



Music Performance
Assessments

2026

**GUIDE TO HOSTING A
JAZZ ENSEMBLE
MPA**

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West Allegheny SD - Retired
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INTRODUCTION

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

- To provide directors with the information needed to successfully host an MPA
- To answer common questions about hosting an MPA
- To provide an ongoing reference for those who have hosted in the past
- To identify any changes and new aspects of hosting
- To provide practical suggestions for hosts, especially those new to hosting MPA's

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

The name of this program changed from "PMEA Adjudication" to "PMEA Music Performance Assessment" in 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 Jazz Ensemble MPA* for an overview from that perspective.

All guides, forms and other resources 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 Jazz Ensemble MPA:

- *Jazz Ensemble Music Performance Assessment Form*
- *Jazz Ensemble MPA Rating Summary Form – Individual Ensemble*
- *Jazz Ensemble MPA Rating Summary Form – All Ensembles*
- *Adjudicator Application*
- *Adjudicator Contract & 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*
- *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)

While potential hosts are recommended to participate in at least one PMEA MPA of any type before hosting, all experiences participating in or hosting a festival 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. Jazz Ensemble MPAs may be held during the school day or often held on a weekday or Saturday evening within a jazz festival event context. 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 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 during the school day, 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 jazz ensembles are **bolded**.

TYPICAL FORMATS:	OTHER AVAILABLE OPTIONS, INCLUDING BUT NOT LIMITED TO, THE FOLLOWING:
<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)- Jazz Ensemble (MS and/or HS)- Solo & Small Ensemble (MS & HS)<ul style="list-style-type: none">All Winds with or without PercussionAll PercussionAll StringAll Instrumental<ul style="list-style-type: none">(Mix of Band & Orch. instruments)All VocalMix of all Instruments & Voices- Internal MPAs for Bands and String Orchestras or Solos & Small Ensembles all from within the host's school district	<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, Choruses, or Jazz Ensembles- All Sixth Grade Bands, Bands & String Orchestras, or Choruses- Solo & Small Ensemble<ul style="list-style-type: none">All Middle/Junior High School with the host's preferred combination of winds, percussion, strings & voices (could include 3rd, 4th & 5th grades)

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 season 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 that the host chooses 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.
- Adjudicators new to PMEA MPAs must 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 to inform the extent of availability needed. 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* and return it to you to compile, scan and upload after the MPA within the online *Host Expense Report Form* submitted to the PMEA Office.
- At the MPA, provide each adjudicator with a blank *Adjudicator 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 Expense Report Form* submitted to the PMEA Office.
- Also at the MPA, 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. Note that 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 but may do so if desired.
- 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. DEVELOP A SCHEDULE TEMPLATE

- Each Jazz Ensemble will be scheduled in a 25-minute time slot if part of an evening performance or a 40-minute time slot as part of an MPA held during the school day or on a Saturday but not part of a public performance. Each slot would include the ensemble's entrance, set-up, performing, teardown and exit with the 40-minute slot also including a post-performance clinic by one of the adjudicators.
- A sample schedule for an evening MPA as part of a public performance with six ensembles scheduled with 25-minute time slots follows:

SLOT	TIME	WARM-UP	STAGE
1	6:35-7 PM	Ensemble #1	-----
2	7-7:25	Ensemble #2	Ensemble #1
3	7:25-7:50	Ensemble #3	Ensemble #2
4	7:50-8:15	Ensemble #4	Ensemble #3
5	8:15-8:40	Ensemble #5	Ensemble #4
6	8:40-9:05	Ensemble #6	Ensemble #5
7	9:05-9:30		Ensemble #6

- A sample schedule for a weekday or Saturday MPA with eight ensembles scheduled within 40-minute time slots follows:

SLOT	TIME	WARM-UP	STAGE
1	9:20-10	Ensemble #1	
2	10-10:40	Ensemble #2	Ensemble #1
3	10:40-11:20	Ensemble #3	Ensemble #2
4	11:20-12:00	Ensemble #4	Ensemble #3
5	12-12:40 PM		Ensemble #4
6	12:40-1:20	Ensemble #5	LUNCH for ADJUDICATORS
7	1:20-2	Ensemble #6	Ensemble #5
8	2-2:40	Ensemble #7	Ensemble #6
9	2:40-3:20 PM	Ensemble #8	Ensemble #7
10	3:20-4 PM		Ensemble #8

I. 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 jazz ensemble possibly with the same director. The opportunity to lock in performance times is an incentive for directors to commit early.

J. 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, 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 *Jazz Ensemble MPA Rating Summary Form*.
- The tabulator then types or writes in the final score and rating for each ensemble on the *Jazz Ensemble 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 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.

K. RETURN THE ASSESSMENT RESULTS TO EACH DIRECTOR

- Return the following items to each director before the ensemble departs:
 - The ensemble's *Jazz Ensemble MPA Rating Summary Form*
 - Three *Jazz Ensemble Music Performance Assessment Forms*, one from each adjudicator
 - Nine Conductor Scores, three for each of the three Prepared Pieces, that were provided for the adjudicators

L. 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
 - A list of what can be provided for ensembles to use, including percussion instruments such as drum set, vibes, congas, etc., and electronics such as a digital keyboard, amps, etc.. Remind directors to contact you with any related questions.
 - A list of the adjudicators
 - Instructions concerning bus parking, 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 (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 three 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 two-sided and taped rather than stapled.
 - How and when adjudicator recordings can be accessed
 - A reminder that ensembles are welcome and encouraged to attend other performances. If so, 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 and warm-up 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 instrument and equipment cases, coats, and personal 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 help ensembles entering the stage by moving chairs, stands, percussion, and other equipment as needed
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 take the cover ratings summary, 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. 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 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*
- Ensure volunteer escorts are available to escort the ensembles throughout the site, especially for those attending for the first time
- Confirm with each director how rhythm section equipment is to be handled, either moving with the ensemble or placed in a separate area before moving to the stage

B. HOLDING AREA

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

C. WARM-UP AREA

- Provide a warm-up area with ample chairs, usually a large ensemble room, and music stands

D. AUDITORIUM STAGE

- Provide a traditional 'block' stage set-up that enables trumpets to stand on medium risers, trombones to stand or be seated on small risers, and saxophones to be seated on the floor, with ample stands and chairs available to accommodate varying section sizes. Position a recently tuned acoustic piano, preferably a concert grand, on stage right along with ample extension cords and power strips for rhythm section use. All ensembles will use the same basic set-up to permit efficient transitions between groups. Provide a stage crew of students and/or adults to assist with set-up as needed.
- Confirm with directors in advance if they plan to bring their own drum set and electronics or would prefer to use yours. Directors prefer either to use their own drum set and/or electronics that their students are accustomed to using and hearing or to use the host's equipment to avoid transporting challenges. Using the host's equipment also saves transition time between ensembles.
- Plan to provide vibes and auxiliary percussion, such as congas, if needed. Directors need to provide their own mallets, sticks and small accessory percussion such as claves, shakers, cowbells, etc.
- Provide appropriate jazz ensemble sound reinforcement, including at least 5 microphones if possible: 1 to amplify the acoustic piano when used and 4 for solos---1 downstage off-center for standalone solos (and announcements) and at least 1 within each section---saxophones, trumpets and trombones. Communicate the solo microphone availability to directors in advance regardless. Contact the MPA Coordinator in advance to confirm solo microphone availability if different than this.
- Provide a microphone for the announcer or plan for the announcer to use the same downstage solo mics.
- Post a sign on all auditorium doors indicating 'PMEA MPA in progress. Enter only between performances'.
- For MPA's during the school day, arrange for PA announcements and change of class bells to be turned off in the auditorium area 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, director, adjudicators and where each adjudicator teaches/taught, and the titles and composers (and arrangers) of all three Prepared Pieces at the same time. Include phonetic spellings as appropriate. Adjust the announcing as appropriate for an evening performance setting. A sample script is included in Appendix 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 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 to the host 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 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 and 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 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. 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.

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. Adjudicator Contract, Adjudicator Stipend Confirmation Form, and W-9 forms from the adjudicators if submitted.
- 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. *Jazz Ensemble 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 *Jazz Ensemble Music Performance Assessment Form* from each adjudicator. 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. Format the file names as **AssessmentFormSchoolEnsemble**

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, the agenda includes reflecting on the current season along with a forum for discussing possible ‘next steps’, an invaluable opportunity to consider options, to determine priorities, and to exchange ideas within dialogue not possible within individual communications.

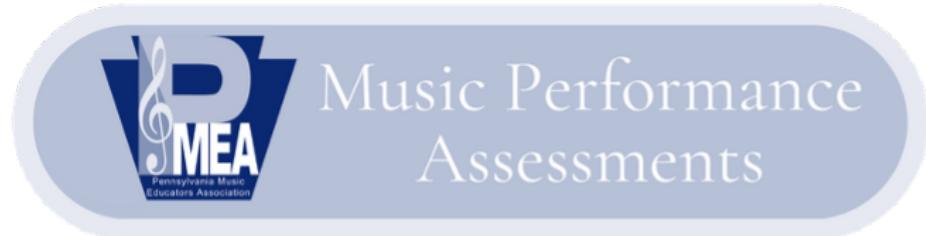
D. FOLLOW-UP

- 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 *Jazz Ensemble MPA* sponsored by the PMEA Music Performance Assessment program.

Contact the MPA Coordinator with any questions.

APPENDIX 1



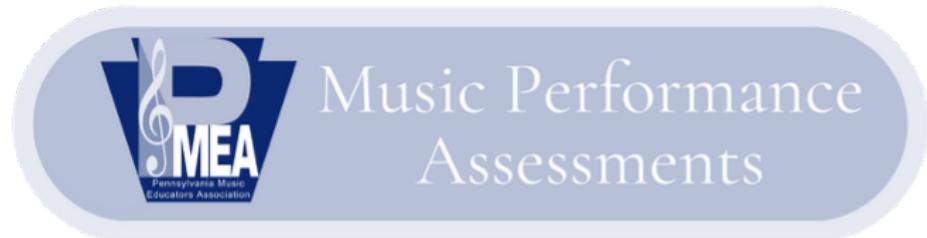
ANNOUNCER INFORMATION & SAMPLE SCRIPT

Jazz Ensemble

- 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 jazz 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 jazz ensemble will perform three pieces: TITLE by COMPOSER, TITLE by COMPOSER, and TITLE by COMPOSER. Presenting, the SCHOOL & ENSEMBLE NAME.

APPENDIX 2



TABULATOR INFORMATION

Jazz Ensemble

- 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 *Jazz Ensemble 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 *Jazz Ensemble MPA Rating Summary – All Ensembles Form* as part of the online *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 online *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 *Jazz Ensemble 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.