



Music Performance Assessments

2025

GUIDE TO HOSTING A BAND AND/OR ORCHESTRA MPA

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West Allegheny SD - Retired
Issued November 2024

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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 2019. 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.

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

- [Band Music Performance Assessment Form](#)
- [Band Sight-reading Assessment Form](#)
- [String Orchestra Performance Assessment Form](#)
- [String Orchestra Sight-reading Form](#)
- [Band/Orchestra MPA Rating Summary Form – Individual Ensemble](#)
- [Band/Orchestra MPA Rating Summary Form – All Ensembles](#)
- [MPA Host Deposit Form](#)
- [Adjudicator Application](#)
- [Adjudicator Contract \(Large Ensemble MPAs\)](#) & [Adjudicator Stipend Confirmation Form](#)
- [W-9 Form for Adjudicators](#)

Online forms issued from PMEA include the following:

- [Host Information Form](#)
- [MPA Host Expense Report Form](#)
- *Registration Form* (developed for each MPA, accessible within the MPA Calendar)
- *Declaring Prepared Pieces Form* (developed for each MPA, accessible within the MPA Calendar)

Potential hosts are recommended to participate in at least one PMEA MPA before hosting. However, experience participating in a festival or performance assessment event of any kind should enable directors to successfully host a PMEA MPA.

Contact Tom Snyder, MPA Coordinator, with questions at mpa@pmea.net or (724) 816-0420.
For mailing to the PMEA Office, use: **PMEA, 56 S. Third St., Hamburg, PA 19526**

SECTION 1: PLANNING

A. SELECT A VIABLE DATE

- MPAs are commonly scheduled within a two-month window between early March and early 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 consecutive weekdays, or a Friday-Saturday are also permitted.
- Avoid conflicts with PMEA festivals, AP testing, and PSSA testing. Dates near Easter may limit participation given the varying lengths of spring breaks before and after Easter and resulting rehearsal gaps.
- Planning a back-up date is recommended in case the MPA needs to be postponed due to weather, a health or family situation involving the host, or an emergency district or facility situation. While participating directors can't guarantee availability given the variables involved, they would at least have a chance to keep a back-up date available.
- When requesting permission to host, provide principals with relevant information concerning facility needs, how any displaced classes would be accommodated, and where students from other schools will be entering and exiting the building. Once a date is confirmed, arrange for any assistance needed from colleagues, parents, students, the stage manager, and custodians.

B. SELECT A FORMAT

- Unique to PA is the flexibility to structure the MPA to reflect the host's interests and priorities, including the options listed below. Those involving bands and orchestras are **bolded**.

<p>TYPICAL FORMATS:</p> <ul style="list-style-type: none"> - All Bands (MS and/or HS) - Mix of Bands & String Orchestras (MS & HS) - Choruses (Mixed, Treble & Tenor/Bass) (MS & HS) - Solo & Small Ensemble (MS & HS) <ul style="list-style-type: none"> All Winds with or without Percussion All Percussion All String All Instrumental (Mix of Band & Orch. instruments) All Vocal Mix of all Instruments & Voices - Internal MPAs for Bands and String Orchestras or Solos & Small Ensembles all from within the host's school district 	<p>OTHER AVAILABLE OPTIONS, INCLUDING BUT NOT LIMITED TO, THE FOLLOWING:</p> <ul style="list-style-type: none"> - All Festival (Band and/or String Orchestra, or Chorus) (MS and/or HS) - All String Orchestra (MS and/or HS) - All Middle/Junior High School Bands, Bands & String Orchestras, String Orchestras, or Choruses - All Sixth Grade Bands, Bands & String Orchestras, or Choruses - Solo & Small Ensemble All Middle/Junior High School with the host's preferred combination of winds, percussion, strings & voices (could include 3rd, 4th & 5th grades)
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C. CONFIRM YOUR MPA DATE WITH PMEA AND PUBLICIZE IT TO POTENTIAL PARTICIPATING DIRECTORS

- Inform the MPA Coordinator with your date as soon as confirmed. Then, complete the online [Host Information Form](#) posted within the MPA area of the PMEA website to make the MPA site and date 'official' with PMEA.
- PMEA will use the information included on that form to customize an online *Registration Form* for each MPA embedded in the MPA Calendar for directors to register. PMEA will post the initial MPA Calendar within the MPA area of the PMEA website and update it regularly.
- In addition to the publicity through PMEA, promote your MPA through your PMEA District's newsletters as well as through email invitations targeted to schools within a reasonable driving distance, including those in neighboring PMEA Districts. Schools in adjacent states may also be interested if your MPA is closer than some in their own states.

D. 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. An MPA including five ensembles is permitted if necessary.
- An MPA including three or four ensembles is permitted if the host waives either the Host Honorarium or the reimbursement for Host Expenses.
- An MPA with two ensembles committed to participate will need to be canceled. However, hosts facing this situation, especially with a first-time MPA, are urged to first discuss options with the MPA Coordinator that could still enable those students to benefit from a performance assessment experience.
- Hosts determine the maximum number of ensembles participating based on scheduling parameters and adjudicator availability.

E. CONTRACT ADJUDICATORS

- A benefit of hosting is that the host chooses the four adjudicators, three to adjudicate the two Prepared Pieces performed by each ensemble and one to adjudicate the Sight-reading component. For an 'all-Festival MPA', a fourth adjudicator is not needed, as the three hall adjudicators will rotate for the post-performance clinics in lieu of sight-reading.
- Hosts are recommended to contract a blended panel of retired and active directors from the college/university and high school/middle school levels. If needed, contact the MPA Coordinator for a list of adjudicators. Adjudicators are recommended, but not required, to be PMEA members.
- If the MPA will include bands and string orchestras, contract adjudicators who are comfortable with both.
- Ask adjudicators new to PMEA MPAs to complete and submit an [Adjudicator Application](#) to the MPA Coordinator.

- Contract adjudicators well in advance, as their availability is often limited. Communicate the approximate starting and ending times, as availability often depends on their late 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 and travel expenses.
 - Each adjudicator will be paid \$35 per ensemble adjudicated.
 - Adjudicators may be eligible for a travel reimbursement based on the number of miles traveled one-way to the MPA site as follows:
 - No Travel Reimbursement for adjudicators traveling less than 50 miles one way
 - \$25 - Traveling 50-99 miles one way
 - \$50 - Traveling 100-149 miles one way
 - \$75 - Traveling 150+ miles one-way
- Ask adjudicators to complete the [Adjudicator Contract](#) once their availability is confirmed.
- Hosts complete the [Adjudicator Stipend Confirmation Form](#) in advance and then ask the adjudicator to review and sign on site to confirm the final payment due. Payment is sent by the PMEA Office within two weeks of receiving the Host Expense Report.
- Provide the contracted adjudicators a [W-9 form](#) to complete and return for you to submit to the PMEA Office. An adjudicator who has already submitted one to PMEA from another MPA, guest conducting, or other contracted services does not need to submit another form unless the adjudicator's home address has changed.
- Include the total honorarium and the amount of travel reimbursement, if any, for each adjudicator within the *Host Expense Form* submitted after the MPA.

F. CONFIRM HOSPITALITY ARRANGEMENTS

- Hosts are reimbursed up to \$130 for hospitality, normally including beverages and pastries, etc., provided upon arrival along with lunch as often provided by a nearby restaurant or the school's food service department. Some hosts graciously fund or supplement the allotted reimbursement with from activity accounts or booster groups.

G. CONFIRM ENSEMBLE REGISTRATION AND PAYMENT

- Directors register through the *Registration* link provided for each individual MPA within the *PMEA MPA Calendar* posted within the MPA area of the PMEA website. PMEA will provide hosts with access to monitor the summary document that compiles the essential information for each registered ensemble for use in planning.
- Directors will mail their registration fee checks issued payable to PMEA to the host. Checks should be received no later than three weeks in advance of the MPA. Hosts shall mail all collected checks to PMEA within a week of the MPA. Registration fees must be received by the PMEA office for payment to be sent to the adjudicators.
 - Registration fee for an Ensemble participating in the *Traditional* performance context = \$235
 - Registration fee for an Ensemble participating in the *Festival* performance context = \$200

- Participating directors must complete the online *Registration and Declaring Prepared Pieces* forms for each of their participating ensembles and submit payment for the Registration Fee to confirm participation.
- Hosts must also complete the online *Registration and Declaring Prepared Pieces* forms for each of their participating ensembles.
- If the director is not a PMEA member, \$50 will be added to the Registration Fee.
- Ensembles from neighboring states may participate in a PMEA MPA at the PMEA member rate if the director is a NAFME member in that state. If the director is not a NAFME member in that state, an additional \$50 fee will be added to the Registration Fee.
- Registration fee checks may be refunded or returned if the ensemble withdraws two weeks or more before the MPA. The Registration fee will not be refunded for an ensemble that withdraws within two weeks of the MPA, a policy intended to discourage withdrawals for non-extenuating reasons, such as preparation concerns or ineffective planning. Extenuating circumstances will be considered. By being notified two weeks or more in advance, a host can best adjust the schedule to benefit all involved.

H. CONFIRM THAT EACH DIRECTOR SUBMITS A DECLARED SUMMARY GRADE LEVEL

- Directors declare their two selected Prepared Pieces through the online *Declaring Prepared Pieces* link provided for each MPA within the *PMEA MPA Calendar* posted within the MPA area of the PMEA website. Within this form, directors provide the Title, Composer/Arranger, Year Published and approved PMEA Grade Level for each piece, followed by the Declared Summary Grade Level.
- PMEA will provide hosts with access to monitor the summary document that compiles this data for each registered ensemble and to confirm that each director has submitted this essential information.
- The MPA Coordinator will confirm that the submitted Grade Levels are accurate.

I. DEVELOP A SCHEDULE TEMPLATE

- Hosts 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 is held on stage, the time slots will be 45 minutes long.
 - Each time slot includes entering the stage, seating, confirming percussion set-up, the on-stage warm-up, the Prepared Pieces, the Sight-reading, and exiting the stage.
 - *Festival* ensembles that do not choose the Sight-reading component will receive a clinic from one of the three hall adjudicators during the time remaining after the Prepared Pieces.
 - Scheduling time between slots, such as five minutes inserted between ensembles, is not necessary but would be permitted if possible or preferred within the overall schedule structure.

- While an open time slot for lunch for the adjudicators would be welcome, it is not necessary if not possible within the overall schedule given that the adjudicators can eat between ensembles.
- A sample schedule for an MPA with eight ensembles scheduled with 45-minute time slots follows, including adjudicators eating lunch between ensembles:

SLOT	TIME	WARM-UP ROOM	STAGE (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 is 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 area, seating, confirming percussion set-up, the Prepared Pieces, and exiting the stage to move to the Sight-reading area.
 - Each ensemble will receive a clinic on stage from one of the three hall adjudicators during the time remaining after the Prepared Pieces before transitioning to the Sight-reading area.
 - Scheduling time between slots, such as 5-minutes inserted between ensembles, is not necessary but would be permitted if possible or preferred within the overall schedule structure.
 - A 30-minute slot for a lunch break for the adjudicators would be needed.
 - 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.
 - A sample schedule for an MPA with ten ensembles scheduled within 30-minute time slots follows:

SLOT	TIME	WARM-UP ROOM	STAGE (Prepared Pieces)	SIGHT-READING (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	11:30-12 PM	Ensemble #7	LUNCH for hall adjudicators	Ensemble #6
9	12-12:30	Ensemble #8	Ensemble #7	LUNCH 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

- *Festival* ensembles that do not choose the Sight-reading component may choose to receive a clinic from the Sight-reading adjudicator during the 30-minute slot on a topic that the host coordinates between the director and adjudicator.

J. SCHEDULE PERFORMANCE TIMES

- Schedule performance slots on a first-come basis with interested directors early in the process, as a viable performance time is often a condition of directors being able to participate, especially for schools bringing more than one ensemble with the same director. The opportunity to lock in performance times is an incentive for directors to 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.
- 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

- Ensembles participating in the *Festival* performance context also have the option to participate in an adjudicated Sight-reading component with directors choosing the grade level of the piece.
- Hosts provide the Sight-reading adjudicator with a list of the ensembles participating in the Sight-reading component, the *Declared Summary Grade Level of the Prepared Pieces* for each ensemble, and the resulting grade level of the Sight-reading music.
- The Sight-reading adjudicator will provide one piece at each grade level. The adjudicator has the option to provide two pieces and either choose one for the ensemble or permit the director to choose.

- The Sight-reading adjudicator is responsible for providing the music and folders through one of the following options:
 - Compile the music and folders themselves from their own school's music library or other sources
 - Borrow music from a music distributor
 - Borrow folders from the host or another source
 - Compile their own 'sight-reading box', a collection of several pieces at each grade level from their own school library or borrowed from colleagues. This option is more common among those who often adjudicate sight-reading.
 - Enlist help from the host
- The director must 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. Hosts may assist.
 - Compile and distribute complete folders by instrument with all the music being used that day.
 - Distribute just the piece being used by the given ensemble
- Providing quality, appropriate pieces for sight-reading impacts the overall success and quality of the student experience. The sight-reading adjudicator should avoid selecting pieces in x/8 meter at any grade level along with avoiding 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 more difficult percussion writing with several accessory instruments

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 instructed to proceed. The director may confirm percussion assignments.
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.
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. No playing or talking is permitted. 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, count, clap, finger, ask 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 or 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 Sight-reading 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, check each adjudicator’s math on the Assessment Forms for accuracy. If an error is spotted, send the form back to that adjudicator to correct and initial.
- 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 same two tables below the same as described above.
- For ensembles participating in the *Festival* performance context that do NOT choose to participate in the Sight-reading component, derive the Final Rating of the Prepared Pieces by using only the first table below.
- 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:

USE THIS TABLE TO DETERMINE THE SUMMARY RATING OF THE PREPARED PIECES OR TO DETERMINE THE FINAL RATING FOR ENSEMBLES IN THE ‘FESTIVAL’ CONTEXT THAT DO NOT CHOOSE TO SIGHT-READ					
COMBINE THE 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 OR FINAL RATING	I	II	III	IV	V

- 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		

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

- The tabulator types or writes in the final score and rating indicated on each adjudicator’s assessment form onto the *Band/Orchestra MPA Rating Summary Form*.
- The tabulator then types or writes in the final score and rating for each ensemble on the *Band/Orchestra MPA Rating Summary – All Ensembles Form* as part of the *MPA Host Assessment Report Form* to submit to the MPA Coordinator.
- Make a copy of each Assessment Form (front and back) to submit to the MPA Coordinator as part of the *MPA Host Assessment Report Form* to submit to the MPA Coordinator. If the back of the form is blank with no written, that page does not need to be submitted.
- Final MPA Ratings are not posted or published.

N. RETURN THE ASSESSMENT RESULTS AND SCORES TO EACH DIRECTOR

- Return the following items to each director before the ensemble departs:
 - [Band/Orchestra MPA Rating Summary Form](#)
 - Three *Band or String Orchestra Music Performance Assessment Forms*, one from each adjudicator
 - The *Band or String Orchestra Sight-reading MPA Form* (if applicable)
 - Six Conductor scores, three for each of the two Prepared Pieces provided for the adjudicators

O. CONFIRM FINAL ARRANGEMENTS

- Communicate at least two weeks in advance with the participating directors to confirm final arrangements that include the following:
 - Confirming that the Registration Fee check has been received
 - Requesting a seating chart if not already received
 - A list of percussion instruments that can be provided, especially if instruments are available beyond the minimum required. Directors appreciate when percussion instruments are available that they do not need to bring. Remind directors to contact you with any percussion questions.
 - The final schedule of warm-up and performance times
 - A list of the adjudicators
 - Bus parking instructions, where to enter the building, and other facility information
 - Any known traffic issues 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 any warm-up piece or other music used.
 - How and when adjudicator recordings can be accessed
 - A reminder that ensembles are welcome to attend other performances and, if so, that students are to simply enter and exit only between performances, not between pieces, and that applause is permitted after each piece.
- Communicate at least two weeks in advance with the contracted adjudicators to confirm final arrangements that include the following.
 - The final schedule of warm-up and performance times
 - Any traffic issues or road construction advisories that could impact travel time
 - Parking information along with where to enter the building, where to check in and obtain an official visitor's pass if needed, and whether to proceed to the auditorium or another area
 - What digital audio recording technology will be used
- Confirm that an ample number of students have committed to assist throughout the MPA. Utilize music department colleagues and parents as additional volunteers. Areas where assistance is needed include the following:

Set-up	To assist in preparing each area involved, 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, and personal belongings
Host Escorts	To stay with a given ensemble from check-in to the holding area through the warm-up and performance, then back to the holding area and departure. To serve as a liaison between the director and the host

Stage Crew	To help ensembles entering the stage by moving chairs, stands and percussion to best set each director's preferred seating chart
Runners	To take the 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 the assessment forms and music from the Tabulation Area back to the directors before departure. To assist the host as needed throughout the MPA.
Sight-reading	Two or three volunteers to assist the Sight-reading adjudicator with distributing, collecting, and sorting the Sight-reading music. 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

Prospective first-time hosts often have facility-related concerns. Contact the MPA Coordinator with questions rather than permit concerns to deter hosting. An overview of facility needs follows.

A. CHECK-IN

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

B. HOLDING AREA

- Provide a secure space for instrument cases, coats, and personal belongings
- Do not permit students to play instruments in this space
- Ensembles are permitted to watch other performances if time permits instead of waiting in the Holding Area until their warm-up time

C. WARM-UP AREA

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

D. AUDITORIUM STAGE

- Set enough chairs and stands for the largest ensemble placed in concentric arcs on a flat stage
- Request a seating chart from each director to facilitate smooth transitions. Extra chairs and stands can remain on stage or be moved to the wings.
- Provide a 'stage crew' of students or parent volunteers to assist throughout the MPA

- Provide the following large concert percussion instruments: concert bass drum, four timpani, bells, xylophone, marimba, and chimes. Directors should request permission in advance to use the host's larger accessory instruments such as congas or concert toms rather than bringing their own.
- Ensembles are responsible to provide their own mallets and sticks, snare drums, crash and suspended cymbals and accessory percussion instruments that their students are accustomed to using and hearing.
- Provide a microphone for the announcer
- Post the schedule and signs on all auditorium doors, including 'Enter Only Between Performances'
- Make arrangements that PA announcements and change of class bells don't interrupt performances if possible

E. ANNOUNCER

- Secure another music teacher, a parent volunteer, or student(s) to announce each ensemble. Hosts can serve in this role if needed.
- Prepare a script for the announcer to introduce each ensemble that includes the name of the school, ensemble, director, adjudicators and where each adjudicator teaches/taught, and the titles and composers (and arrangers) of the two Prepared Pieces. Include phonetic spellings as appropriate.

F. 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
 - The final schedule
 - An Assessment Form for each ensemble. Hosts are urged to type in the headings for one set, then to print and copy sets for the other two hall adjudicators. Type in the headings for Assessment Forms needed by the Sight-reading adjudicator.
 - Extra sharpened pencils
 - An additional table for the Sight-reading Adjudicator to use for the Sight-reading music
 - A copy of the Ensemble Profile document provided in advance by the PMEA MPA Coordinator

G. TECHNOLOGY OPTIONS FOR ADJUDICATOR RECORDINGS

- Hosts have utilized a variety of technology in recent years for their adjudicators to provide audio commentary for each ensemble, including the following options:
 - Ask the adjudicators to use a recording app on their own phone or tablet, then to email the audio files to the host to compile and distribute. Hosts choosing this option must confirm these plans with each adjudicator in advance to ensure that each has and is comfortable using an appropriate app and brings a phone charger.
 - Use a set of six digital recorders or three iPads/tablets with an appropriate app that are owned by the host's school. Provide instructions so that each adjudicator is comfortable using that recorder or device.
- Hosts often compile and post the audio recordings themselves after the MPA.

H. THE SEPARATE SIGHT-READING AREA IF USED

- A separate Sight-reading area requires ample chairs, stands, a conductor's podium and the following minimum concert percussion: concert bass drum, at least three timpani, bells, and a xylophone.
- If the pieces used for the Sight-reading component call for accessory percussion instruments that aren't available, those parts are omitted with the ensemble not penalized. Hosts should communicate with the Sight-reading adjudicator in advance to identify what percussion instruments are needed within the sight-reading pieces to possibly have those available for the ensembles to use.
- Provide at least two student or adult volunteers throughout the MPA to assist with distributing and collecting the Sight-reading music.

I. TABULATION AREA

- Choose an appropriate space convenient to the auditorium for the host or a designee, often another music teacher or a parent volunteer, to compile the assessment results and gather materials to return to the directors. Students are not permitted to serve in this role given the professional confidentiality required.
- Ensure that the tabulator(s) know how to compile the audio recordings as received from the adjudicators if the host is not performing this task.
- Provide student runners to collect the completed Assessment Forms and conductor scores 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
- Hosts can also choose to wait until the lunch break or the end of the MPA to collect devices to download, label, sort and post the audio files.

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 for one year as a back-up in case any are needed again by PMEA.

1. MPA HOST EXPENSE REPORT

- Mail the [PMEA MPA Deposit Form](#) listing all Registration Fee checks along with the checks themselves to PMEA at **56 South Third Street, Hamburg, PA 19526-1828**.
- Complete and submit the online [MPA Host Expense Report Form](#) for processing by the PMEA Office. Upload scanned receipts, invoices and W-9 forms submitted by adjudicators and vendors.

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

2. MPA HOST ASSESSMENT REPORT FORM

- Complete and submit the online [Host Assessment Report Form](#) for processing by the MPA Coordinator. Include uploading the following documents:
 - [Band/Orchestra MPA Rating Summary Form – All Ensembles](#)
List each ensemble in alphabetical order by school, either typed into the form or handwritten on a paper copy before scanning.
 - A copy of the *Band* or *String Orchestra Music Performance Assessment Form* from each adjudicator for each ensemble along with the *Sight-reading Assessment Forms*. Include both the front and back of each form. If the back of the form is blank with no written, that page does not need to be submitted.

B. HOST HONORARIUM

- Each host of a large ensemble/BOC or Solo & Small Ensemble MPA will receive an honorarium check for **\$175** from PMEA issued payable to the host's choice of the school's activity account, parent booster group, or college/university music department. In lieu of receiving an honorarium check, hosts may choose to apply the \$175 to registration fees, paying any difference owed or receiving a check for any balance remaining. Honorarium checks will be issued by the PMEA Office within two weeks of receiving the Host Expense Report.

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. Hosts are automatically members and are encouraged to attend and contribute informed perspectives.
- While the meeting is informal, this forum includes reflecting on the current season along with discussing possible 'next steps'. This meeting has been an invaluable opportunity to consider options, determine priorities, and exchange ideas within dialogue not possible within individual communications.

D. FOLLOW-UP

- Email directors and adjudicators to express appreciation for their participation and to seek feedback concerning what worked well and what might need attention before hosting in the future.
- Thank the colleagues, parent volunteers, and students who assisted for their efforts and seek their feedback as well.

To prospective Hosts----I hope that this *Guide* provides the information needed to successfully host a *Band and/or Orchestra MPA* sponsored by the PMEA Music Performance Assessment program.

To experienced Hosts----I hope that this *Guide* serves as a helpful reference to refresh memories, introduce updates for the upcoming season, and answer questions about any aspect of hosting a *PMEA MPA*.

Contact the MPA Coordinator with any questions.