



# Music Performance Assessments

# 2023 GUIDE TO HOSTING A BAND OR ORCHESTRA MPA

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**West Allegheny SD - Retired**  
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# INTRODUCTION

The fundamental goals of this *Guide* have not changed since the first *Manual* was released in 1986:

- 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
- To provide practical suggestions for hosts, especially those new to hosting MPA's

In turn, feedback is welcome from all involved for this Guide to best serve as a relevant resource.

The name of this program changed from "PMEA Adjudication" to "PMEA Music Performance Assessment" in 2008. The events themselves continue to be called "MPAs" or "Music Performance Assessments". This change simplifies and clarifies 'what we are' and focus upon 'what we do'-----music performance assessment.

Hosts should also review the current *Guide to Participating in a Band or Orchestra MPA* for an overview from that perspective.

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

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

- *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*
- *PMEA MPA Deposit Form*
- *Adjudicator Application*
- *Fillable W-9 Form for Adjudicators*

Online forms issued from PMEA include the following:

- *Host Information Form*
- *Host Expense Form*
- *Registration Form* (for participating directors)
- *Declaring Prepared Pieces Form* (for participating directors)

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, competition or festival may enable a first-time participating and prospective first-time host director to be comfortable enough to host a PMEA MPA.

Contact Tom Snyder, MPA Coordinator, with questions, at [tsnyder@westasd.org](mailto:tsnyder@westasd.org) or (724) 816-0420.

For mailing, use his home address; **401 Bon Air Court, Cranberry Township, PA 16066**

## **SECTION 1: PLANNING**

### **A. SELECT A VIABLE DATE**

- MPAs are most commonly scheduled within a two-month window between mid-March and mid-May. While most MPAs are held during the school day, an MPA that starts immediately after school or held on a Saturday is permitted. MPAs held over two school consecutive weekdays or a Friday-Saturday are also permitted.
- Avoid conflicts with PMEA festivals and PSSA testing. Dates near Easter may limit participation, as schools have varying lengths of spring break before and after Easter. Directors may also be wary of participating immediately after a break. Mondays are not recommended, as many directors prefer that the final rehearsal prior to an MPA not be followed by a weekend.
- When requesting permission to host, provide principals with relevant information concerning facility needs, how any displaced music or other classes will be accommodated, and where students from other schools will be entering, using, and exiting the building. Once a date is confirmed, arrange for any assistance needed from colleagues, parents, students, the stage manager, and custodians.

### **B. PUBLICIZE YOUR MPA TO POTENTIAL PARTICIPATING DIRECTORS**

- Inform the MPA Coordinator with your date as soon as it's confirmed for it to be included within the official *MPA Calendar* posted within the MPA area of the PMEA website.
- Complete PMEA's online *Host Information Form*. PMEA will use that information to customize an online Registration Form for interested directors to register directly through a link embedded in the MPA Calendar. PMEA will provide hosts with access to monitor the summary document that includes essential information for each ensemble.
- In addition to publicity through PMEA, promote your MPA through your PMEA District's newsletters as well as emails to friends and colleagues. Encourage participation within informal phone calls and conversations at football games, director meetings, and festivals.
- Hosts may choose to hold a 'band-only' MPA but are recommended to include orchestras. If orchestras will be participating, hosts should contract adjudicators who have an orchestra background. Hosts may hold an 'orchestra-only' MPA.

### **C. NUMBER OF ENSEMBLES NEEDED TO HOLD AN MPA**

- A minimum of six ensembles is required to hold an MPA for the event to be financially viable.
- The maximum number of ensembles permitted to participate is not formally limited. Hosts usually determine the starting and ending times and the maximum number of ensembles that can be accommodated based on ensemble scheduling needs and adjudicator availability. After the planned performance slots are filled, maintain a 'waiting list' in case an ensemble withdraws.

#### D. CONTRACT ADJUDICATORS

- A benefit of hosting is the opportunity to choose the four adjudicators, three to adjudicate the two Prepared Pieces and one to adjudicate the Sight-reading component or provide a clinic if that option is selected by an ensemble performing in the Festival context. A formal adjudicator contract is not required.
- Hosts are recommended to contract a ‘blended panel’ of retired and active college/university and high school/middle school directors. Contact the MPA Coordinator for a list of those who have adjudicated past MPA’s if needed.
- Adjudicators new to PMEA MPAs are required to submit the *Adjudicator Application* to the MPA Coordinator. Either direct them to the PMEA website to obtain a copy or email them directly with an attached pdf of the form. A formal adjudicator contract is not required. Adjudicators are strongly recommended, but not required, to be PMEA members.
- Contract adjudicators well in advance, as their availability is often limited. Communicate the approximate starting and ending times, as their availability often depends on afternoon and evening commitments. Contract adjudicators who can travel to and from the event on the same day.
- Communicate to prospective adjudicators in advance the amount of the projected honorarium. Note that mileage and tolls cannot be reimbursed. PMEA will process and mail payments to the adjudicators within two weeks of receiving the Host Expense Report.

| <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>      |

- Each adjudicator must submit a W-9 to PMEA each calendar year. Provide contracted adjudicators a ‘fillable’ W-9 to complete and return for you to attach to the Host Expense Report emailed to PMEA. An adjudicator who has already submitted one earlier in the year does not need to submit another unless the home address has changed.

#### E. CONFIRM HOSPITALITY ARRANGEMENTS

- Hosts are reimbursed up to \$100 as part of the Hosting Expenses for ‘hospitality’ for adjudicators and volunteers, normally including beverages and food provided upon arrival and throughout the event along with lunch, often provided by a nearby restaurant or the school’s food service department. Some hosts supplement or completely fund the allotted amount with funds from activity accounts or booster groups.

## **F. CONFIRM ARRANGEMENTS FOR PROVIDING A PERFORMANCE RECORDING TO EACH ENSEMBLE**

- Arrange for recording the Prepared Pieces performed by each ensemble either with school personnel and equipment or outsourced to a vendor. The performance recording is an invaluable educational resource for directors and for classroom use with their students. It is also essential for directors to submit as part of an application such as for the PMEA In-Service Conference.
- Hosts may spend up to \$20 per ensemble paid by PMEA to contract an outside vendor to record the performances if the necessary technology is not available at the school. If an outside vendor is contracted, submit the invoice as part of the Host Expense Report.

## **G. CONFIRM ENSEMBLE REGISTRATION**

- Registration fee checks issued payable to PMEA from participating schools should be received no later than four weeks in advance of the MPA. An ensemble cannot perform unless the online Registration Form, Declaring Prepared Pieces form, and Registration Fee check have been submitted.
- 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 MPA at the member rate if the director is a NAfME member in that state.
- Registration Fee checks may be refunded or returned if the ensemble withdraws prior to three weeks before the MPA. The Registration Fee will not be refunded for an ensemble that withdraws within three weeks of the MPA, a policy intended to discourage withdrawals for non-extenuating reasons, such as preparation concerns or ineffective planning. Extenuating circumstances causing a withdrawal within three weeks of the MPA 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.

## **H. CONFIRM EACH ENSEMBLE'S DECLARED PERFORMANCE LEVEL**

- Directors declare their two selected Prepared Pieces on the online *Declaring Prepared Pieces* form using the link provided in the confirmation email to each director after submitting the online Registration Form. Within this form, directors provide the Title, Composer/Arranger, Year Published and approved PMEA Grade Level for each of the two pieces, followed by the summary 'Declared Grade Level for PMEA MPA'. PMEA will also provide hosts with access to monitor the summary document containing the information compiled from this form for use in planning.

## **I. DEVELOP A SCHEDULE TEMPLATE**

- Decide whether to hold the *Sight-reading* component on stage immediately after the performance of the Prepared Pieces or in a separate area. If held on stage, the time slots would be 45 minutes long and include entering the stage, seating, adjusting chairs and stands, confirming percussion set-up, the warm-up, the Prepared Pieces, Sight-reading, and exiting the stage. A separate, open time slot would not be necessary for a 'lunch break' for the adjudicators as the adjudicators could eat quickly between ensembles. Hosts may include a formal lunch break in the schedule if time permits.

- A sample schedule for an event with eight ensembles follows:

| SLOT | TIME           | WARM-UP ROOM | STAGE<br>(Prepared Pieces & Sight-reading) |
|------|----------------|--------------|--|
| 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 #8                                |

- 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. Each 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. A sample schedule for an event with ten ensembles follows. One 30-minute slot for a lunch break for the adjudicators would be needed, as there is not enough time to eat between ensembles. Note that ten ensembles can be accommodated in 30-minute time slots in about the same length of time that eight ensembles can be accommodated in 45-minute time slots.

| SLOT | TIME            | WARM-UP ROOM | STAGE (Prepared Pieces)        | SIGHT-READING<br>(Separate Room)       |
|------|-----------------|--------------|--------------------------------|--|
| 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 #6                    | Ensemble #5                            |
| 8    | 11:30 AM -12 PM | Ensemble #7  | LUNCH<br>for hall adjudicators | Ensemble #6                            |
| 9    | 12-12:30        | Ensemble #8  | Ensemble #7                    | LUNCH<br>for sight-reading adjudicator |
| 10   | 12:30-1         | Ensemble #9  | Ensemble #8                    | Ensemble #7                            |
| 11   | 1-1:30          | Ensemble #10 | Ensemble #9                    | Ensemble #8                            |
| 12   | 1:30-2          |              | Ensemble #10                   | Ensemble #9                            |
| 13   | 2-2:30          |              |                                | Ensemble #10                           |

Hosts who choose a schedule format with 30-minute time slots may choose to have one of the adjudicators go up on stage and use any time remaining for a brief 'clinic' to offer immediate feedback to the ensemble on some aspect of their performance. The adjudicators can rotate, taking turns throughout the event.

## J. SCHEDULE PERFORMANCE TIMES

- Schedule performance slots on a 'first-come' basis with interested directors as soon as possible, as a viable performance time is often a condition of directors being able to participate, especially for schools bringing more than one ensemble. The opportunity to lock in performance times at the outset is also an incentive for directors to register and commit early.

## K. PREPARE FOR 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 Prepared Pieces, with the rating received factored into determining the Final Rating earned. Ensembles participating in the *Festival* performance context also 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 that the ensemble will sight-read.

- Within the *Traditional* context, ensembles will sight-read a piece at a grade level 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 USED FOR SIGHT-READING |
|---|---|
| 6   | 4   |
| 5   | 3   |
| 4   | 2   |
| 3   | 1 ½   |
| 2   | 1   |
| 1   | ½   |

- The Sight-reading adjudicator is responsible for providing the music and folders. Some prefer to compile folders themselves with music selected from their own school's music library or other sources. Others prefer to arrange with a local music vendor to borrow music and provide the folders. Others who often adjudicate Sight-reading compile their own set of Sight-reading folders, usually from their own school or university library or borrowed from colleagues. While hosts should not be involved in selecting music given the obvious conflict of interest, they are often asked to assist the sight-reading adjudicator and are permitted to do so.

- Provide the Sight-reading adjudicator with a list of the participating ensembles, the summary Declared Grade Level of the Prepared Pieces for each ensemble, and the resulting grade level of the Sight-reading music as soon as confirmed. The Sight-reading adjudicator should provide one or two pieces at each grade level needed for your MPA, choosing which piece the ensemble will sight-read or giving the director a choice. The director should be given an original, unmarked score, not a copy or one that is marked with conductor notes. The Sight-reading adjudicator must also have a copied or original score to refer to throughout. The method of organizing the music is up to the adjudicator. Many put together complete folders by instrument with all the parts. Some divide the parts for each piece into manila envelopes (i.e. all the clarinet parts) and only distribute and collect envelopes for the piece being performed.

- Providing quality, appropriate pieces for sight-reading positively impacts the overall success and quality of the experience for the ensemble. Avoid selecting pieces in x/8 meter at any grade level along



with pieces in 3/4 time or cut time in grades ½, 1 or 1 ½. We also recommend avoiding pieces with intricate meter changes, complex rhythm patterns, or percussion writing with many accessory instruments as those may be overwhelming for the students when sight-reading.

#### **L. REVIEW THE SIGHT-READING PROCESS**

1. Immediately following the Prepared Pieces, the ensemble will remain on stage or proceed to a separate area.
2. The adjudicator and assistants will distribute music that is to be turned over or music folders that are to remain closed until the students are directed to view the assigned piece.
3. The adjudicator will review the Sight-reading process and instruct the students to turn over the music or retrieve a specific piece from the folder. The director may assist in confirming that everyone has the correct piece and part, including percussion assignments.
4. The adjudicator will then formally start a timed two-minute preparation period to be used by the director and students to silently peruse the music. The adjudicator will notify the director and students when thirty seconds remain.
5. The adjudicator will then formally start a timed three-minute period for the director to communicate suggestions for successfully sight-reading the assigned piece. Instruments cannot be played. The director and students may sing, clap, finger, count, address questions or otherwise highlight any aspect of the music. The adjudicator will notify the director and students when one minute, and then thirty seconds remain.
6. The adjudicator will then instruct the director to begin the Sight-reading performance. During the performance, the director may clap or tap on the stand, sing parts, count, call out rehearsal numbers/letters and give verbal instructions without penalty. While the less the director needs to be involved verbally, the better, providing appropriate verbal assistance is encouraged.
7. The director may choose to stop and re-start the ensemble. The adjudicator will then identify the point where the ensemble will restart, which should be a rehearsal number/letter just before where the director stopped the performance. While the fewer stops and re-starts, the better, the director is urged to stop and re-start as necessary in the best interests of the overall assessment experience.
8. After the performance, the adjudicator will provide feedback during the remaining time before collecting the music and the students exit the area before the next ensemble enters.

#### **M. PROCESS THE PERFORMANCE ASSESSMENT RESULTS IN THE TABULATION AREA**

- Once the runners bring the assessment forms to the Tabulation Area, first check each adjudicator's math on the Assessment Forms for accuracy. If there is an error, don't assume intent---just send the form back to the adjudicator to adjust as needed and initial any changes made.

- For ensembles participating in the *Traditional* performance context, use the two 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. 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. For those that do NOT choose to participate in the Sight-reading component, derive the Final Rating of the Prepared Pieces by using just the first table below. Final MPA ratings are not posted or published.

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

| <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> |           |             |               |             |           |
|--|-----------|-------------|---------------|-------------|-----------|
| I, V, V  | 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</b>  | <b>I</b>  | <b>II</b>   | <b>III</b>    | <b>IV</b>   | <b>V</b>  |

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

- Once the Final Rating is determined, transfer it onto the *Band/Orchestra MPA Rating Summary Form* along with the Final Ratings from each adjudicator’s assessment form. Hosts may type the results into the blanks provided on the Word .docx or write in the ratings results by hand on a printed paper copy.
- Then, type or clearly write in the rating results for each ensemble on the *Band/Orchestra MPA Rating Summary – All Ensembles Form* to include with the Host Report to the MPA Coordinator before returning the Assessment Forms and Rating Summary Form to the director. This entire process must happen quickly while the students are putting instruments away, gathering personal belongings, and returning to their buses. Most ensembles are on a tight schedule for a meal stop and/or return to school and should not be asked to wait on site any longer than necessary.

**N. RETURN THE ASSESSMENT RESULTS AND COLLECTED MATERIALS TO THE DIRECTOR**

- Return the following items to each director before departure:
  - *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 the ensemble participated in Sight-reading)  
(Make a copy of the four Assessment Forms to be included with the Host Report to the MPA Coordinator.)
  - Six Conductor scores, three for each of the two Prepared Pieces that were provided for the adjudicators

## O. CONFIRM FINAL ARRANGEMENTS

- Communicate at least two weeks in advance with the participating directors to confirm the final arrangements at your site, especially for those attending for the first time, that includes the following.
  - The MPA date, especially if the original announced date was changed
  - Confirming that the Registration Fee check was submitted to and received by PMEA
  - A list of percussion instruments provided, especially if instruments beyond the minimum required are available. Directors appreciate when percussion instruments are available that they do not need to bring.
  - The final schedule of warm-up and performance times
  - A list of the adjudicators
  - Information about bus parking, where to enter the building, and other facility information
  - Any known traffic or road construction advisories that could impact travel time
  - A reminder to submit three manila envelopes (10x13 recommended), one for each adjudicator, labeled with the school's 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.
  - Where to access adjudicator and performance recordings
  - A reminder that ensembles may 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.
- Communicate at least two weeks in advance with the contracted adjudicators to confirm the final arrangements involved in adjudicating at your site, including the following.
  - The MPA date, especially if the original announced date was changed
  - Any traffic or road construction advisories that could impact travel time
  - Parking information along with where to enter the building, obtain an official visitor's pass if needed, and report
  - To bring a completed W-9 form if not already submitted by email
  - What digital audio recording technology will be used
  - That PMEA will mail the stipend checks within two weeks after receiving your Host Expense Report
- Confirm that an ample number of students have committed to assist throughout the MPA. Hosts may also utilize other music department colleagues and parents as volunteers in the following areas:
  - Set-up                      To assist in preparing each involved area of the facilities, including setting the stage, warm-up, and sight-reading (if separate) areas, posting signs, and equipping the adjudicators' workstations
  - Check-in Table              To assist the participating ensembles upon arrival
  - Holding Area                To watch over the instrument cases, coats, purses, and other belongings

- 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 a liaison to the host while answering questions helping solve problems.
  
- Announcer            To introduce each performance of Prepared Pieces from a script prepared by the host that introduces the school, ensemble, director, adjudicators and where each teaches/taught, and the titles and composers of the two Prepared Pieces. Include phonetic spellings as needed. The host, another music teacher, a parent volunteer, or students may serve in this role.
  
- Stage Crew            To help ensembles entering the stage by moving chairs, stands and percussion to best meet each director’s preferred configuration
  
- Runners               To take envelopes of conductor scores to the adjudicators. To take the completed assessment forms and conductor scores from the adjudicators to the Tabulation Area. To swap out recorders, if used, between ensembles. 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 MPA.
  
- Sight-reading        To assist the Sight-reading adjudicator with distributing, collecting, and sorting the Sight-reading music. Select at least two or three people to assist and ensure that assistance is provided throughout the entire MPA
  
- Adjudicator Hospitality To provide beverages throughout the event along with lunch.  
                                  Colleagues and parent volunteers often assist.

## SECTION 2: FACILITY NEEDS

Concerns about facilities are common for the prospective first-time host. Please contact the MPA Coordinator with questions rather than permit potential facility-related issues to deter hosting.

An overview of hosting an MPA concerning facilities follows:

### A. CHECK-IN

- Place a check-in table at the designated group entrance, staffed by another music teacher, students, or parent assistants
- Communicate where buses are to park
- Collect the three envelopes containing conductor scores for the two Prepared Pieces and take them to the host director to distribute to the adjudicators
- Inform the director where the students are to go first, usually the *Holding Area*

### B. HOLDING AREA

- Provide this secure space for instrument cases, coats, and personal belongings
- Do not permit students to play instruments in this space
- Groups are permitted to watch other performances instead of waiting in the Holding Area for their *Warm-up* time

### C. WARM-UP AREA

- Provide a warm-up area, usually a band or chorus room with ample chairs
- Music stands are not normally provided but would be welcome if available

### D. AUDITORIUM

- Set enough chairs and stands for the largest ensemble placed in concentric semi-circles on a flat stage
- If desired, request a seating chart for each ensemble as an option to facilitate smooth transitions. Extra chairs and stands can remain on stage or be moved to the wings.
- Provide students or parent volunteers as a 'stage crew' to assist throughout the day
- Provide the following percussion as a minimum requirement: concert bass drum, four timpani, bells, xylophone, marimba, and chimes. Provide additional percussion instruments, if possible, with a list communicated to directors.
- Ensembles are responsible to provide their own mallets and sticks, snare drums, crash and suspended cymbals and accessory percussion instruments. Many directors prefer to use their own percussion instruments that their students are accustomed to using and hearing. Communicate with directors in advance to address specific percussion preferences and any needs.
- Provide a microphone for the announcer
- Provide a table and chair for the school personnel or vendor who will be recording the performances
- Post the schedule and signs on all auditorium doors, including 'Enter Only Between Performances'

- 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

**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 assessment form for each ensemble. (To assist further, complete the headings in advance.)
- An extra copy of the assessment form to use as a reference
- Extra pencils
- An additional table for the Sight-reading Adjudicator for the Sight-reading music
- The Ensemble Profile information extracted from the online summary Registration doc provided by PMEA to enhance awareness and overall frame of reference within which the given performance is perceived and assessed, including the following information:
  - This Ensemble's status at this school (Top, Second, Only Band/Orchestra, etc.)
  - 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

**F. DIGITAL RECORDING BY ADJUDICATORS**

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

- Using a set of 6 digital recorders, interface cable and batteries provided by the PMEA Office. Indicate within the Host Information form if these recorders are needed. If used, 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 PMEA Office within one week of the MPA, as they are often needed soon by another host.
- Using a set of 6 digital recorders owned by the host's music or school technology department
- Using set of 3 iPads/tablets owned by the host's music or technology department using an appropriate app, often with the adjudicator emailing the audio file to the host
- Using 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 use school equipment. Others contract a vendor to record the performances and compile the adjudicator's audio files.
- Asking the adjudicators to use a recording app on their own phone or tablet, then emailing the audio files to the host to compile and distribute. Hosts choosing this option should confirm these plans with each adjudicator in advance to ensure that each has the appropriate app and brings a phone charger to use if needed. PMEA MPA is cannot yet require that adjudicators provide their own digital recording device given the differences between audio file formats, downloading cables, internet connectivity, etc., from site to site and adjudicator to adjudicator. If adjudicators use their own devices, hosts need to provide extension cords for chargers.

## **G. SIGHT-READING AREA**

- Choose either to hold the Sight-reading component on stage immediately following the Prepared Pieces or in a separate room, usually the band room, 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 and enables schools to host that don't have a viable second space or not enough stands or percussion. On the other hand, hosts using a separate room with a 30-minute slot for the Prepared Pieces on stage and a second 30-minute slot for Sight-reading can accommodate more participating ensembles within the same overall time frame.
- The Sight-reading component in a separate room requires ample chairs, stands, a conductor's podium and the following concert percussion: concert bass drum, at least three timpani, bells, and a xylophone. If the pieces used for the Sight-reading component call for particular accessory percussion instruments that are not available, those parts are omitted and the ensemble is not penalized. Regardless, hosts should communicate with the Sight-reading adjudicator in advance to identify what percussion instruments are needed within the planned sight-reading pieces to be possibly provide those that not all ensembles may be bringing for their Prepared Pieces.
- Provide at least two students or parents available throughout the MPA to assist with distributing and collecting the Sight-reading music.
- Hosts that schedule 30-minute blocks may choose to have one of the adjudicators provide a brief, informal clinic on stage using any remaining time following the Prepared Pieces to offer immediate feedback and further personalize the assessment experience.

## **H. TABULATION AREA**

- Choose a space convenient to the auditorium for the host or a designee, usually another music teacher, to compile the ratings results and gather materials to return to the directors.
- Hosts often choose to utilize two adults in the Tabulation area given the extent of the tasks involved. Students and parents are not permitted to serve in this role due to the importance of the task and the professional confidentiality required.
- Provide student runners to collect the completed Assessment Forms, conductor scores, and recording devices (if used) from the adjudicators to take to the *Tabulation Area*.
- If digital recorders are being used with adjudicators alternating between recorders while the files are being downloaded from the other recorder, ensure that the runners 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. Ensure that the adult in the Tabulation Area knows how to label and download the audio files from the recorders and how to compile and deliver the files to each participating director. If any other recording device or process is being used, communicate the applicable instructions to all involved.
- Note that the host is not responsible for the processing of the PMEA award plaques, certificates, or medal orders as that is handled by the PMEA Office.



# SECTION 3: AFTER THE MPA

## A. SUBMIT TWO SEPARATE HOST REPORTS WITHIN ONE WEEK OF THE MPA

Keep a copy of all forms and documents submitted within the two reports for one year as a back-up in case an item is inadvertently misplaced or otherwise not accessible.

### 1. HOST REPORT TO PMEA

- Mail the *PMEA MPA Deposit Form* listing all Registration Fee checks along with the checks to **PMEA at 56 South Third Street, Hamburg, PA 19526-1828.**

- Email the completed online *Host Expense Form* along with scanned pdf's of any receipts or invoices involved to **Kelly Gressley** at the PMEA Office at [kelly@pmea.net](mailto:kelly@pmea.net). Also attach any W-9's submitted by the adjudicators. PMEA will process and mail all payments and reimbursements involved within two weeks of receiving the Host Report.

### 2. HOST REPORT TO THE MPA COORDINATOR

Scan and email OR mail this *Host Report* to **Tom Snyder, MPA Coordinator**, at **401 Bon Air Court, Cranberry Township, PA 16066** containing the following items:

- *Band/Orchestra MPA Rating Summary – All Ensembles Form*. This critical form is the summary of the scores and ratings from each adjudicator and the final rating earned provided for the official PMEA MPA program records. List each ensemble in alphabetical order by school, either typed into the form or handwritten on a paper copy.

- *Band/Orchestra Music Performance Assessment Form* for each ensemble from each adjudicator. Only one-sided copies of the front pages are needed. While we understand that complying with this requirement may be challenging since copying these forms must happen before returning them to directors prior to departure, this information is needed to better provide feedback to our adjudicators and improve the overall assessment aspect of the 'system'.

## B. HOST HONORARIUM

Hosts will receive an honorarium check for \$185 from PMEA within two weeks of the PMEA office receiving the Host Report. Equal to one *Traditional* Registration Fee, that check will be issued payable to the host's choice of either the school's 'activity account' or a parent booster group, In lieu of the honorarium, hosts may instead use the honorarium amount to fund one Registration Fee.

## C. HOSTS AS MEMBERS OF THE PMEA MPA COMMITTEE

The annual meeting of the *PMEA Music Performance Assessment 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 efforts invested on behalf of PMEA MPA and to share insights from that experience. While the meeting is informal, this forum includes the 'state of PMEA MPA' along with discussing issues and proposals. This meeting has been an invaluable, productive opportunity to consider possible 'next steps', establish priorities, and exchange perspectives within collaborative dialogue not possible within individual conversations and emails.

#### **D. ADDITIONAL RECOMMENDATIONS**

- Email directors and adjudicators to express appreciation for their participation and to seek feedback concerning any aspect of the MPA---what worked well and observations concerning what needs attention moving forward.
- Thank all administrators, colleagues, parents, and students who assisted for their efforts and seek their feedback.

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 MPA*.

To experienced Host directors----I hope that this *Guide* serves as an ongoing reference to refresh memories and answer questions concerning any aspect of hosting a *PMEA MPA*.

Please do not hesitate to contact the MPA Coordinator with questions and suggestions.