication philosophies and the rating process within the structure of the PMEA Assessment Forms.

Anyone interested in being an adjudicator for PMEA Adjudication may download and complete the *Adjudicator Application* form from within the *Adjudication* area of the PMEA website and submit it to the Adjudication Chair.

Hosts are urged to contact potential adjudicators well in advance, even between six to twelve months ahead of the date, as calendars and availability for such activities as judging are often limited. Some hosts contract their adjudicators during the summer prior to the start of the school year. When contacting adjudicators, be sure to communicate when the event is projected to start and end. Adjudicator availability often depends on the projected end time given afternoon and evening commitments. Effective communication at the outset best avoids the unwelcome challenge of replacing an adjudicator. Advise adjudicators to arrive at least 45 minutes before the first ensemble performs to allow ample time for pre-event preparations.

Hosts are to contract adjudicators who can travel to and from the event on the same day. Hosts with extenuating circumstances may request permission from the Adjudication Chair to contract an adjudicator who needs lodging the night before the event and must do so before confirming with the given adjudicator. If permission is granted, the host must pay for the room or collect a receipt from the adjudicator before he/she departs after the MPA to forward for reimbursement. No airfare expenses can be funded.

**NEW FOR 2018.** Once confirmed, provide each adjudicator with an *Adjudicator Contract* and *W-9* form to complete, sign and return no later than the day of the MPA. Hosts are required to submit a copy of the *Adjudicator Contract* for each adjudicator as part of the Host Report sent to the Adjudication Chair. Hosts are required to include the stipend amount on the Host Expense Form and the complete *W-9* form as part of the Host Report sent to the PMEA. Both reports are due within one week of the MPA. PMEA will process and mail payments to the adjudicators within two weeks of receiving the Host Report to PMEA.

Also, be sure to communicate in advance the amount of the projected honorarium, last increased in 2008 to approximately \$35 per hour. Be sure to convey that mileage and tolls CANNOT be reimbursed.

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

We do plan to research current adjudicator stipend rates throughout the country soon within the ongoing goal of ensuring our valued adjudicators in Pennsylvania receive a fair stipend. We also hope to reinstitute at least a partial mileage reimbursement soon.

## **E. CONFIRM ARRANGEMENTS FOR HOSPITALITY**

Hosts are reimbursed up to \$100 for Hosting Expenses, normally including 'hospitality' for adjudicators and volunteer assistants, including:

- Beverages provided upon arrival, (Providing breakfast/food items at arrival is optional.)
- Beverages provided throughout the event
- Lunch. Past practice has included take-out or catering from a nearby restaurant, food purchased/prepared from grocery stores, or from the school's food services.

Hosts may invite other music teachers and administrators for lunch but must stay within the \$100 total budgeted. Some hosts supplement the allotted amount with funds from their activity accounts or booster groups. Some hosts choose to totally fund these expenses internally or by a booster group, which is certainly appreciated within the extremely tight annual budget for Adjudication. Managing host expenses remains essential for consistency and for maintaining effective fiscal responsibility site to site.

**NEW FOR 2018.** Hosts are required to complete and submit the *Host Expense Form* along with any receipts for hospitality expenses as part of the Host Report to the PMEA Office within one week of the MPA. PMEA will process and mail reimbursement checks to the hosts within two weeks of receiving the Host Report to PMEA.

## **F. CONFIRM ARRANGEMENTS FOR PROVIDING A PERFORMANCE RECORDING**

Hosts are required to arrange for recording the performances of the prepared pieces either with school personnel and equipment or outsourced to a vendor. A performance recording is an invaluable educational resource for director and classroom use. The recordings may be uploaded to a DropBox or other cloud access, or may be burned to a CD for the director to take with them from the event.

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

**Hosts may spend up to \$20 per ensemble funded by PMEA to contract an outside vendor to record the performances if the necessary equipment is not available at the school. If an outside vendor is contracted, hosts are required to include that information on the *Host Expense Form* along with submitting a copy of the invoice as part of the Host Report to the PMEA Office within one week of the MPA. PMEA will process and mail payment to the vendor within two weeks of receiving the Host Report to PMEA.**

With the ongoing advancements in and increasing availability of recording technology, hosts are often able to provide high quality recordings internally with school-owned equipment, a significant cost savings for PMEA Adjudication.

## G. REGISTER ENSEMBLES TO PARTICIPATE

A minimum of six ensembles are required to hold a sanctioned MPA to best ensure financial viability within both the event itself and the PMEA Adjudication budget overall. There is no limit to the maximum number of ensembles permitted to participate. As mentioned, hosts can choose to hold their MPA over two days to handle the number of interested groups or to provide flexibility to directors who can only attend on one of the two available days. Hosts have the flexibility to determine their optimal starting and ending times with a maximum number that can be accommodated, including factors such as the availability of their facility or their adjudicators. After the available performance slots are filled, hosts are urged to maintain a waiting list in case an ensemble cancels.

Participating directors are required to complete and submit both pages of the *Band and Orchestra Registration Form* and the check as payment of the *Registration Fee* to the host at least four weeks in advance of the MPA. This time frame was established as an essential courtesy to hosts to facilitate planning, especially in developing a viable event schedule given the many necessary accommodations and in securing 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.** Hosts are required to submit all collected checks as documented on an accompanying Adjudication Deposit form to the PMEA Office one month in advance of the event. The remaining collected checks as documented on a second accompanying Adjudication Deposit Form are to be submitted as part of the Host Report to the PMEA Office within one week of the event.

That districts often include an 'expires in 60 (or 90) days' warning on checks is another reason to not hold onto checks too long that may have been issued a few months ahead of the given MPA.

Non-NAfME/PMEA members may participate but at a slightly higher fee as indicated on the *Registration Form*. Ensembles from neighboring states are welcome to participate in a PMEA Adjudication MPA at the member rate if the director is a NAfME member in his/her state.

**NEW FOR 2018.** 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.

## H. SCHEDULE PERFORMANCE TIMES

Hosts are urged to schedule performance slots with directors as soon as possible, as a viable performance time is often a condition of directors being able to participate. Scheduling ensembles on a 'first-come' basis greatly benefits directors and hosts, as a confirmed performance time helps avoid a cancellation by a director notified with an arbitrarily assigned performance time that doesn't work. Scheduling performance times well in advance is even more important for schools planning to bring more than one ensemble, especially two or more ensembles with the same director. The opportunity to lock in performance times at the outset is also an incentive for directors to register and commit early.

While hosts are pragmatic in holding performance spots for interested directors, it is essential that that the Registration Form and check for the Registration Fee is received within four weeks of the event to confirm participation so that all available time slots are indeed filled. To avoid gaps in the event schedule, hosts should actively monitor which directors have not submitted one or both items. The more time that elapses, some directors may be tempted to withdraw. Hosts should also keep any directors on their waiting lists informed as to any actual or impending possible openings in the schedule. Effective communication between hosts and all directors involved is imperative.

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

## I. MPA SCHEDULE OPTIONS

As mentioned, hosts must decide whether to hold the *Sight-reading* component on stage immediately after the performance of the prepared pieces or in a separate area. If the *Sight-reading* component is held on stage, the time slots will be 45 minutes each. A sample schedule for an event with ten ensembles follows:

SLOT	TIME	WARM-UP ROOM	STAGE
1	8-8:45 AM	Ensemble #1	-----
2	8:45-9:30	Ensemble #2	Ensemble #1
3	9:30-10:15	Ensemble #3	Ensemble #2
4	10:15-11	Ensemble #4	Ensemble #3
5	11-11:45	Ensemble #5	Ensemble #4
6	11:45-12:30 PM	Ensemble #6	Ensemble #5
7	12:30-1:15	Ensemble #7	Ensemble #6
8	1:15-2	Ensemble #8	Ensemble #7
9	2-2:45	Ensemble #9	Ensemble #8
10	2:45-3:30	Ensemble #10	Ensemble #9
11	3:30-4:15		Ensemble #10

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

Regardless of the number of ensembles participating, the three adjudicators ‘in the hall’ would be able to eat their lunch after a given ensemble finishes the performance of its prepared pieces while the fourth adjudicator is involved with the *Sight-reading* (or *Clinic* if selected by ensembles participating in the *Festival* context) component for that ensemble. The fourth adjudicator would then be able to eat lunch while an ensemble is performing its prepared pieces. Therefore, no formal time slot needs to be reserved for a ‘lunch break’ for the adjudicators. However, hosts may choose to include a 45-minute slot within the overall schedule if they wish for a designated lunch break for the three hall adjudicators, followed by one for the fourth adjudicator.

If the *Sight-reading* component is going to be held in a separate area, the time slots for warm-up, performance and sight-reading would be 30 minutes each. A sample schedule for an event with fourteen ensembles follows. Note that fourteen ensembles can be accommodated in 30-minute time slots in the same length of time that ten ensembles can be accommodated in 45-minute time slots.

SLOT	TIME	WARM-UP	STAGE (Prepared Pieces)	SIGHT-READING
1	8-8:30 AM	Ensemble #1	-----	-----
2	8:30-9	Ensemble #2	Ensemble #1	-----
3	9-9:30	Ensemble #3	Ensemble #2	Ensemble #1
4	9:30-10	Ensemble #4	Ensemble #3	Ensemble #2
5	10-10:30	Ensemble #5	Ensemble #4	Ensemble #3
6	10:30-11	Ensemble #6	Ensemble #5	Ensemble #4
7	11-11:30	Ensemble #7	Ensemble #6	Ensemble #5
8	11:30 AM -12 PM	Ensemble #8	Ensemble #7	Ensemble #6
9	12-12:30 PM	Ensemble #9	Ensemble #8	Ensemble #7
10	12:30-1	Ensemble #10	Ensemble #9	Ensemble #8
11	1-1:30	Ensemble #11	Ensemble #10	Ensemble #9
12	1:30-2	Ensemble #12	Ensemble #11	Ensemble #10
13	2-2:30	Ensemble #13	Ensemble #12	Ensemble #11
14	2:30-3	Ensemble #14	Ensemble #13	Ensemble #12
15	3-3:30		Ensemble #14	Ensemble #13
16	3:30-4			Ensemble #14

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

Hosts must schedule a 30-minute time slot dedicated to a formal lunch break for the adjudicators, as there is not enough time between ensembles to eat. The three hall adjudicators evaluating the performance of the prepared pieces would break and eat at the same time. The fourth adjudicator would break and eat lunch during the subsequent 30-minute time slot.

Be sure that information concerning where the *Sight-reading* component will be located and the exact length of each time slot is communicated to the participating directors in advance.

## J. REGISTRATION FORM INFORMATION PERTAINING TO THE HOST

Hosts must ensure that the Registration Form is completed with all information provided as requested.

The first page of the Registration Form contains the following information particularly applicable to the host:

- Director cell phone for emergency contact prior to or during the event
- Number of student members, chairs & stands, and piano needs for stage set-up planning

Also, please ensure that, directors have clearly indicated the exact name of the ensemble that they prefer be engraved on the award plaque (*Traditional*) or printed on the award certificate (*Festival*).

The second page of the Registration Form contains considerable information needed by the host and for the records kept by PMEA Adjudication. Hosts must provide a copy of the second page of the Registration Form from each ensemble to the adjudicators upon arrival.

**TOP THIRD** - Director's choice of either the *Traditional* or *Festival* Performance Context and among the available options.

### MUSIC PERFORMANCE ASSESMENT: PERFORMANCE CONTEXT

<input type="checkbox"/> <b>Traditional</b> <ul style="list-style-type: none"><li>- Two selections from the PMEA Selective Music List</li><li>- Formal grade level as declared via the two selections</li><li>- Sight-Reading</li><li>- Ratings &amp; Audio/Written Commentary</li><li>- Wording for Award Plaque (Choose 1)<ul style="list-style-type: none"><li><input type="checkbox"/> Superior/Excellent/Good/Fair</li><li><input type="checkbox"/> Outstanding/Advanced/Proficient/Basic</li></ul></li></ul>	<input type="checkbox"/> <b>Festival</b> <ul style="list-style-type: none"><li>- Two selections (do not need to be from the PMEA SML)</li><li>- Do not need to provide grade levels</li><li>- Choose 1 of the 3 options for the segment after the performance of the prepared pieces<ul style="list-style-type: none"><li><input type="checkbox"/> <b>Sight-reading</b> – Also indicate which <i>Grade Level</i>: _____ would be preferred.</li><li>or a <input type="checkbox"/> <b>Clinic</b> or <input type="checkbox"/> <b>Neither</b></li></ul></li><li>- Evaluation options (Choose 1)<ul style="list-style-type: none"><li><input type="checkbox"/> <b>Ratings &amp; Comments</b> or <input type="checkbox"/> <b>Comments Only</b></li></ul></li><li>- If 'Ratings' are selected, which type of terminology is preferred for the Award Certificate? (Choose 1)<ul style="list-style-type: none"><li><input type="checkbox"/> Superior/Excellent/Good/Fair</li><li><input type="checkbox"/> Outstanding/Advanced/Proficient/Basic</li></ul></li></ul>
--	---

- Hosts must provide a list of ensembles with the context selected to the adjudicators along with the options selected by directors of ensemble participating in the *Festival* context, especially for those who choose *Comments Only*.
- For those that choose *Festival*, the sight-reading adjudicator needs to know in advance if the director wants the ensemble to sight-read and, if so, at what grade level of music. That adjudicator also needs to be prepared if the director chooses the *Clinic* option.
- If a director chooses the *Clinic* option, please contact the Adjudication Chair. Careful coordination is needed among all involved--- Adjudication Chair, host, sight-reading adjudicator and director---within this relatively new option concerning how to use and implement a *Clinic* most effectively.
- Directors who choose *Festival* are asked to choose between two Evaluation Options: *Ratings and Comments* or *Comments Only*.

- All 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).

### MIDDLE THIRD - Information about the Prepared Pieces and the Declared Grade Level

#### PREPARED PIECES & DECLARED GRADE LEVEL

##### Prepared Piece #1

Title: \_\_\_\_\_

Composer: \_\_\_\_\_ Arranger \_\_\_\_\_

Year Published: \_\_\_\_\_ PMEA SML Level (Needed for *Traditional* only): \_\_\_\_\_

##### Prepared Piece #2

Title: \_\_\_\_\_

Composer: \_\_\_\_\_ Arranger \_\_\_\_\_

Year Published: \_\_\_\_\_ PMEA SML Level (Needed for *Traditional* only) \_\_\_\_\_

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.
- 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 be 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/certificate.

- Hosts who spot an error concerning the ‘Declare Grade Level’ must contact the director right away to communicate the need for a correction and confirm agreement. Doing so in advance of the event is strongly preferred to avoid issues on site or any time afterwards when ratings are released or when plaques/certificates are received.

### LOWER THIRD – Ensemble Profile

#### ENSEMBLE PROFILE

THIS ENSEMBLE’S status at this school: Click or check one:	AVERAGE NUMBER of scheduled rehearsals per 5-day week: (check one)	GRADE LEVELS of student members of this ensemble: (check all applicable):
<input type="checkbox"/> Only Band <input type="checkbox"/> Top Band <input type="checkbox"/> Second Band <input type="checkbox"/> Third Band <input type="checkbox"/> Other _____ Number of Student Members: _____	<input type="checkbox"/> 1 <input type="checkbox"/> 3 <input type="checkbox"/> 5  <input type="checkbox"/> 2 <input type="checkbox"/> 4  <input type="checkbox"/> Other: _____ Length of rehearsal period: _____ minutes	<input type="checkbox"/> 5 <input type="checkbox"/> 9 <input type="checkbox"/> 6 <input type="checkbox"/> 10 <input type="checkbox"/> 7 <input type="checkbox"/> 11 <input type="checkbox"/> 8 <input type="checkbox"/> 12

<b>SCHOOL DISTRICT’S HIGH SCHOOL PIAA CLASSIFICATION FOR FOOTBALL</b> - to convey relative size of the district: Check or click on one. <input type="checkbox"/> A <input type="checkbox"/> AA <input type="checkbox"/> AAA <input type="checkbox"/> AAAA <input type="checkbox"/> 5A <input type="checkbox"/> 6A <input type="checkbox"/> 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
- Grade Levels of student members of this ensemble
- School District’s High School PIAA Classification for football to convey relative size of the district (where applicable)

As mentioned, hosts must 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.

Copies of the entire Registration Form for each ensemble are sent to the Adjudication Chair.

#### K. THE SIGHT-READING ADJUDICATOR: SELECTING MUSIC

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

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

adjudicate sight-reading each year put together, maintain and continue to expand their own set of sight-reading folders, usually from their own district's library or as borrowed from colleagues.

The host should not be involved in selecting music for sight-reading, as this is a conflict of interest when any of the host school's ensembles will be participating in the sight-reading component at that MPA.

Hosts must provide the sight-reading adjudicator with a list of the participating ensemble, the Declared Grade Level for the prepared pieces, and the resulting grade level of the sight-reading music required as soon as confirmed but no later than one month in advance of the event to provide ample time to acquire music and prepare folders.

The method of organizing the music is up to the adjudicator. Many put together complete folders by instrument and part for all the music to be used at that event, simply distributing and collecting that set of folders with each ensemble throughout the event. Others have divided the parts for each piece into manila envelopes (i.e. all the clarinet parts, all the low brass parts, etc.) and only distribute and collect envelopes for the piece being performed. Each adjudicator is free to choose and implement a preferred 'system'.

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. Music for sight-reading may be selected from the PMEA Selective Music List but that is not a requirement.

From experience adjudicating sight-reading, we recommend that the sight-reading adjudicator avoids selecting pieces in 6/8 or any x/8 meter at any grade level along with pieces in 3/4 time or cut time in grades ½ or 1. We also recommend that pieces with intricate meter changes, complex rhythm patterns, or percussion writing with many auxiliary instruments also be avoided at any grade level as those may be overwhelming and discouraging for students to try to sight read within ensembles that usually have many weeks to rehearse those challenging sections prior to a concert.

#### **L. THE 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 to 2 levels below the declared grade level of the prepared pieces according to the following table:

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

The sight-reading adjudicator is responsible to provide least two pieces at each grade level needed for the given event. He/she 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 possible, not a copy or an original or copy that is marked up with conductor notes or cues. The ensemble should be provided with original, unmarked parts if possible. The sight-reading adjudicator must have a score to refer to during the sight-reading and is responsible for either acquiring a second original score or making a copy for that use.

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 2 ½

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

Ensembles adjudicating at grade level 4 in many states typically sight read grade level 2 music and those adjudicating at grade 3 sight-read at grade 1, the standard ‘two levels below the declared grade level’. However, for this context, basic grade level 1 and 2 music may often be too easy, a concern voiced by both directors and adjudicators as not being beneficial for the students. Further complicating this issue was inconsistency site to site or even ensemble to ensemble within the content demands of the music provided by the adjudicator for sight-reading.

We now require our sight-reading adjudicators to choose appropriate pieces labeled grade level 2 ½ by the publisher for ensembles to sight read that perform prepared pieces at a declared grade level 4, and labeled grade 1 ½ for those with prepared pieces at grade 3. While no state or festival lists, to our knowledge, separate pieces within a given grade level, most publishers do distinguish between grades 2 and 2 ½ repertoire and between grade 1 and 1 ½.

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. Music at grade ½ would be far too easy for use in this context.

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

Sight-reading adjudicators are required to choose appropriate pieces labeled as grade level ½ by the publisher for this context.

### **M. THE SIGHT-READING PROCESS**

The *Sight-reading* component will be implemented according to the following process:

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

Directors are urged to diligently and regularly practice sight-reading as part of their curriculum and rehearsal structure along with the usual warm-ups, concept and skill development exercises, prepared pieces and all concert music. Some directors successfully utilize a separate, designated 'sight-reading folder for this purpose.

#### **N. CONFIRM ARRANGEMENTS WITH PARTICIPATING DIRECTORS**

Proactive communication with 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, especially for those participating for the first time. Email each director with final information at least two weeks in advance of the event that includes the following:

- The MPA date, especially if the original date announced was changed at any time
- Whether the Registration Form and check for the Registration Fee have been received
- A list of percussion instruments provided, especially if instruments beyond the minimum required are available. Directors certainly appreciate when percussion instruments are available that do *not* need to be brought with them.
- The final schedule of warm-up and performance times
- A list of the adjudicators
- Facilities information and guidelines to follow when on site
- Any traffic or road construction advisories that could impact travel time
- Information about bus parking, where to enter the building, and where to register
- A reminder to 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. Scores do not need to be provided for the warm-up music/materials.
- 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.
- Whether stands will be provided in the warm-up area or not
- Reminder that ensembles are welcome to attend other performances and, if so, that students are to enter and exit only between performances, not between pieces, and that students may applaud at the end of pieces. To have no applause often comes across as awkward and disconcerting to the performers.

## O. CONFIRM ARRANGEMENTS WITH THE ADJUDICATORS

Pro-active communication with the contracted adjudicators in advance of the event is equally essential, especially for those adjudicating for PMEA for the first time. Email each adjudicator with final information at least two weeks in advance of the event that includes the following:

- The MPA date, especially if the original date announced was changed at any time
- Report time for adjudicators along with the final schedule of ensembles and performance times
- Any traffic or road construction advisories that could impact travel time
- Parking information along with where to enter the building, to obtain an official visitor's pass if needed, and to report
- To bring the completed *Adjudicator Contract* if not already submitted by mail or email
- That recorders will be provided
- That PMEA will mail the stipend checks within two weeks of the event

## P. CONFIRM ASSISTANTS AND ENSURE THAT THEY UNDERSTAND THEIR ROLES

Confirm that an ample number of students have committed to assist throughout the event along with notification to their teachers as needed. Hosts may also utilize other music department colleagues and parents as volunteers. Assistance is needed in the following areas:

- Set-up To assist in preparing each involved area of the facilities, including setting the stage and warm-up areas, putting up signs and equipping the adjudicators' workstations
- Registration Table To assist the participating ensembles at check-in
- Holding Area Security To watch over the instrument cases, coats, purses and other belongings left in the holding area when the ensemble moves to the warm-up area
- Host Escorts To stay with a given ensemble from check-in to the holding area through the performances, then back to the holding area and departure. To serve as their liaison to the host, answering questions and solving problems
- Announcer To announce each performance of prepared pieces in the auditorium from a script prepared by the host. The host, another music teacher, a parent volunteer or students may serve in this role.
- Stage Crew To help ensembles entering the stage with moving and setting chairs, stands and percussion to best meet each director's preferred configuration
- Runners To take envelopes of conductor scores from the Registration Table to the adjudicators. After the ensemble performs, to take the envelopes containing assessment forms and conductor scores from the adjudicators to the Tabulation Area. To swap out recorders, if used, between ensembles. To take the performance recording CD, if used, from the recording station to the Tabulation Area. To take results and all materials from the Tabulation Area back to the directors before departure. To supply beverages to the adjudicators and assist the host as needed throughout the event.

- Sight-reading To assist the sight-reading adjudicator with distributing, collecting and sorting the sight-reading music folders. Hosts are urged to select at least two or three students to assist and ensure that enough students are available throughout the duration of the event.
- Adjudicator Hospitality To provide beverages throughout the event along with lunch. Colleagues and parent volunteers often assist.

**Q. PREPARE A SCRIPT FOR THE ANNOUNCER**

Prepare a written script for the announcer to read prior to each ensemble's performance that introduces the school, ensemble, director, adjudicators and where each teaches/taught, and the titles and composers of the two prepared pieces. Do not include information about the warm-up music. Confirm the accuracy of each item involved and include proper pronunciations with phonetic spellings as needed. Review pronunciations with the announcer.

# SECTION 3: RESPONSIBILITIES JUST PRIOR TO & DURING THE EVENT

## A. EVENT MANAGEMENT

- Confirm proper set-up of all involved areas
- Confirm that all necessary forms are copied, labeled and ready for use
- Post direction signs and copies of the final schedule where needed
- Confirm that the microphone for the announcer is set up and working
- Confirm that the announcer script is ready
- Confirm that the auditorium performances are not interrupted by PA announcements and that change of class bells are turned off in the auditorium if possible
- Implement hospitality arrangements. Secure receipts.
- Greet the adjudicators and ensure they have everything needed at their workstations. Touch base throughout the event, join them for lunch if possible, and touch base again at the end of the event to confirm that duties have been completed and to extend thanks
- Ensure that the adjudicators have copies of each ensemble's Page 2 of the Registration Form, Including options selected by any participating ensembles in the *Festival* performance context
- Collect *Adjudicator Contracts* from the adjudicators before they depart if not already submitted
- Confirm recording station set-up and implementation
- Confirm that the Tabulation equipment and personnel is ready and performing effectively throughout the event
- Contact each director at some point to express appreciation for participating
- Confirm that all assistants are in place and performing effectively throughout the event

## B. PROCESS ADJUDICATION RESULTS

Correctly processing the results of the adjudication of the prepared pieces and of the sight-reading component is one of the most important responsibilities of the host throughout the event. Hosts often 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/printer access, the host/designee is responsible first to check each adjudicator's math on the 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. Ask the adjudicator to initial the corrected rating.

For ensembles participating in the *Traditional* performance context, use the tables below to derive the Summary Rating of the Prepared Pieces and then combine that with the Rating received for Sight-reading to derive the Final MPA Rating.

The Summary Rating earned from the performance of the Prepared Pieces is then determined by combining the Final Ratings from the three adjudicators according to the following table:

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

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

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

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

For ensembles participating in the *Festival* performance context when the director chooses *Ratings & Comments* as the Evaluation Option AND to participate in the Sight-reading component, use the two tables below the same way as described above.

For those that do NOT choose to participate in Sight-reading, derive the Final Rating of the Prepared Pieces solely by using just the first table below.

<b>DETERMINE THE SUMMARY RATING OF THE PREPARED PIECES BY COMBINING THE THREE RATINGS OR THE FINAL RATING FOR ENSEMBLES IN THE 'FESTIVAL' CONTEXT THAT DO NOT CHOOSE TO DO SIGHT-READING</b>					
<b>RATINGS FROM THE THREE ADJUDICATORS</b>	I, I, I	I, II, II	I, III, III	I, IV, IV	I, V, V
	I, I, II	I, II, III	I, III, IV	I, IV, V	II, V, V
	I, I, III	I, II, IV	I, III, V	II, IV, IV	III, V, V
	I, I, IV	I, II, V	II, III, III	II, IV, V	IV, V, V
	I, I, V	II, II, II	II, III, IV	III, IV, IV	V, V, V
		II, II, III	II, III, V	III, IV, V	
		II, II, IV	III, III, III	IV, IV, IV	
		II, II, V	III, III, IV	IV, IV, V	
			III, III, V		
<b>SUMMARY RATING or FINAL RATING as described above</b>	<b>I</b>	<b>II</b>	<b>III</b>	<b>IV</b>	<b>V</b>

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

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

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

Once the Final Rating is determined for all *Traditional* ensembles and for those *Festival* ensembles that requested a rating, the host/designee is responsible to transfer that Final Rating onto the *Band/Orchestra MPA Rating Summary Form* along with the Final Ratings from each adjudicator's assessment form. This form is available on the PMEA website as Word .docx and .pdf files. Hosts may type the results into the blanks provided on the Word .docx or write in the ratings results by hand on a hard copy printed from the .pdf.

### **C. TAKE THE RESULTS AND ADJUDICATION MATERIALS TO THE DIRECTOR**

The host/designee must proceed quickly with processing the adjudication results for each ensemble while the students are putting instruments away and gathering personal belongings. Most ensembles are on a tight schedule for a meal stop and/or return to school and should not be required to wait on site any longer than necessary. Some directors may choose to have their students watch another ensemble perform prior to leaving, which would provide some additional time to process results.

The host, an adult designee, or a student 'runner' must be available to take the following items back to the participating director before he and his students depart:

- *Band/Orchestra MPA Rating Summary Form*
- Three *Band/Orchestra Music Performance Assessment Forms*, one from each adjudicator
- The *Band/Orchestra Sight-reading MPA Form* (If participated in sight-reading)  
**NEW FOR 2018: Make a copy of the front of each of the 3 or 4 MPA forms to include in the Host Report mailed or scanned and emailed to the Adjudication Chair**
- Conductor scores of the prepared pieces that the director provided for the adjudicators
- CD recording, if provided, of the performance of the prepared pieces

# SECTION 4: AFTER THE EVENT

## A. RECOMMENDATIONS

- Confirm proper teardown and closure concerning all involved aspects of facility use
- Email directors and adjudicators to express appreciation for their participation and to seek feedback concerning any aspect of the event
- Thank all administrators, colleagues, parents and students who assisted for their efforts and seek feedback concerning any aspect of the event
- Provide feedback to the Adjudication Chair concerning any aspect of hosting----what worked, what didn't and any suggestions---- so that the 'system' can continue to evolve and improve for the benefit of all involved

## B. NEW FOR 2018: HOSTS ARE REQUIRED TO SUBMIT TWO HOST REPORTS BOTH WITHIN ONE WEEK OF THE EVENT

Hosts are urged to keep a copy of all forms submitted within the two reports as well as copies of any receipt until at least July 1 if not longer as a back-up in case a given item is inadvertently lost, misplaced, or otherwise not accessible.

### 1. HOST REPORT TO PMEA

Mail a *Host Report* to the **PMEA Executive Office** at **56 South Third Street, Hamburg, PA 19526-1828** containing the following items:

- The *PMEA Adjudication Deposit Form* listing any remaining Registration Fee checks not already submitted to PMEA by the first deadline four weeks in advance of the event as described on page 14.
- The *Host Expense Form* along with any receipts
- A completed W-9 form for any adjudicator who is adjudicating their first MPA of the given season and has not yet completed a W-9.

PMEA will process and mail all payments involved within two weeks of receiving this Host Report.

### 2. HOST REPORT TO THE ADJUDICATION CHAIR

Scan and email or mail a *Host Report* to **Tom Snyder, Adjudication Chair**, at **401 Bon Air Court, Cranberry Township, PA 16066** containing the following items:

- *Band/Orchestra Registration Form* (both front and back) for each ensemble
- *Band/Orchestra Music Performance Assessment Form* for each ensemble from each adjudicator (front page only)
- *Band/Orchestra MPA Rating Summary – All Ensembles Form*
- *Adjudicator Contract* for each adjudicator

Providing copies of each Assessment Form from each adjudicator is now essential given that each director will be provided the new *Adjudicator Evaluation Form* also beginning in 2018. The Assessment Forms include written comments along with the ratings that will be an essential reference in providing more complete feedback to the adjudicators.

The Adjudication Chair needs the *Adjudicator Contracts* that contain contact information for our master Adjudicator Database as well as for ongoing communications.

### **C. HOST HONORARIUM**

Hosts will receive an honorarium of \$185 equal to one Registration Fee for participating in the *Traditional* performance context from PMEA within two weeks of receiving the Host Report via check payable to the host's choice of either his school's 'activity account' or parent booster group, unless the host chooses instead to use the honorarium to fund one Registration Fee. All approved hosting expenses will also be reimbursed by PMEA within two weeks of receiving the Host Report.

### **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 strongly encouraged to attend, both in appreciation for the time and efforts invested on behalf of PMEA Adjudication as well as to share experiences and insights as part of discussions that transpire within the meeting agenda.

While the meeting is informal in nature, the Adjudication Chair uses this forum to review the 'state of PMEA Adjudication' along with presenting proposals and concerns for discussion and feedback. This meeting has been a productive forum for deliberating upon possible 'next steps', establishing priorities, and exchanging perspectives within collaborative dialogue not possible within individual conversations and emails.

To prospective host directors----I hope that this *Guide* provides the information needed to successfully host a *Band or Orchestra Music Performance Assessment* sponsored by *PMEA Adjudication!*

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

Please feel free to contact the Adjudication Chair with any comments, questions and suggestions.

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

Cross-referenced to the *Guide to Hosting a Band or Orchestra Music Performance Assessment*

Download and review the *Guide to Participating in a Band or Orchestra Music Performance Assessment* and the *Guide to Hosting a Band or Orchestra Music Performance Assessment* from within the *Adjudication* area of the PMEA website.

Download and review the forms needed by a Host: (P. 3)

- *Band/Orchestra Registration Form*
- *Band/Orchestra Music Performance Assessment Form*
- *Band/Orchestra Sight-reading MPA Form*
- *Band/Orchestra MPA Rating Summary Form*
- *Band/Orchestra MPA Rating Summary – All Ensembles Form*
- *Adjudicator Contract*
- *PMEA Adjudication Deposit Form*
- *Host Expense Form*
- *Fillable W-9 form for Adjudicators*

## SECTION 1: FACILITY & EQUIPMENT NEEDS

Determine how you will implement the following facilities-related aspects of hosting an MPA: (Pp. 4-9)

- Registration Table
- Holding Area
- Warm-Up Area
- Auditorium
- Adjudicator Needs
- Sight-reading Area
- Tabulation Area

## SECTION 2: PLANNING RESPONSIBILITIES

Determine how you will implement the following planning aspects of hosting: (Pp. 10-25)

- Select a Viable Date
- Secure Principal's Approval to Host an MPA
- Publicize Your MPA
- Contract Adjudicators
- Confirm Arrangements for Hospitality
- Confirm Arrangements for Providing a Performance Recording
- Register Ensembles to Participate
- Schedule Performance Times
- MPA Schedule Options
- Registration Form Information Pertaining to the Host
- The Sight-Reading Adjudicator: Selecting Music
- The Sight-Reading Component
- The Sight-Reading Process
- Confirm Arrangements with Participating Directors
- Confirm Arrangements with Adjudicators
- Confirm Assistants and Ensure That They Understand Their Roles
- Prepare a Script for the Announcer

## SECTION 3: RESPONSIBILITIES JUST PRIOR TO & DURING THE EVENT

Determine how you will implement effective event management: (P. 26)

Be sure that you understand how to process the adjudication results. (Pp. 26-29)

Be sure that you understand what items need to be returned to each director prior to departure. (p. 30)

## SECTION 4: AFTER THE EVENT

Post-event Recommendations

Submitting 2 Host Reports----a Host Report to PMEA and a Host Report to the Adjudication Chair

Host Honorarium

Hosts as Members of the PMEA Adjudication Committee