



# Music Performance Assessments

# 2025

## GUIDE TO HOSTING A SOLO & SMALL ENSEMBLE MPA

**Developed by Tom Snyder, PMEA MPA Coordinator**  
**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 welcomed 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 Solo & Small Ensemble 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 Solo & Small Ensemble MPA:

- [Solo Assessment Form – Winds](#)
- [Solo Assessment Form – Percussion](#)
- [Solo Assessment Form – Strings](#)
- [Solo Assessment Form – Vocal](#)
- [Small Ensemble Assessment Form – Winds](#)
- [Small Ensemble Assessment Form – Percussion](#)
- [Small Ensemble Assessment Form - Strings](#)
- [Small Ensemble Assessment Form - Vocal](#)
- [MPA Host Deposit Form](#)
- [Adjudicator Application](#)
- [Adjudicator Contract & Adjudicator Stipend Confirmation Form](#)
- [W-9 Form for Adjudicators](#)

Online forms issued from PMEA include the following:

- [Host Information Form](#)
- [Host Expense Form](#)
- *Registration Form* (for participating directors; specific to each MPA)
- *Declaring Participants Form* (for participating directors; specific to each MPA)

Given that the first Solo & Small Ensemble MPAs since 2011 were just held in 2023, the most important attribute for a potential host is being willing to host! All experiences participating in or hosting PMEA MPA's and other festival-type performances of any kind would have provided valuable experiences.

Contact Tom Snyder, MPA Coordinator, with questions at [mpa@pmea.net](mailto:mpa@pmea.net) or (724) 816-0420.

# SECTION 1: PLANNING

## A. SELECT A VIABLE DATE

- *Solo & Small Ensemble MPA's* are normally held on a Saturday due to the facility needs for this context involving multiple rooms and the number of students and adults continuously entering and exiting the building throughout the day. Hosts are permitted to hold an MPA on a weekday evening if the available time frame can accommodate the number of participating students.
- 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 following options: (Those involving solos and small ensembles are **bolded**.)

<p>TYPICAL FORMATS:</p> <ul style="list-style-type: none"> <li>- All Bands (MS &amp; HS)</li> <li>- Mix of Bands &amp; String Orchestras (MS &amp; HS)</li> <li>- Choruses (Mixed, Treble &amp; Tenor/Bass) (MS &amp; HS)</li> <li>- <b>Solo &amp; Small Ensemble (MS &amp; HS)</b> <ul style="list-style-type: none"> <li><b>All Winds with or without Percussion</b></li> <li><b>All Percussion</b></li> <li><b>All String</b></li> <li><b>All Instrumental (Mix of Band &amp; Orchestra instruments)</b></li> <li><b>All Vocal</b></li> <li><b>Mix of all Instruments &amp; Voices</b></li> </ul> </li> <li>- <b>Internal MPAs</b> for BOC ensembles or <b>Solos &amp; Small Ensembles all from within the host's school district</b></li> </ul>	<p>OTHER AVAILABLE OPTIONS, INCLUDING BUT NOT LIMITED TO, THE FOLLOWING:</p> <ul style="list-style-type: none"> <li>- All Festival (Band and/or String Orchestra, or Chorus) (MS &amp; HS)</li> <li>- All String Orchestra (MS &amp; HS)</li> <li>- All Middle/Junior High School Bands, Bands &amp; String Orchestras, String Orchestras, or Choruses</li> <li>- All Sixth Grade Bands, Bands &amp; String Orchestras, or Choruses</li> <li>- <b>Solo &amp; Small Ensemble</b> <ul style="list-style-type: none"> <li><b>All Middle/Junior High School with the host's preferred combination of winds, percussion, strings &amp; voices (could include 3<sup>rd</sup>, 4<sup>th</sup> &amp; 5<sup>th</sup> grades)</b></li> </ul> </li> </ul>
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- While hosts are urged to offer this performance assessment opportunity to as many students as practical, each has the flexibility to determine what instruments, voices and grade levels to include that works best for them.

### C. CONFIRM YOUR MPA DATE WITH PMEA AND PUBLICIZE YOUR DATE TO POTENTIAL DIRECTORS AND SPONSORS

- 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. STUDENT ELIGIBILITY AND SPONSORING STUDENT PARTICIPANTS

- Students in grades 3 -12 are eligible to participate in one or more *PMEA Solo & Small Ensemble MPA(s)* in any PMEA District. This includes cyber students, home-schooled students, and students from neighboring states.
- Each participating student in a Solo & Small Ensemble MPA must be sponsored. Each sponsor must be a PMEA member OR a member of the PAMTA (the PA chapter of the National Music Teachers Association), PADESTA (The Pennsylvania-Delaware String Teachers Association), or ACDA-PA (the PA Chapter of the American Choral Directors Association).
- The sponsors listed below do not need a music degree, as active membership in PMEA and the organizations listed above is open to persons engaged in music teaching or other music-related educational work.
  - School music teachers from PA and neighboring states
  - Private teachers
  - Youth ensemble directors or section coaches
- If a sponsor is not a member of PMEA, PAMTA, PADESTA, or ACDA-PA, the sponsor would be required to submit a single Non-member Sponsor Fee of \$25 for one or more students to participate.
- Accompanists are not required to be members of PMEA, PAMTA, PADESTA, or ACDA.
- Parents cannot sponsor the student but may transport the student to and from the MPA.
- The sponsor or parent transporting students, preferably the sponsor, **must remain on site** throughout the MPA until the students have performed and are ready to depart.
- Small ensembles are defined as ranging from a duet of two students through a small ensemble of up to 12 students. While it is recommended to have one student on a part, more than one student on a part is permitted. Small Ensembles of any size that include students from grades 3-8 may be

conducted. Small Ensembles of five (5) or fewer members that include students from grades 9-12 may not be conducted. Small Ensembles of six (6) or more from any grade level may be conducted.

- Students may participate in a maximum of three performances at a given MPA---a maximum of one solo and two small ensembles or up to three small ensembles. Hosts have the option to permit a student to participate in more than three performances if time slots are available within the overall schedule.

#### **E. NUMBER OF SOLOS AND SMALL ENSEMBLES NEEDED TO HOLD AN MPA**

- While no minimum number of participating students is required at this time, hosts must monitor registrations throughout the planning process to ensure that adjudicators have full schedules and that the total registration fees generated cover the cost of the adjudicators.
- The maximum number of students permitted to participate is not formally limited. Hosts usually determine the starting and ending times and project the maximum number of available performance slots for each instrument and/or voice part based on adjudicator availability and facility parameters.
- After the planned performance slots are filled, maintain a waiting list to contact if any soloist or small ensemble withdraws or if a given adjudicator can extend their available time frame.

#### **F. CONTRACT ADJUDICATORS**

- A benefit of hosting is the opportunity to choose the adjudicators. The number of adjudicators needed is dictated by the number of students registered on each of the instruments or voice parts involved.
- Consider as potential adjudicators active and retired teachers from the middle/high school and college levels as well as private teachers, artist performers, and youth ensemble directors or coaches. Adjudicators are recommended to be PMEA members and/or members of PAMTA, PADESTA, or ACDA-PA. Undergraduate music majors are not recommended to serve as adjudicators.
- As the assessments are not blind, adjudicators are **not** permitted to assess students that they are currently affiliated with at schools, private studios, or youth ensembles. Contact the MPA Coordinator to discuss options within an extenuating scheduling situation.
- The performances of all soloists playing a given instrument and small ensembles of a given instrumentation or voicing (i.e. clarinet choir, string quartet or soprano duet) must be assessed by the same adjudicator. Contact the MPA Coordinator to discuss options within an extenuating scheduling situation.
- 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 commitments later in the day. Contract adjudicators who can travel to and from the event on the same day.

- Communicate to potential adjudicators that the registrations by instrument or voice part will determine the length of the time commitment and that they may only be needed for part of the day. Adjudicators who reply that they are aren't available because they can't commit for a full day may be a perfect fit to adjudicate a given instrument or voice part that has enough registrations to fill just part of the day.
- Communicate to prospective adjudicators, in advance, the amount of the projected honorarium and travel expenses.
  - Each adjudicator will be paid \$35 per hour, pro-rated to the half hour.

TIME ADJUDICATING	HONOR-ARIUM	TIME ADJUDICATING	HONOR-ARIUM	TIME ADJUDICATING	HONOR-ARIUM
1 Hour	<b>\$35</b>	3.5 Hours	<b>\$122.50</b>	6 Hours	<b>\$210</b>
1.5 Hours	<b>\$52.50</b>	4 Hours	<b>\$140</b>	6.5 Hours	<b>\$227.50</b>
2 Hours	<b>\$70</b>	4.5 Hours	<b>\$157.50</b>	7 Hours	<b>\$245</b>
2.5 Hours	<b>\$87.50</b>	5 Hours	<b>\$175</b>	7.5 Hours	<b>\$262.50</b>
3 Hours	<b>\$105</b>	5.5 Hours	<b>\$192.50</b>	8 Hours	<b>\$280.00</b>

- 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.
- Include the total honorarium and the amount of travel reimbursement, if any, for each adjudicator within the *Host Expense Form* submitted after the MPA.
- Provide the contracted adjudicators a [W-9 form](#) to complete and return for you to submit to the PMEA Office within the MPA Host Expense Report. 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.

**G. CONFIRM HOSPITALITY ARRANGEMENTS**

- Hosts are reimbursed up to \$175 for hospitality, normally including beverages and pastries, etc., provided upon arrival along with lunch as often provided by a nearby restaurant. Some hosts graciously fund or supplement the allotted reimbursement with from activity accounts or booster groups.

- Hosts may also choose to provide a separate space as a *Hospitality Room*, similar to what is provided at a PMEA festival but on a smaller scale, where sponsors can relax with cold and hot beverages and light breakfast and/or other snacks. Adjudicators could also enjoy the refreshments within an open slot in their schedule.
- Hosts may choose to offer a concessions area throughout the day as a fundraiser through their Boosters or other organizations, including beverages and light breakfast and/or other snacks, even something like pizza or other food items.

#### H. CONFIRM REGISTRATION AND PAYMENTS

- Directors and sponsors 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.
- On the Registration form, sponsors must choose an Assessment context for each soloist and small ensemble, either *Traditional* or *Comments Only*. Both contexts are common throughout the country, with the *Comments Only* context including the adjudicator’s verbal and written comments but with no scoring or rating. The Registration Fee is the same for students participating in either Assessment context.
  - Soloist \$20
  - Small Ensemble of 2-5 Students \$35
  - Small Ensemble of 6-12 Students \$50
- Sponsors will mail their registration fee checks issued payable to PMEA to the host. Checks should be received no later than **four** 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.
- Sponsors must complete the online *Registration* and *Declaring Participants & Repertoire* forms and submit payment for the Registration Fee to confirm participation. Hosts are not obligated to hold an assigned performance slot if payment has not been received given the priority to fill all performance slots. Gaps in the schedule result in paying adjudicators for time not adjudicating while other performers wait.
- Hosts must also complete the online *Registration* and *Declaring Participants & Repertoire* forms for their students.
- Registration Fees may be refunded in full or in part for withdrawals prior to two weeks before the MPA. Refunds will not be issued for students who withdraw within two weeks of the event or otherwise do not attend, a policy intended to discourage withdrawals due to 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.



- Sponsors may substitute a different student soloist or different student participant(s) in a small ensemble *on the same instrument* who is already registered and paid should a withdrawal occur, given the ease of simply replacing the participant(s) in a performance slot already scheduled for the adjudicator for that instrument.
- While including as many participants as possible is certainly important, the logistics of this context permit additional soloists or small ensembles to register after the deadline only if time slots are available within the overall schedule for that instrument(s) and/or voice. Registration fee payments for additional entries must also be received in advance. Refunds will not be issued for additional entries if the students involved withdraw or otherwise do not attend.

#### **I. SCHEDULE PERFORMANCE TIMES**

- Scheduling performance times is at the discretion of the host. Prioritize scheduling students from a given school within the same time frame the best they can to limit that school's total time on site.
- Start scheduling the performance slots for each adjudicator on a first-come basis with the registered soloists and small ensembles and keep adjudicators informed, as viable performance times are often a factor in both directors and adjudicators being able to participate. The opportunity to lock in performance times at the outset is an incentive to register early.
- Avoid scheduling accompanists in the same time slot---double-booking them---who are accompanying multiple students.
- Anticipate that you will likely need to schedule your own district's students in the openings that emerge throughout each adjudicator's schedule.
- Hosts should provide adjudicators scheduled for more than 3.5 consecutive hours with a 30-minute lunch break. That 30-minutes is not included when calculating adjudicator stipends. For an evening MPA, hosts should provide adjudicators scheduled for more than 3.5 consecutive hours with a 15-minute break with beverages and snacks provided. Some adjudicators may waive that break to complete their responsibilities and depart earlier.

#### **J. PROCESS THE PERFORMANCE ASSESSMENT RESULTS AND PROVIDE THEM TO EACH DIRECTOR AND SPONSOR**

- Accurately and efficiently processing assessment results throughout the MPA is one of the host's most important responsibilities.
- 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.
- Enter the Final Score and Rating in the designated columns on the form provided. Make a copy of each Summary Ratings form to submit to the MPA Coordinator as part of the Host Report.

- 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.
- As the scores and ratings are confirmed, compile the Assessment Forms from each sponsor into a manila envelope for a runner to return to the sponsor. Instruct sponsors where to pick up their envelopes, usually the check-in table or at the tabulation area itself.
- Final MPA ratings are not posted or published.

#### **K. CONFIRM FINAL ARRANGEMENTS**

- Communicate at least two weeks in advance with the participating sponsors to confirm final arrangements that include the following:
  - Confirming that the Registration Fee check has been received
  - The final schedule of performance times and room assignments
  - A list of the adjudicators
  - A map of the facilities to assist in locating the Assessment Areas
  - Bus parking, where to enter the building, and other facility information
  - Any known traffic or road construction advisories that could impact travel time
  - Where to pick up the compiled Assessment Forms after the performances
- Communicate at least two weeks in advance with the contracted adjudicators to confirm final arrangements that include the following.
  - The final schedule of performance times and room assignments
  - A list of the adjudicators
  - 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 the host
  - A map of the facilities to assist in locating the different Assessment Areas
- 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:

<b>Set-up</b>	To assist in posting signs and preparing each involved area, including providing music stands, extension cords, and keyboards in the Assessment Areas. Provide extra pencils and blank assessment forms for each adjudicator.
<b>Check-in Table</b>	To assist the participating students and accompanying adults upon arrival;
<b>Runners</b>	To take the completed assessment forms from the adjudicators to the Tabulation Area. To take the compiled assessment results from the Tabulation Area to the Check-in Table to be picked up by the directors and sponsors. To supply beverages to the adjudicators. To assist the host, adjudicators and all involved as needed throughout the MPA.
<b>Hospitality</b>	Provide beverages throughout the event along with lunch to adjudicators Prepare and monitor the Directors’ Hospitality Room, if offered.

## 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 group entrance, staffed by another music teacher, students, or parent assistants
- Confirm with directors where buses are to park
- Provide ample copies of the final schedule and facility maps
- Inform directors, sponsors, and students where to go first, usually to a *Holding/Warm-up Area*
- Inform directors and sponsors where the *Hospitality Room* is located if provided
- Hosts are recommended to use the Check-in table as where directors and sponsors pick up the compiled Assessment Forms for their students.

### B. HOLDING AND WARM-UP AREAS

- Provide a *Holding Area*, usually the auditorium, as a space for instrument cases, coats, and personal belongings. The auditorium normally also serves as a waiting area for directors, sponsors, accompanists, chaperones, and parents. Music stands are not normally provided. Students are permitted to use this space as a *Warm-up Area* until they perform.
- Hosts may choose to use the auditorium only as a *Holding Area* with or without playing or singing permitted and provide multiple, additional spaces as designated *Warm-up Areas*. These spaces are usually large ensemble rooms, the cafeteria, or other larger spaces equipped with ample music stands. Hosts may offer these spaces as open *Warm-Up Areas* that are not formally scheduled or offer them only for a designated number of minutes---usually 30--- prior to scheduled performance times.
- Or, if enough rooms are available, hosts may assign *Warm-up Areas* corresponding to each adjudicator for students to use by themselves 10 minutes, the length of a performance slot, prior to their assigned performance times.
- Or, if enough rooms are available, hosts could assign a separate room for all the students from a given school to use as a *Holding Area* and a *Warm-up Area*.
- Hosts are welcome to consider other options. College/University hosts may have additional options available given the nature of music facilities.

### C. ASSESSMENT AREAS

- Equip *Assessment Areas*, normally classrooms and ensemble rooms, with enough space, chairs and music stands for the scheduled participants, especially the larger small ensembles. Students may stand or sit when performing.

- Provide an upright piano or electronic piano in each Assessment Area for a live accompanist. All electronic pianos provided must have ample range, weighted keys and the appropriate speaker volume level while set to produce acoustic piano sounds.
- Provide a table and extension cord in each Assessment Area for students using a recorded accompaniment. Students must provide their own playback source and speaker. *Operating the technology involved in a recorded accompaniment is the sole responsibility of the performer with the host and adjudicators not responsible for resolving issues.*
- Schedule a 10-minute time slot for each soloist and small ensemble that includes entering the space, adjusting seating and stands as needed, setting up and testing the recorded accompaniment (if used), playing a few notes to check balance with an electronic piano or recorded accompaniment, additional warm-up notes (optional), performing one prepared piece, verbal feedback from the adjudicator, and exiting. A performance may only be performed and adjudicated once.
- After the performance, adjudicators will provide brief verbal feedback. This personal contact is an invaluable component of this MPA context analogous to adjudicators doing a clinic on stage after large ensembles perform their prepared piece and the verbal feedback after instrumental sight-reading. Comments should be concise, recognizing strengths and providing strategies to address concerns while being encouraging and nurturing.
- Directors, sponsors, other adults, and other students are permitted to listen to performances as the capacity of the space reasonably permits and at the discretion of the performers. Adjudicators may limit capacity if necessary. **Video and audio recordings are prohibited.**
- For percussion solos and small ensembles, provide an appropriately sized assessment area with the following large percussion instruments available: bass drum, four timpani, bells, xylophone, vibes, marimba, and chimes. Students are responsible to provide their own mallets and sticks along with any other instrument required, including snare drums, crash and suspended cymbals and any accessory percussion instruments. Directors and sponsors may communicate with the host to inquire if any other instruments could be provided other than what are already required. (i.e. accessory instruments such as concert toms or temple blocks).
- Provide each adjudicator with a desk or table, a copy of the final schedule, enough *Assessment Forms* for the scheduled soloists and ensembles, and extra pencils. Hosts are urged to prepare a set of *Assessment Forms* in advance for every adjudicator, with the header of each form already completed. Adjudicators greatly appreciate being able to concentrate the limited available time within each performance slot on assessment and their written comments instead that time-consuming clerical task.
- Upon entering the assessment area, students will provide a copy of the music being performed to the adjudicator (may be a photocopy) with the measures numbered in pencil. Music with multiple pages should be taped appropriately, rather than stapled, as stapled pages are difficult for an adjudicator to manipulate during the performance. Adjudicators are not to make written comments or markings on the music provided. Return the music to the student(s) before they exit.

- Assign a runner to periodically retrieve the completed Assessment Forms from each adjudicator to take to the Tabulation Area. Provide the runners with manila folders or large manila envelopes (10" x 13" suggested) to place the collected forms while transporting them.
- Stress to the adjudicator to help monitor proper care of the room and its contents. Ensure that the room is returned to its normal set-up after the MPA.
- Post two signs on all *Assessment Area* doors: 1) Enter Only Between Performances and 2) QUIET - PMEA MPA In Process.

#### **D. TABULATION AREA**

- Choose a 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 for a runner to return to directors and sponsors. Students are not permitted to serve in this role given the professional confidentiality required.

## **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:
  - The designated form that contains the Final Score & Rating for each participating soloist and small ensemble
  - A copy of each *Solo* or *Small Ensemble Assessment Form*. 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 PMEA within two weeks of receiving the Host Expense Form.

## **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 throughout the meeting's agenda.
- 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 *Solo & Small Ensemble MPA* sponsored by the PMEA Music Performance Assessment program.

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

Contact the MPA Coordinator with any questions.