



# **Taking Your Ensemble to a PMEA Music Performance Assessment:**

## **FAQ's and a Chance to Ask Yours!**

**Tom Snyder, PMEA MPA Coordinator  
PMEA In-Service Conference  
Kalahari in the Poconos  
Friday, April 21, 2023**



## Music Performance Assessments

# Music Performance Assessment across the U.S.

- **Almost all states have ‘Music Performance Assessment’, also commonly known as ‘Adjudication’, for most of the common performance areas-- Band, Orchestra, Chorus, Jazz Ensemble, and Solo & Small Ensemble. In most states, adjudication has been well-established for decades, entrenched as a fundamental component within the music education ‘culture’.**
- **Sponsoring organizations overlap or are divided in many states. In 21 states, adjudication is administered by state level Activity Associations under the auspice of the National Federation of State High School Associations (NFHS). This can be described as if our PIAA was expanded to also include an array of other activities, including music adjudication.**
- **In 16 states, adjudication is administered by Band, Orchestra and Choral associations working separately or under the auspice of the state MEA’s,**
- **In 10 states, including PA, adjudication is directly administered by the state MEA itself – our PMEA!**



## Music Performance Assessments

# Music Performance Assessment in PA

- **'Adjudication' began in PA in 1986-87 with 15-20 large ensemble 'festivals' sponsored by PMEA and held mostly at colleges and universities throughout the state. Solo/Small Ensemble festivals soon followed. By the mid 1990's, festivals were also held at high schools as college hosting dwindled but also soon declined to around 10 festivals per year.**
  - **The most participation since 2004 was in 2018 with 18 MPA's and 139 participating ensembles.**
  - **Coming out of the pandemic, the current 2023 season by its completion is projected to include 14 Band/Orchestra and Chorus MPA's with around 108 ensembles AND....**
- .....PMEA's FIRST Solo & Small Ensemble PA since 2011 at Southern Lehigh Middle School with 18 Solos and 9 Small Ensembles from 7 participating schools.**



## Music Performance Assessments

# What is this 'MPA Program'?

- **Formerly known as 'PMEA Adjudication', the 'PMEA Music Performance Assessment' program provides formal, educational assessments within which any instrumental or vocal music student from Pennsylvania schools who is sponsored by a PMEA member may participate.**
- **Program goals include fostering outstanding musical performance, recognizing musical achievement, and serving as valuable director resource for materials, consultation, and professional development in addition to the performance assessment itself.**



## Music Performance Assessments

# What is the event called?

- The events themselves are **ALSO** known as ‘MPA’s’, or ‘Music Performance Assessments’, and are currently available for the following:

**Band**

**String Orchestra**

**Full Orchestra**

**Mixed Chorus** – larger ‘choirs’ as well as medium-size chorales/select choirs/madrigals

**Treble Chorus**

**Tenor/Bass Chorus**

**Jazz Ensemble**

**Solos & Small Ensembles: Winds, Percussion, Strings & Vocal**

- MPA’s are not currently available for Marching Band, Jazz Combos, Show Choir or Jazz Choir.



## Music Performance Assessments

# Why should I participate in an MPA?

- **Participating in an MPA involves ALL the students in an ensemble compared to the few per school who can participate in PMEA festivals and other honors festival settings. Directors can involve as many students in a Solo & Small Ensemble MPA as can be scheduled by the host.**
- **Participating in an MPA involves a formal assessment process through PMEA, our professional arts/music education organization, that can be considered roughly parallel to PSSA' s---something that students, parents, other teachers, administrators and school board members can understand.**
- **Participation in an MPA results in feedback from the adjudicators through audio commentary in real time along with the scores, ratings, and written comments on the assessment forms to enrich student learning, enhance the professional growth of directors, and support effective implementation of the school's music curriculum**



## Music Performance Assessments

# When are MPA's normally held?

- **MPA's are scheduled between early March and mid-May whenever Hosts feel a date works best for their programs within facility availability.**
- **The first MPA this year was on March 8 with the last one set for May 25!**
- **While most BOC (Band/Orchestra/Chorus) MPA's are held on a weekday during the day, hosts have the flexibility to schedule over more than one weekday, over a Friday and a Saturday, on a Saturday, or a late afternoon into the evening.**
- **Most Solo & Small Ensemble MPA's are held on Saturdays due to the facility needs for classrooms as assessment areas.**



## Music Performance Assessments

# How much time is involved at an MPA?

- **BOC ensembles usually plan to arrive about 60-75 minutes before their scheduled on-stage performance, providing enough time to load-in and prep in the Holding Area before the 30-minute Warm-up slot. The on-stage performance slot is 30-minutes. Bands and Orchestras then have a 30-minute sight-reading slot in a separate room.**
- **Hosts have the option to do assess the Prepared Pieces and the Sight-Reading on stage in one 45-minute slot preceded by a 45-minute Warm-up slot.**
- **Ensembles are free to leave after their assessment is finished, usually only waiting for directors to receive their tabulated assessment forms. Total time on site for an ensemble usually ranges from 2 to 2½ hours.**
- **The time on site for a soloist or small ensemble depends on the overall performance schedule for the students traveling together from a given school. A single soloist or small ensemble could be on site for an hour or a few hours while waiting for everyone from their school to finish and for the director to receive the tabulated results.**





Music Performance  
Assessments

## **Are MPA's only available for high school ensembles?**

**No. This is a common misperception.**

- **Elementary AND Middle School/Junior High ensembles, solos and small ensembles are both eligible AND strongly encouraged to participate.**
- **Hosts have the flexibility to structure their MPA's for a variety of ensembles and grade levels. For example, hosting an all middle school or an all string orchestra MPA.**



## Music Performance Assessments

# What happens at an MPA?


- **After arriving at the MPA site and placing coats, belongings and any instrument cases in a Holding Area, BOC ensembles proceed to a Warm-up Area followed by performing on stage, where a panel of three adjudicators provides a 'performance assessment' of the Prepared Pieces.**
- **Soloists and Small Ensemble members arrive at the MPA site and usually place coats, belongings and any instrument cases in the auditorium, where they may also warm up before reporting to a designated Assessment Area to perform their Prepared Piece for one adjudicator.**
- **Instrumental ensembles perform two pieces. Vocal Ensembles perform three pieces. Soloists and Small Ensembles perform one piece.**



## Music Performance Assessments

# What does that 'performance assessment' include?

- **BOC ensembles that choose to participate in the 'Traditional' performance context perform Prepared Pieces at a declared grade level that are assessed in five Evaluation Areas---Tone, Intonation, Accuracy, Technique, and Interpretation---receiving scores, a summary rating, written comments, and audio comments recorded throughout the performance.**
- **Soloist and Small Ensembles perform one Prepared Piece for one adjudicator that is assessed using the same five Evaluation Areas, receiving scores, written comments, and a Final Rating along with verbal comments from the adjudicator immediately following the performance.**

	PMEA ADJUDICATION <b>BAND/ORCHESTRA</b> Music Performance Assessment Form

Performance #: \_\_\_\_\_ MPA Date: \_\_\_\_\_ MPA Site: \_\_\_\_\_

School: \_\_\_\_\_ Ensemble Name: \_\_\_\_\_

SCORE	EVALUATION AREA	COMMENTS
<b>SC. = RATING with DESCRIPTORS</b> 13-15 I Superior A+ Outstanding 10-12 II Excellent A Advanced 7-9 III Good B Proficient 4-6 IV Fair C Basic 1-3 V Unprepared U Below Basic	<b>ADDITIONAL FEEDBACK</b> + Area of strength; Noticeably strong within rating Blank Commensurate to rating - Area of concern; Noticeably needing attention within rating	Adjudicators are to use this space for specific written input focusing on areas of strength or concern.

SCORE	EVALUATION AREA	COMMENTS																				
	<b>TONE</b> <table><tr><td><input type="checkbox"/></td><td>Quality/Clarity/Use of Air-Bow</td></tr><tr><td><input type="checkbox"/></td><td>Control/Consistency</td></tr><tr><td><input type="checkbox"/></td><td>Blend</td></tr><tr><td><input type="checkbox"/></td><td>Balance: Texture &amp; Chord</td></tr></table>	<input type="checkbox"/>	Quality/Clarity/Use of Air-Bow	<input type="checkbox"/>	Control/Consistency	<input type="checkbox"/>	Blend	<input type="checkbox"/>	Balance: Texture & Chord	Additional space is available on the back of this form.												
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	<b>INTONATION</b> <table><tr><td><input type="checkbox"/></td><td>Full Ensemble/Consistency</td></tr><tr><td><input type="checkbox"/></td><td>Melodic or Individual Line</td></tr><tr><td><input type="checkbox"/></td><td>Within &amp; Between Sections</td></tr><tr><td><input type="checkbox"/></td><td>Intervals &amp; Chords</td></tr></table>	<input type="checkbox"/>	Full Ensemble/Consistency	<input type="checkbox"/>	Melodic or Individual Line	<input type="checkbox"/>	Within & Between Sections	<input type="checkbox"/>	Intervals & Chords													
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<b>TOTAL</b>  Add the five scores above	<b>FINAL RATING</b>  Convert the Total Score to the Final Rating according to the table on the right.	<b>TOTAL SCORE to FINAL RATING with DESCRIPTORS</b> <table><tr><td>63-75</td><td><b>I</b></td><td>Superior</td><td>A+ Outstanding</td></tr><tr><td>48-62</td><td><b>II</b></td><td>Excellent</td><td>A Advanced</td></tr><tr><td>33-47</td><td><b>III</b></td><td>Good</td><td>B Proficient</td></tr><tr><td>18-32</td><td><b>IV</b></td><td>Fair</td><td>C Basic</td></tr><tr><td>5-17</td><td><b>V</b></td><td>Unprepared</td><td>U Below Basic</td></tr></table>	63-75	<b>I</b>	Superior	A+ Outstanding	48-62	<b>II</b>	Excellent	A Advanced	33-47	<b>III</b>	Good	B Proficient	18-32	<b>IV</b>	Fair	C Basic	5-17	<b>V</b>	Unprepared	U Below Basic
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OTHER FACTORS (+, Blank or -) (Not scored; does not affect Final Rating)	
<input type="checkbox"/> Conduct/Confidence/Approach <input type="checkbox"/> Appearance/Posture <input type="checkbox"/> Choice of Repertoire <input type="checkbox"/> Response to Conductor	Adjudicator Signature _____

## Features of the PMEA Assessment Forms


### 1. A Rating Scale from 1-15 is used with a range of three numbers at each achievement level.

A rating scale from 1 to 15 permits the adjudicator to identify the achievement level in which the performance falls with three options---'low', 'middle', and 'high'---within the given level that permits more flexibility in assigning the 'right' score.

With a range of 1-15 available, the resulting score for each category should be more representative of the performance level of the ensemble. It follows that when the rating for each adjudicator is more accurate, the Summary Rating from all three should provide the summary performance assessment perspective that best reflects each ensemble's performance.

### 2. The Rating Descriptors include the traditional Roman numerals and terms along with letter grades and adapted PSSA terminology.

Evaluating performances on any numeric scale is challenging, especially when all ratings should reflect consistency and validity regardless of the number of ensembles being evaluated that day and throughout the entire 'season'. Adding letter grades and adapted PSSA terminology to the descriptors helps all involved differentiate among achievement levels more easily and accurately.

	PMEA ADJUDICATION <b>CHORUS</b> Music Performance Assessment Form	

Performance #: \_\_\_\_\_ MPA Date: \_\_\_\_\_ MPA Site: \_\_\_\_\_

School: \_\_\_\_\_ Ensemble Name: \_\_\_\_\_

SCORE		EVALUATION AREA		COMMENTS
<b>SC. = RATING with DESCRIPTORS</b> 13-15 I Superior A+ Outstanding 10-12 II Excellent A Advanced 7-9 III Good B Proficient 4-6 IV Fair C Basic 1-3 V Unprepared U Below Basic		<b>EVALUATION AREA ADDITIONAL FEEDBACK</b> + Area of strength; Noticeably strong within rating Blank Commensurate to rating - Area of concern; Noticeably needing attention within rating		Adjudicators are to use this space for specific written input focusing on areas of strength or concern.
SCORE	EVALUATION AREA	COMMENTS Additional space is available on the back of this form.		
	<b>TONE</b> <input type="checkbox"/> Quality, Clarity & Projection <input type="checkbox"/> Posture & Breathing <input type="checkbox"/> Blend <input type="checkbox"/> Balance: Texture & Chord			
	<b>INTONATION</b> <input type="checkbox"/> Full Ensemble/Consistency <input type="checkbox"/> Within Melodic Line <input type="checkbox"/> Within & Between Sections <input type="checkbox"/> Intervals & Chords			
	<b>ACCURACY</b> <input type="checkbox"/> Notes <input type="checkbox"/> Pulse, Meter & Rhythm <input type="checkbox"/> Entrances, Attacks & Releases <input type="checkbox"/> Diction & Pronunciation			
	<b>TECHNIQUE</b> <input type="checkbox"/> Facility & Flexibility <input type="checkbox"/> Control, Precision & Unity <input type="checkbox"/> Breathing: Control & Management			
	<b>INTERPRETATION</b> <input type="checkbox"/> Tempo <input type="checkbox"/> Dynamics <input type="checkbox"/> Phrasing <input type="checkbox"/> Style <input type="checkbox"/> Expression, Nuance & Artistry			
<b>TOTAL</b>  Add the five scores above	<b>FINAL RATING</b>  Convert the Total Score to the Final Rating according to the table on the right.	<b>TOTAL SCORE to FINAL RATING with DESCRIPTORS</b> 63-75 I Superior A+ Outstanding 48-62 II Excellent A Advanced 33-47 III Good B Proficient 18-32 IV Fair C Basic 5-17 V Unprepared U Below Basic		

<b>OTHER FACTORS (+, Blank or -) (Not scored; does not affect Final Rating)</b> <input type="checkbox"/> Conduct, Confidence & Approach <input type="checkbox"/> Appearance & Facial Expression <input type="checkbox"/> Choice of Repertoire <input type="checkbox"/> Response to Conductor		Adjudicator Signature _____
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### 3. The Rating of II or Excellent is defined as an ‘A’, NOT a ‘B’.

Is a rating of II/Excellent an ‘A’ or a ‘B’? This often overlooked question and the impact of the different resulting perceptions profoundly affect ratings.

If a rating of II is perceived as a ‘B’, the resulting scores usually push higher overall, distorting the accuracy, message, and perception of the Summary Rating.

### 4. Five overall Evaluation Areas that are broad and comprehensive

Managing too many evaluation areas is challenging for the adjudicator and often negatively affects the assessment itself. We chose five as the fewest number that best covers the essential performance aspects to be assessed and to facilitate more effective numbers management within areas that remain significant and distinctive in both scope and depth.

	PMEA ADJUDICATION <b>CHORUS</b> Music Performance Assessment Form

Performance #: \_\_\_\_\_ MPA Date: \_\_\_\_\_ MPA Site: \_\_\_\_\_

School: \_\_\_\_\_ Ensemble Name: \_\_\_\_\_

SCORE		EVALUATION AREA		COMMENTS
SC. = RATING with DESCRIPTORS		ADDITIONAL FEEDBACK		
13-15	I Superior	A+	Outstanding	Adjudicators are to use this space for specific written input focusing on areas of strength or concern.
10-12	II Excellent	A	Advanced	
7-9	III Good	B	Proficient	
4-6	IV Fair	C	Basic	
1-3	V Unprepared	U	Below Basic	
		+	Area of strength; Noticeably strong within rating	
		Blank	Commensurate to rating	
		-	Area of concern; Noticeably needing attention within rating	
SCORE	EVALUATION AREA	COMMENTS Additional space is available on the back of this form.		
	<b>TOPE</b>			
	Quality, Clarity & Projection			
	Posture & Breathing			
	Blend			
	Balance: Texture & Chord			
	<b>INTONATION</b>			
	Full Ensemble/Consistency			
	Within Melodic Line			
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<b>TOTAL</b>	<b>FINAL RATING</b>	<b>TOTAL SCORE to FINAL RATING with DESCRIPTORS</b> 63-75 <b>I</b> Superior      A+ Outstanding 48-62 <b>II</b> Excellent      A Advanced 33-47 <b>III</b> Good      B Proficient 18-32 <b>IV</b> Fair      C Basic 5-17 <b>V</b> Unprepared      U Below Basic		
Add the five scores above.	Convert the Total Score to the Final Rating according to the table on the right.			

<b>OTHER FACTORS</b> (+, Blank or -) (Not scored; does not affect Final Rating)		Adjudicator Signature _____
Conduct, Confidence & Approach		
Appearance & Facial Expression		
Choice of Repertoire		
Response to Conductor		

## 5. Additional 'snapshot' feedback possible within each Evaluation Area through '+' and '-' .

Adjudicators have the option to include a '+' or a '-' for each of the critical attributes listed within each Evaluation Area. This component of the Assessment Form enables adjudicators to provide quick, focused, direct feedback beyond the score itself, readily recognizing a particular critical attribute(s) that was an area of strength throughout the performance and/or identifying one or more that stand out as needing to be addressed.

## 6. Comments

The adjudicators are strongly recommended to provide additional input through written comments within each Evaluation Area that are clear, concise, direct, and relevant. These comments should identify strengths and areas of concern along with appropriate suggestions for enhancements or solutions.

## 7. Other Factors (not scored; does not affect Final Rating)

The adjudicator may provide additional feedback through pluses and minuses that is not scored or part of the Final Rating. While these attributes are certainly important, they are inherently 'non-musical' and therefore not part of a 'music performance assessment'.

PMEA ADJUDICATION  
CHORUS  
Music Performance Assessment Form - BACK

EVALUATION AREA	ATTRIBUTES TO CONSIDER FOR ASSESSMENT AND AS 'TALKING POINTS' FOR ORAL & WRITTEN COMMENTS
<b>TONE</b>	Quality; Clarity; Focus; Maturity; Projection; Use of air speed, amount and support; Control throughout range of dynamics, textures and pitches; Consistency and evenness of sonority; Resonance; Control of coloration; Blend within section and ensemble; Balance of parts overall, of parts depending on role within the texture, and of parts depending on role within the chord; Balance with accompaniment; Posture impacting tone; Appropriate use of vibrato;
<b>INTONATION</b>	Within the individual singer, section and ensemble overall; Within the melodic or individual lines; Throughout range of dynamics and pitches; Within unisons, intervals and chords; Tonality awareness; Pitch center; Adjustments and recovery;
<b>ACCURACY</b>	Notes overall and within the contexts of tonality, key changes and accidentals outside of the key; Pulse stability; Rhythm including subdivision and patterns that include rests, ties, dotted notes and syncopation; Articulation method; Melismatic Syllables; Clarity of consonants at the beginning, middle and ends of words; Vowel formation and placement consistently correct; Vowels pure and unified throughout range of pitch and dynamics; Diphthongs consistently correct and unified; Naturalness of pronunciation correct and language-appropriate; Enunciation clear, precise and stylistically appropriate
<b>TECHNIQUE</b>	Facility as the ease of execution of technical passages; Flexibility as the ease of maneuverability throughout range; Rhythms vertically aligned; Managing breath control; Ensemble cohesiveness
<b>INTERPRETATION</b>	Tempo – stability, changes, range and contrast; Dynamics – levels, changes, range and contrast; Phrasing, phrase shaping and contouring; The realization of the composer's aesthetic intent; Syllabic and word stress enhances phrasing and meaning of the text; Style in terms of performance practice and historical context; Articulation implied by the style; Projecting mood; Communicating text; Nuance and artistic subtleties; Sensitivity; Musicality; Effect; Emotion or Feelingfulness

**ADDITIONAL COMMENTS**

## 8. Additional Terminology is included on the back of the form.

This area came into being a bit by accident when we chose to include many of terms compiled from assessment forms gathered from throughout the country on the back of our revised PMEA form as an additional reference. We found that these additional attributes for each Evaluation Area were helpful as a resource for many teachers and their students as well as in providing more 'talking points' for oral and written comments by the adjudicators.

## 9. The current PMEA Region & State Festival Audition Forms were revised to align in philosophy, structure, and process with the PMEA MPA Assessment Forms.

As directors become increasingly familiar with using the PMEA Region & State festival audition forms themselves, we hope that they become more comfortable with how ensembles and students are evaluated in the MPA context with the MPA Assessment Forms. That familiarity should enable directors to be more comfortable when participating, to better understand and benefit from the ratings received, and to possibly motivate some to become adjudicators themselves in the future.



## Music Performance Assessments

# Is sight-reading part of the performance assessment?

- **Yes, for Bands and Orchestras.** After performing the Prepared Pieces, they sight-read a piece at a lower grade level than the Declared Grade Level of the Prepared Piece.
- The process involves a 2-minute period for directors and students to silently peruse the piece, followed by a 3-minute period for the director to best set up the students for success through instructions, counting, singing, clapping or any other means other than playing.
- During the sight-reading performance, directors can call out rehearsal numbers and stop/resume as needed to best support the ensemble.
- Sight-reading is assessed by a fourth adjudicator using the same Evaluation Areas with the Summary Rating earned factored into those received from the other adjudicators to determine the Final Rating.

DECLARED GRADE LEVEL OF THE PREPARED PIECES	GRADE LEVEL OF THE PIECE USED FOR SIGHT- READING
6	4
5	3
4	2
3	1 ½
2	1
1	½

**A sight-reading component for choruses will be developed and piloted in the near future, reflecting best practices in other states, to provide similar benefits for choral programs in PA. No sight-reading is required for Solo/Small Ensemble participants.**





Music Performance  
Assessments

## **Are other options available for directors new to performance assessment?**

**BOC directors new to MPA's or who feel that the 'Traditional' context doesn't meet the needs of their program at that time may choose for their ensembles to perform in the 'Festival' performance context.**

**This option permits directors to customize the assessment experience by:**

- **performing any Prepared Pieces from music of any style or grade level already being rehearsed for spring concerts**
- **choosing between sight-reading or a clinic by one of the adjudicators reflecting on the performance**
- **choosing between receiving scores and ratings along with the written and audio comments or the comments without the scores and ratings**

**22% of directors have selected the Festival option since its launch in 2016!**

**Hosts have the flexibility to hold an 'all-Festival' MPA.**



## Music Performance Assessments

# Are scores and ratings released or publicized?

- **Scores and ratings for BOC ensembles or soloists and small ensembles are released ONLY to the director involved before they depart from the MPA. Many states post MPA results on their websites. PMEA does not.**
- **A list of all BOC ensembles and directors that participated within a given season is posted within the MPA area of the PMEA website. That list includes a ‘#’ identifying each ensemble that earned a Rating of ‘I Superior/Outstanding’ from all the adjudicators.**
- **Note that ensembles that earn ‘straight 1’s’ also qualify to apply for the performance slot dedicated to the MPA program at the next year’s PMEA Conference. The Norwin HS Wind Ensemble from District 1 was selected and will be performing at 2 PM today.**



Music Performance  
Assessments

## Who can host an MPA?

- **Potential hosts are recommended to participate in at least one PMEA MPA before hosting a band/orchestra or choral MPA.**
- **However, significant experience participating in or hosting a performance assessment event, competition, or festival of any kind likely enables a first-time participating and prospective first-time host director to be comfortable enough to host a PMEA MPA.**
- **Any interested director is welcome to host a Solo & Small Ensemble MPA. The infrastructure has been completely updated for this season.**



## Music Performance Assessments

# What are the benefits of hosting an MPA?

- **Hosts choose the date(s) within the school year that best works for their ensembles and facilities as well as the starting and ending times that best meet the needs of their own ensembles along with those of their participating colleagues.**
- **The convenience of students from throughout the host's district NOT needing to travel to participate, thus minimizing time out of class and bus expenses.**
- **The benefit of including as many of the host's own district's ensembles as they wish AND setting the performance schedule to best meet intra-district travel or 'out of class' restrictions.**
- **Since a minimum of 6 ensembles are needed for a given MPA to be financially viable, hosts should be able fill a full day with their own district's ensembles and those recruited from surrounding schools, especially with elementary and middle school/junior high ensembles encouraged to participate and the availability of the 'Festival' option.**



## Music Performance Assessments

# What are the benefits of hosting an MPA?

- Hosts choose the adjudicators who they feel will best meet the needs of the participating ensembles and may consult with the MPA Coordinator for recommendations as needed.
- An honorarium is paid to the host's school activity account or parent booster group. Or, hosts may choose to defray one registration fee for one of their school's participating ensembles.
- There are no significant costs for the host. PMEA reimburses host expenses such as a meal and beverages for the adjudicators and hosting personnel.
- The *intrinsic satisfaction* that comes from contributing *above and beyond* your classroom to advance music education in PA through meaningful performance assessment.



Music Performance  
Assessments

**I'm interested in participating and, perhaps hosting. Where do I find more information?**

***On the PMEA home page,  
click on Conferences and  
Events on the main menu bar.***

***Then, click on Music  
Performance Assessments  
within the sub-menu to  
access the MPA area.***

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56 South Third Street, Hamburg, PA 19526  
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# MPA

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Hosts

Adjudicators

Articles about MPA

Participating Ensembles &  
Directors in the Last 5 Years



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**Music Performance Assessments**



Music Performance Assessments

**2023 PMEA MPA Calendar (with links) (Updated 4/10/2023)**

Click the appropriate MPA heading below to access the information for that context.

- Information for Directors
  - Band & Orchestra MPA's
  - Choral MPA's
  - Solo and Small Ensemble MPA's
  - Jazz Ensemble MPA's
  - Percussion Ensemble MPA's
- Information for Hosts
- Information for Adjudicators


**From the Music Performance Assessment Coordinator**


- Getting Started with PMEA Music Performance Assessments
- Consider These Options for Participating in or Hosting an MPA This Year!
- How Hosting A PMEA MPA Can Benefit You And Your Program
- Professional Growth Through PMEA Music Performance Assessment
- For Director Reference: Articles About Music Performance Assessments

Questions? Need additional information? Contact Tom Snyder, Music Performance Assessment Coordinator, at [tsnyder@westasd.org](mailto:tsnyder@westasd.org) or at (724) 816-0420

**Ensembles & Directors That Have Participated in an MPA Since 2016**

- Ensembles and Directors that Participated in an MPA in 2022
- Ensembles and Directors that Participated In an MPA in 2019
- Ensembles and Directors that Participated in an MPA in 2018
- Ensembles and Directors that Participated in an MPA in 2017
- Ensembles and Directors that Participated in an MPA in 2016

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District 2	District 8
District 3	District 9
District 4	District 10
District 5	District 11
District 6	District 12

# CURRENT MPA CALENDAR

## Essential MPA Info

## Registration Info

### Links to Online Forms

#### Registration

#### Declaring Prepared Pieces (BOC)

#### Declaring Participants & Repertoire (S&SE)

## PMEA MUSIC PERFORMANCE ASSESSMENT 2023 MPA CALENDAR

(Updated 3.16.23)

*Note that ensembles may participate at ANY site in ANY PMEA District.*

3 in District 1; 1 in District 2; 2 in District 3; 1 in District 4; 3 in District 5; 0 in District 6;  
2 in District 7; 0 in District 8; 0 in District 9; 2 in District 10; 0 in District 11; 1 in District 12

DATE	TYPE	PMEA DIST	SITE	HOST	EMAIL & PHONE	REGISTRATION INFO	SITE ADDRESS
<b>March 8</b> Wednesday	Band/Orchestra	D3	Clarion Area HS	Sarah Dawson	sdawson@mail.clarion-schools.com (814) 226-8112	Event Completed	219 Liberty St. Clarion, PA 16214
<b>March 11</b> Saturday <b>NEW SITE</b>	Solo/Small Ensemble	D10	Southern Lehigh MS	Jeffrey Loda	jeff.loda@gmail.com (610) 282-3700 x6155	Event Completed	3715 Preston Ln, Center Valley, PA 18034
<b>March 15</b> Wednesday	Band/Orchestra	D5	Westminster College	R. Tad Greig	greigt@westminster.edu (724) 946-7279	Event Completed	319 South Market St. New Wilmington, PA 16172
<b>March 22</b> Wednesday	Band/Orchestra	D1	PennWest California	Frank Stetar	<a href="mailto:stetar@pennwest.edu">stetar@pennwest.edu</a> (724) 938-4120	Event Completed	PennWest University Gallagher Hall 250 University Ave California, PA 15419
<b>March 27</b> Monday & <b>March 28</b> Tuesday	Band/Orchestra	D7	Cedar Crest MS	Jared Daubert	jdaubert@cls.d.k12.pa.us (717) 272.2032 x4309	Event Completed	Cedar Crest Middle School 101 East Evergreen Road Lebanon, PA 17042
<b>March 28</b> Tuesday	Chorus	D12	Immaculata University	Katie Chmelko (Nazareth Academy HS)	kchmelko@nazarethacademyhs.org (215) 268-1217	Event Completed	1145 King Road Immaculata, PA 19345
<b>March 30</b> Thursday	Band/Orchestra	D1	Upper St. Clair HS	John Seybert	jseybert@usc.s.d.k12.pa.us	Event Completed	1820 McLaughlin Run Rd. Upper St. Clair, PA 15241



# CURRENT MPA CALENDAR Page 2

## Essential MPA Info

## Registration Info

### Links to Online Forms

Registration

Declaring Prepared  
Pieces (BOC)

Declaring Participants &  
Repertoire (S&SE)

DATE	TYPE	PMEA DIST	SITE	HOST	EMAIL & PHONE	REGISTRATI ON INFO	SITE ADDRESS
<b>April 4</b> Tuesday	Band/Orchestra	D7	Camp Hill HS	Armon Raygani	araygani@camphillsd.k12.pa.us (717-901-2500)	<a href="#">Event Completed</a>	100 S. 24 <sup>th</sup> St. Camp Hill, PA 17011
<b>April 14</b> Friday	Band/Orchestra	D2	Port Allegany HS	Brad Stewart	bstewart@pasdedu.org (814) 642-2544	<a href="#">Register Declaring Pieces Form</a>	20 Oak St. Port Allegany, PA 16743
<b>April 27</b> Thursday	Band/Orchestra	D10	East Stroudsburg HS North	Paul Bakner	paul-bakner@esasd.net (570) 588-4420 x2104	<a href="#">Register Declaring Pieces Form</a>	279 Timberwolf Drive Dingmans Ferry, PA 18328
<b>May 2</b> Tuesday	Band/Orchestra	D1	Norwin HS	Tim Daniels	tdaniels@norwinsd.org (724) 861-3005 x1276	<a href="#">Register Declaring Pieces Form</a>	251 McMahon Dr. North Huntingdon, PA 15642
<b>May 11</b> Thursday	Chorus	D5	Hickory HS	Brandy Rockage	brandy_rockage@hermitage.k12.pa.us (724) 981-8750 x1242	<a href="#">Register Declaring Pieces Form</a>	640 North Hermitage Rd. Hermitage, PA 16148
<b>May 12</b> Friday <b>NEW SITE</b>	Band/Jazz	D3	DuBois MS	Joe Sensor	jsensor@dubois.school (814) 375-8770	<a href="#">Register Declaring Pieces Form</a>	404 Liberty Boulevard DuBois PA 15801
<b>May 20</b> Saturday <b>NEW SITE</b>	Solo/Small Ensemble	D4	Penn State University	Ashley Shank	acs6269@psu.edu (814) 865-9361	<a href="#">Register Declaring Participants &amp; Repertoire Form</a>	School of Music 249 Music Building I Allen Street University Park, PA 16802
<b>May 25</b> Thursday <b>NEW SITE</b>	Band/Orchestra <b>INTERNAL MPA</b>	D5	Seneca Valley Int. HS	Sara Snyder	snydersw@svsd.net	Not open to outside ensembles	



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## Band & Orchestra MPA's

### For Participants:

- [Guide to Participating in a Band & Orchestra MPA in 2023](#)
- [Checklist for Participating in a Band & Orchestra MPA in 2023](#)
- **NEW for 2023!** [PMEA Selective Music List – Band \(Updated Draft – 2023\)](#)
- **New for 2023!** [PMEA SML Band Introduction \(DRAFT\)](#)
- [Orchestra SML](#)
  - [PMEA SML Additions – Orchestra](#)
- [Request for Addition to Selective Music List](#)
- [Band/Orchestra Assessment Form](#)
- [Band/Orchestra Sight Reading Assessment Form](#)



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## Choral MPA's

- [Guide to Participating in a Choral MPA in 2023](#)
- [Checklist for Participating in Choral MPA in 2023](#)
- [PMEA Selective Music List – Chorus](#)
  - [PMEA SML Additions – Chorus](#)
- [Request for Addition to Selective Music List](#)
- [Choral Assessment Form \(fillable\)](#)
- [Choral Rating Summary Form \(fillable\)](#)



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### Solo and Small Ensemble MPA's

#### Participants

- [Guide to Participating in a Solo & Small Ensemble MPA in 2023](#)
- [Checklist for Participating in a Solo & Small Ensemble MPA in 2023](#)
- [PMEA Selective Music List – Solo & Small Ensembles](#)
- [MPA Medal Order Form \(2023\)](#)

#### Assessment Forms

##### Solo Forms:

- [Solo Assessment Form – Winds – Type In](#)
- [Solo Assessment Form – Winds – Write On](#)
- [Solo Assessment Form – Percussion – Type In](#)
- [Solo Assessment Form – Percussion – Write On](#)
- [Solo Assessment Form – Strings – Type In](#)
- [Solo Assessment Form – Strings – Write On](#)
- [Solo Assessment Form – Vocal – Type In \(NOT YET AVAILABLE\)](#)
- [Solo Assessment Form – Vocal – Write On \(NOT YET AVAILABLE\)](#)

##### Small Ensemble Forms:

- [Small Ensemble Assessment Form – Winds – Type In](#)
- [Small Ensemble Assessment Form – Winds – Write On](#)
- [Small Ensemble Assessment Form – Percussion – Type In](#)
- [Small Ensemble Assessment Form – Percussion – Write On](#)
- [Small Ensemble Assessment Form – Strings – Type In](#)
- [Small Ensemble Assessment Form – Strings – Write On](#)
- [Small Ensemble Assessment Form – Vocal – Type In \(NOT YET AVAILABLE\)](#)
- [Small Ensemble Assessment Form – Vocal – Write On \(NOT YET AVAILABLE\)](#)



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### Music Performance Assessments – Host Information

#### General MPA Host Information

- [2022-23 PMEA MPA Host Information Form](#)
- [MPA-Medal-Order-Form \(2023\)](#)
- [MPA Host Deposit Form](#)
- [2023 MPA Host Expense Form](#)
- [Host W-9 Form for Adjudicators](#)

#### Category-Specific MPA Information

##### Band/Orchestra

- [Guide to Hosting a Band & Orchestra MPA in 2023](#)
- [Checklist for Hosting a Band & Orchestra MPA in 2023](#)
- [Band/Orchestra Assessment Form](#)
- [Band/Orchestra Sight Reading Assessment Form](#)
- [Band/Orchestra MPA Rating Summary Form – Individual Ensemble](#)
- [Band/Orchestra MPA Rating Summary Form – All Ensembles](#)
- [New! PMEA Selective Music List – Band \(Updated Draft – 2023\)](#)
- [PMEA SML Band Introduction \(DRAFT\)](#)
- [Orchestra SML](#)
  - [PMEA SML Additions – Orchestra](#)

##### Choral

- [Guide to Hosting a Choral MPA in 2023](#)
- [Checklist for Hosting a Choral MPA in 2023](#)
- [Choral MPA Rating Summary Form – All Ensembles \(fillable\)](#)
- [PMEA Selective Music List – Chorus](#)
  - [PMEA SML Additions – Chorus](#)

##### Solo and Small Ensemble

- [Guide to Hosting a Solo & Small Ensemble MPA in 2023](#)
- [Checklist for Hosting a Solo & Small Ensemble MPA in 2023](#)
- [PMEA Selective Music List – Solo & Small Ensembles](#)



# Music Performance Assessments

## QUESTIONS?



## Music Performance Assessments

# Music Performance Assessment in PA – Next Steps

- To develop and implement bold new steps in promoting and advancing the Music Performance Assessment program throughout the state for Bands, Orchestras and Choruses along with Solos & Small Ensembles.
- To continue to update the MPA 'system' to reflect best practices in other states and better serve students and directors throughout Pennsylvania.
- With the *PMEA Selective Music List (SML) for Band* finished and posted, to complete the revisions mostly completed to the SML's for String Orchestra and Mixed Chorus for implementation in 2024, followed by those for Treble Chorus, Tenor/Bass Chorus, and Full Orchestra.
- To develop PMEA Grade Level and Selection Criteria for Band, Orchestra and Choral music to provide further clarity within the *PMEA Selective Music Lists*.



## Music Performance Assessments

# Music Performance Assessment in PA – Next Steps

- To develop and pilot a ‘Choral Sight-reading’ component.
- To develop a *Guide for Adjudicators* to better communicate the core philosophies, approaches and expectations involved in adjudicating MPA’s in Pennsylvania for PMEA as well as the processes involved with using the formal assessment forms, all within the goal of improving consistency within performance assessment at MPA’s throughout the state.
- To continue to communicate with and maximize feedback from all stakeholders ---- PMEA members, adjudicators, PA university music faculty, retired music educators, and students.



Music Performance  
Assessments

## **Tom Snyder, MPA Coordinator**

- **Has served PMEA in this role since 2004. 2023 is his 18<sup>th</sup> MPA 'season'.**
- **Retired in 2021 at the end of his 40<sup>th</sup> year of teaching, the last 37 at West Allegheny SD in the western suburbs of Pittsburgh. His first 20 years were as a HS band director with the last 20 as District Arts Coordinator and MS music teacher. Has been active in the community band setting since 2009 as Associate Conductor of the West Hills Symphonic Band.**
- **MPA experience includes participating as a HS director in numerous 'Adjudication' festivals, hosting several instrumental and choral adjudications at WA, and adjudicating both 'in the hall' and sight-reading at instrumental MPA's since 2006. Related adjudicating experience includes 20+ years as a marching band judge (music).**



# Thank you!

**Tom Snyder**  
**MPA Coordinator**

**[tsnyder@westasd.org](mailto:tsnyder@westasd.org)**

**(724) 816-0420**