



Music Performance Assessments

GUIDE TO HOSTING A CHORAL MPA

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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 Choral 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](#).

The following forms are used when hosting a Choral MPA:

- *Choral Music Performance Assessment Form*
- *Choral MPA Rating Summary Form – Individual Ensemble*
- *Choral MPA Rating Summary Form – All Ensembles*
- *Adjudicator Application*
- *Adjudicator Contract Part 1 & Adjudicator Contract Part 2: Stipend Confirmation Form*
- *W-9 Form for Adjudicators*

Online forms issued from PMEA include the following:

- *Host Information Form*
- *MPA Host Expense Report Form*
- *MPA Host Assessment 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.

SECTION 1: PLANNING

A. SELECT A VIABLE DATE

- MPAs are commonly scheduled within a two-month window between early March and early May but may be held earlier or later. While most MPAs are held during the school day, an MPA on a weekday evening or a Saturday is permitted. MPAs held over two or more 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 the resulting gaps between rehearsals.
- 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 choruses are **bolded**.

TYPICAL FORMATS: - All Bands (MS & HS) - Mix of Bands & String Orchestras (MS & HS) - Choruses (Mixed, Treble & Tenor/Bass) (MS & HS) - Solo & Small Ensemble (MS & HS) - All Winds with and without Percussion - All Percussion - All String - All Instrumental (Mix of Band & Orch. instruments) - All Vocal - Mix of all Instruments & Voices - Internal MPAs for BOC ensembles or Solos & Small Ensembles all from within the host's school district	OTHER AVAILABLE OPTIONS, INCLUDING BUT NOT LIMITED TO, THE FOLLOWING: - All Festival (Band and/or String Orchestra, or Chorus) (MS and/or HS) - All String Orchestra (MS & 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 School/Junior High 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

- As soon as your date is confirmed, complete the online *Host Information Form* posted within the MPA area of the PMEA website for the MPA site and date to become '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 on October 1 and update it as additional hosts confirm.
- 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 given that ensembles can participate in MPA's located within any PMEA District. 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 may need to be canceled. However, hosts, especially those 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 the opportunity to choose the three adjudicators.
- 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.
- 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 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 Reimbursement - 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
- As soon as availability is confirmed, ask the adjudicator to complete the *Adjudicator Contract – Part 1* and return it to you to compile, scan and upload after the MPA within the online *Host Assessment Report Form* directed to the MPA Coordinator.
- Also provide each adjudicator with a *W-9* form to complete and to you to compile, scan and upload after the MPA within the online *Host Expense Report Form* directed to the PMEA Office. An adjudicator who has already submitted one to PMEA from another MPA, guest conducting, or other contracted services during the same calendar year does not need to submit another form.
- At the MPA, provide each adjudicator with a blank *Adjudicator Contract – Part 2: Stipend Confirmation Form* to confirm the final payment due based on the exact number of ensembles being adjudicated and the one-way mileage that determines the amount of travel reimbursement due, if any. Also compile, scan and upload these forms after the MPA within the online *Host Assessment Report Form* directed to the MPA Coordinator.
- Hosts and Adjudicators will receive payment from PMEA within one month from when the online *Host Expense Report Form* is submitted. All Registration Fees must be paid before these payments and reimbursements are issued.

F. CONFIRM HOSPITALITY ARRANGEMENTS

- Hosts are reimbursed up to \$130 for hospitality, normally including breakfast refreshments 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 from activity accounts or boosters.

G. CONFIRM ENSEMBLE REGISTRATION

- 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. Hosts will be provided with access to monitor the summary document that compiles the information submitted through this form to use in planning.
- If all available performance slots are taken, PMEA will include within the MPA Calendar that interested directors are to contact the host to be placed on a waiting list. Maintain a waiting list of ensembles/directors that contact you in the order received as a reference if an unexpected opening occurs.

- Participating directors must complete the online *Registration* and *Declaring Prepared Pieces* forms for each of their participating ensembles to confirm participation. Hosts must also complete the online *Registration* and *Declaring Prepared Pieces* forms for each of their participating ensembles.

H. CONFIRM THAT EACH DIRECTOR SUBMITS A DECLARED SUMMARY GRADE LEVEL WITHIN THE DECLARING PREPARED PIECES ONLINE FORM

- Directors declare their three 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 the information submitted through this form. Hosts must monitor this document to confirm that each director has submitted this essential information. Directors may change pieces but must email the host to update the summary document accordingly.
- The MPA Coordinator will confirm that the pieces submitted are from the *Selective Music List for Mixed Chorus* or otherwise approved and if the submitted Grade Levels are accurate.

I. DEVELOP A SCHEDULE TEMPLATE

- The time slots for warm-up and performance shall each be 30 minutes in length. Each 30-minute time slot includes entering the stage, accessing the risers, adjusting student placement on the risers, adjusting the placement of the conductor's podium and piano if needed, placing any other accompanying instruments, performing the Prepared Pieces, the clinic from one of the adjudicators using the remaining time, and exiting the stage.
- 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.
- A sample schedule for an MPA with ten ensembles and a lunch slot for the adjudicators follows:

SLOT	TIME	WARM-UP	PERFORMANCE
#	8:30-9	Ensemble #1	-----
1	9-9:30	Ensemble #2	Ensemble #1
2	9:30-10	Ensemble #3	Ensemble #2
3	10-10:30	Ensemble #4	Ensemble #3
4	10:30-11	Ensemble #5	Ensemble #4
5	11-11:30		Ensemble #5
	11:30-Noon	Ensemble #6	<i>Adjudicator Lunch</i>
6	12-12:30 PM	Ensemble #7	Ensemble #6
7	12:30-1	Ensemble #8	Ensemble #7
8	1-1:30	Ensemble #9	Ensemble #8
9	1:30-2	Ensemble #10	Ensemble #9
10	2-2:30		Ensemble #10

- Hosts are permitted to schedule two or more ensembles conducted by the same director to perform consecutively when the additional ensembles contain students who are also performing in the other ensemble(s). Directors may prefer to warm-up all the students together then simply adjudicate one after another with the students not involved on stage seated in the auditorium.

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. 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 or for ensembles participating in the *Festival* performance context with the director choosing *Ratings & Comments* as the evaluation option, derive the *Final MPA Rating* earned from the performance of the three Prepared Pieces by combining the Final Ratings from the each of the three adjudicators according to the following table:

DETERMINE THE FINAL MPA RATING OF THE PREPARED PIECES BY COMBINING THE FINAL RATINGS FROM EACH OF THE THREE ADJUDICATORS					
FINAL 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		
FINAL MPA RATING	I	II	III	IV	V

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 *Choral MPA Rating Summary Form*.
- The tabulator then types or writes in the final score and rating for each ensemble on the *Choral MPA Rating Summary – All Ensembles Form* as part of the online *MPA Host Assessment Report Form* submitted to the MPA Coordinator.
- Make a copy of each Assessment Form (front and back) to scan and upload as part of the online *MPA Host Assessment Report Form* directed to the MPA Coordinator. If the back of the form is blank with no written comments, that page does not need to be submitted.
- Final MPA ratings are not posted or published.

L. RETURN THE ASSESSMENT RESULTS AND MJSIC TO EACH DIRECTOR

- Return the following items to each director before the ensemble departs:
 - The ensemble's *Choral MPA Rating Summary Form*
 - Three *Choral Music Performance Assessment Forms*, one from each adjudicator
 - Nine pieces of choral music, three for each of the three Prepared Pieces

M. CONFIRM FINAL ARRANGEMENTS

- Communicate at least two weeks in advance with the participating directors to confirm final arrangements that include the following.
 - The final schedule of warm-up and performance times
 - Confirming arrangements for any percussion instruments or electronics provided by the host. Remind directors to contact you with any related questions.
 - A list of the adjudicators
 - Bus parking instructions, where to enter the building and check in, and other facility information
 - Any known traffic issues or road construction advisories that could impact travel time
 - A reminder to submit three manila envelopes, one for each adjudicator, labeled with the school's name, ensemble name and 'Adjudicator #1', 'Adjudicator #2' or 'Adjudicator #3'. Each envelope must contain an original of each of the three Prepared Pieces with the measures numbered if not already numbered by the publisher. The music 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. Music does 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 and encouraged to attend other performances and, if so, that students must enter and exit only between performances, not between pieces, and that applause is permitted and encouraged 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 indicating where to enter the building and to assist ensembles as they move throughout the site, and equipping the adjudicators' workstations
Check-in Table	To assist the participating ensembles upon arrival. Use an actual table as a reference for directors new to the site.
Holding Area	To monitor care of any coats, instruments, instrument cases, and other belongings
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 assist ensembles entering the stage with moving and setting the conductors' podium, piano and any accompanying instruments
Runners	To take the envelopes of choral music 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 scores from the Tabulation Area back to the directors before departure. To assist the host as needed throughout the MPA.
Adjudicator Hospitality	To provide breakfast refreshments, lunch, and beverages throughout the MPA 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 to serve as a contact point for directors upon arrival, especially for those attending for the first time. Ensure ample signs are posted to help ensembles proceed wherever they need to go while on site.

- With each ensemble, the volunteers at the Check-in table need to:
 - Confirm with the director where buses are to park
 - Collect the three envelopes containing conductor scores for the three 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*
- Ensure volunteer escorts are available to escort the ensembles throughout the site, especially for those attending for the first time

B. HOLDING AREA

- Provide a secure space for coats, instruments, instrument cases, and personal belongings
- Do not permit students to sing or play any accompanying instruments in this space
- Ensembles are permitted and encouraged 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 a recently tuned piano and ample chairs, usually a large ensemble room

D. AUDITORIUM STAGE

- Set choral risers with enough units to accommodate the largest participating ensemble. Hosts are permitted to use platform risers, if necessary, but must inform participating directors in advance that platform risers will be used.
- Provide a piano that has been recently tuned.
- Provide a conductor's podium for directors who choose to use one
- Ensembles are responsible to provide their own additional instruments used for accompaniment, such as percussion, electronics, or other instruments, and are responsible for moving them throughout the MPA. Directors may contact the host about possibly providing these items.
- Provide a 'stage crew' of students or parent volunteers to assist throughout the MPA
- Provide a microphone for the announcer
- Provide a table and chair for the school personnel or vendor who will be recording the performances
- Post a sign on all auditorium doors indicating 'PMEA MPA in progress. 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 three Prepared Pieces. Include phonetic spellings as appropriate. . A sample script is included as Appendix 1 of this guide to use as a basic template.

- As serving as an adjudicator also serves as outreach and publicity for the (mostly) universities involved, it is important that the ensemble and those in the auditorium hear their names and where they teach/taught. Also ensure that the titles and names of the composers and arrangers are pronounced correctly out of respect for the repertoire itself and those who create it.
- Start the announcements after the ensemble is set and any warm-up is completed.
- Hosts have considerable flexibility in how to implement the announcements----being sure to include the essential information listed above---choosing among:
 - Reading the announcements all at once before the first piece or announce each piece
 - Asking the Director to announce their Prepared Pieces all at once or before each piece

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. Just the 2-sided form itself is needed for each ensemble. Do not include the Additional Descriptors. Hosts are urged to type in the headings for one set, then to print and copy sets for the other two hall adjudicators. Also type in the headings for Assessment Forms needed by the Sight-reading adjudicator.
 - Provide one blank Assessment Form and Additional Descriptors form stapled together to each adjudicator as a reference.
 - Extra sharpened pencils
 - A copy of the Ensemble Profile document provided in advance by the PMEA MPA Coordinator Do not provide or permit participating directors to provide any additional information about the ensembles to the adjudicators to best ensure consistency within all MPA's throughout the state.

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. Some adjudicators may prefer to bring their own iPad and microphone.
 - Use a set of six digital recorders or three iPads/tablets with an appropriate app that are owned by the host's school. Hosts choosing this option must provide instructions and confirm that each adjudicator is comfortable using that recorder or device.
- Hosts often compile and post the audio recordings themselves after the MPA. Plan to do so as soon as possible given that directors are usually anxious to hear the recordings, share the input with their students, and implement the feedback in rehearsals. Communicate to directors when and how they can retrieve their recordings.

H. 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 to return to the directors. Students are not permitted to serve in this role given the professional confidentiality required. Provide the volunteers with a copy of the *Tabulator Information* document included as Appendix 2 of this guide as a resource.
- The tabulation area volunteers often collect the completed Assessment Forms and conductor scores from the adjudicators to bring back to the *Tabulation Area* to process. If not, ensure that other volunteers, usually students, are available to assist as needed.
- While the host often compiles and distributes the audio recordings from the adjudicators after the MPA, ensure that the tabulator(s) know how to compile the audio recordings as received from the adjudicators if not performing that task.
- 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

SECTION 3: AFTER THE MPA

A. HOST HONORARIUM

- Each host of a large ensemble 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. Checks will not be issued to individual hosts. Instead of this honorarium check, hosts may choose to apply the \$175 to registration fees, paying any difference owed or receiving an honorarium check for any balance remaining.

B. 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 to resolve any financial or other administrative issues that emerge in order to bring appropriate closure to each MPA.

1. MPA ONLINE HOST EXPENSE REPORT FORM

- Complete and submit the online *MPA Host Expense Report Form* for processing by the PMEA Office. In addition to the information requested, print to pdf/scan and upload the following items:
 1. Any receipts and/or Invoices for Host Hospitality Expenses or Other Expenses (Pre-Approved)
 2. W-9 forms (from the adjudicators)
- Hosts and Adjudicators will receive payment from PMEA within one month from when the online *Host Expense Report Form* is submitted. All Registration Fees must be paid before these payments and reimbursements are issued.

2. MPA ONLINE HOST ASSESSMENT REPORT FORM

- Complete and submit the online *Host Assessment Report Form* for processing by the MPA Coordinator to provide data for essential program records. In addition to the information requested, print to pdf/scan and upload the following items:
 1. *Choral 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. Format the file name as **MPARatingSummaryForm–All EnsemblesSiteName**.
 2. A copy of the *Choral Music Performance Assessment Form* from each adjudicator for each ensemble. Include both the front and back of each form. If the back of the form is blank without any written comments, that page does not need to be submitted.
 3. Format the file names as **AssessmentFormSchoolEnsemble**
 4. A copy of the Adjudicator Contract – Part 1 for each adjudicator. Format the file name as **SiteNameContractPart1AdjudicatorName**
 5. Adjudicator Contract – Part 2 for each adjudicator. Format the file name as **SiteNameContractPart2AdjudicatorName**

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 their 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 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 *Choral 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 and answer questions about any aspect of hosting a PMEA MPA.

Contact the MPA Coordinator with any questions.

APPENDIX 1



ANNOUNCER INFORMATION & SAMPLE SCRIPT

Chorus

- Secure another music teacher, a parent volunteer, or student(s) to announce each ensemble. Hosts may serve in this role as needed.
- A primary goal within each ensemble's performance time slot is to provide as much time as possible for the clinician to interact with the ensemble after the performance of the three Prepared Pieces before exiting the stage. Making one concise announcement at the outset helps save time to maximize that interaction.
- Hosts should prepare a script with one announcement for each ensemble that introduces the following:
 - School and ensemble
 - Director
 - Adjudicators, positions and where each adjudicator teaches/taught. Include 'retired from' where applicable
 - Titles and composers of the three Prepared Pieces. Include arrangers as applicable.
- Include the appropriate honorific for the director and adjudicators. (Mr., Mrs., Ms., Dr.)
- Include phonetic spellings as appropriate so that what is read is accurately pronounced. It may be helpful to use a separate page for each announcement in a larger font for ease of reading.
- One announcement at the beginning enables directors to concentrate on their second and third pieces and adjudicators to focus on completing their audio or written comments without an announcement in the background.
- The announcer should wait to begin until the director indicates that the ensemble is ready to start.
- Use the script included below as a base template for the announcement with the goal being to present essential information efficiently.

Welcome to the SITE NAME MPA. The next ensemble to perform is the SCHOOL & ENSEMBLE NAME under the direction of HONORIFIC, DIRECTOR NAME. Introducing today's adjudicators: HONORIFIC, FIRST NAME, LAST NAME from SCHOOL/COLLEGE/UNIVERSITY (for each of the three adjudicators). The chorus will perform three pieces: TITLE by COMPOSER, TITLE by COMPOSER, and TITLE by COMPOSER. Presenting, the SCHOOL & ENSEMBLE NAME.

APPENDIX 2



TABULATOR INFORMATION

Chorus

- After the runners bring the assessment forms from the adjudicators to the Tabulation Area, check each adjudicator's math 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 or for ensembles participating in the *Festival* performance context with the director choosing *Ratings & Comments* as the evaluation option, derive the *Final MPA Rating* earned from the performance of the three Prepared Pieces by combining the Final Ratings from the each of the three adjudicators according to the following table:

DETERMINE THE FINAL MPA RATING OF THE PREPARED PIECES BY COMBINING THE FINAL RATINGS FROM EACH OF THE THREE ADJUDICATORS					
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		
FINAL MPA RATING	I	II	III	IV	V

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

- Type or write in both the **Final Score and Rating** indicated on each adjudicator's assessment form onto the *Choral MPA Rating Summary Form* to return to the directors along with the original Assessment Forms from each adjudicator.
- Type or write in the **Final Score and Rating** for each ensemble on the *Choral MPA Rating Summary – All Ensembles Form* as part of the *MPA Host Assessment Report Form* that the host will later submit to the MPA Coordinator.
- Make a copy of each Assessment Form (front and back) before returning them to the directors for the host to later submit to the MPA Coordinator as part of the *MPA Host Assessment Report Form*. If the back of the form is blank with no written comments, that page does not need to be copied and submitted. A copy does not need to be made of the *Choral MPA Rating Summary Form* for individual ensembles.
- Final MPA Ratings results are to be kept confidential. Only the host and the director involved know a given ensemble's Final Score and Rating. They are not posted or published anywhere by PMEA.