



# STUDENT SPOTLIGHT

## **Clare T.**

2025 Graduate, Pleasant Valley High School

Favorite IHSMA Experience: State Solo and Small Ensemble Festival



*“I always look forward to the State Solo and Small Ensemble Festival each year because it is where we get to gather with musicians from our local communities and display all our hard work. It is fun and exciting to be able to work with new groups of people in small ensembles or take on the challenge of performing a solo. This event truly allows musicians to take part in the opportunities they’re most interested in. As a choir and band student, I loved being able to get involved in both instrumental and vocal performances. IHSMA’s State Solo and Small Ensemble Festival has helped me grow as a musician and person over*

*the course of my high school years. When I came into high school, I wouldn’t even sing in front of my parents, but thanks to wonderful music teachers and IHSMA events like All-State and The Outstanding Performance Showcase, I have learned how to believe in myself and perform confidently.”*

## **Daniel L.**

Senior, Linn-Mar High School

Favorite IHSMA Experience: State Solo and Small Ensemble Festival



*“IHSMA events have promoted friendship, growth, and competition throughout my time in music. While IHSMA events have prompted countless hours perfecting my musical repertoire and vocal technique, the most valuable opportunity I have experienced while participating in IHSMA events is witnessing vocal excellence and growth across the state. Without these events, students across the state would not be able to showcase the product of countless hours of work and dedication to their craft. An opportunity I have been so fortunate to experience multiple times!”*

## **Bailey H.**

2025 Graduate, Knoxville High School

Favorite IHSMA Experience: State Solo and Small Ensemble Festival

*“When I first started doing music in high school, I was low on experience and knowledge. However, throughout my high school music career, I learned a lot of things from these state-sanctioned events from the IHSMA. I believe that through practicing and performing at these events such as all state auditions, solo/ensemble contest, and state performances, I have significantly grown my musicianship and my dedication.*

# STATE SOLO/SMALL ENSEMBLE FESTIVAL REGULATIONS

## FESTIVAL DATES

**Class 3A: March 28, 2026 - Class 2A: April 11, 2026 - Class 1A/4A: April 18, 2026**

### 1) STUDENT ELIGIBILITY

In addition to IHSMA Constitution Article VI, Section 1 (Spring Bulletin, No. 264, p. 44), participation is restricted to students from member schools of the Iowa High School Music Association and enrolled in grades 7-12 only. Participating students must be currently enrolled and in good standing in an appropriate curricular musical ensemble within their school. Instrumentalists wishing to participate would need to be enrolled in a curricular musical ensemble that is instrumental in nature (typically band or orchestra). Vocalists wishing to participate would need to be enrolled in a curricular musical ensemble that is choral in nature (typically chorus). This should be interpreted as the minimum requirement for school districts to meet. To be considered a member of the respective ensemble, a student must be enrolled and in attendance at a minimum of 50% of the scheduled rehearsal sessions. 9th graders not eligible for a high school curricular ensemble as a result of district grade combinations, i.e., 7-8-9 or 8-9, will be determined to be eligible provided they meet the attendance requirements for a corresponding curricular ensemble as specified above. Membership in curricular ensembles is required for all school districts where such ensembles exist. Pupils below 9<sup>th</sup> grade may compete in ensemble events; however, it must be understood that a majority (50%) of the ensemble must be of at least 9<sup>th</sup> grade status. Pupils below 9<sup>th</sup> grade are NOT permitted solo performances at this event.

### 2) SUPERVISION

A) State Law (Iowa Code, Section 281, Chapter 36.18(9)) requires that all schools ensure that all contestants are properly chaperoned when engaged in interscholastic activities. The Iowa High School Music Association (IHSMA) interprets that to mean that a school official who is knowledgeable of our rules and regulations must be present to chaperone and guide these students through their festival experience.

### 3) REGISTRATION AND EXPENSES

A) Registration for this festival will be online. Instructions for registering online will be available on the IHSMA website.

B) FEE: \$15.00 per entry, solo or ensemble. All registration fees are to be sent to Thad K. Driskell, Executive Director, Iowa High School Music Association, P.O. Box 10, Boone, Iowa 50036-0010.

C) Registrations must be completed by the established deadlines. Purchase Orders will be accepted. No registration fees will be returned or refunded under any circumstance after the registration deadline has passed for the Solo/Small Ensemble Festival. Changes in registration will be accepted, without penalty, through the penalty deadline date by notifying the IHSMA office, in writing, of the correction. **Trades in registration after the penalty deadline will be accepted provided the school pays a penalty of twice the registration fee (\$30 per entry). Additions in registration made after the registration deadline will be processed at the cost of the entry plus 50% of the entry fee (up to a maximum of \$25 per school). Additions in registration will be accepted after the penalty deadline but will carry an additional penalty of double the registration fee.** Example: one additional entry would

cost \$15.00 (original registration fee) + \$7.50 (50% late penalty up to \$25 per school) + \$30.00 (additional penalty after penalty deadline: double registration fee) = \$52.50 per entry. Failure by member schools to abide by their registration form and the established rules of the Association will result in disqualification of the entries involved and a letter of reprimand to the administration of that school, directing communication with the involved director. Each school will be responsible for payment for the events registered plus any penalties incurred.

- D) Schools are permitted unlimited registration into this festival.
- E) Expenses incurred by a participating school (meals, lodging, etc.) should be paid by the participating school. The Iowa High School Music Association assumes no responsibility in this regard.

#### 4) SCHEDULING

- A) The “initial” schedule will be available online shortly (approximately 5 days) after the penalty deadline. It is **IMPERATIVE** that involved staff jointly decide upon the placement of their various performances, submit any needed changes online, and finalize their scheduled by the specified deadline. Instructions for doing so will be provided by the IHSMA office.
- B) Scratches must be reported to the manager’s office upon arrival at the festival site.

#### 5) PERSONNEL/PERFORMANCE

##### A) SOLO PERFORMANCE GUIDELINES

- 1. A student is permitted only one vocal solo performance.
- 2. Instrumentally, a student is permitted multiple solo performances provided they change instrument and selection for each registered entry.

##### B) DUET GUIDELINES

- 1. Vocal Duets - see vocal ensemble caption. Students may be in multiple vocal duets as long as they change literature and duet partner.
- 2. String, Woodwind, Brass, and Percussion Duets – see corresponding ensemble captions. Students may perform in multiple woodwind, brass, string, or percussion duet entries as long as they change music and either partner or instrument.
- 3. Piano Duets - see piano duet caption. Students may enter multiple piano duet entries provided they change literature and partner. Duet entries must be 1 piano, 4 hands.

##### C) DUPLICATION OF PERSONNEL/MUSIC

- 1. Students may not perform the same piece of music (identical arrangement) more than once during the festival day.
- 2. Students are allowed to participate in more than one ensemble of the exact same type provided the regulation 4C1 (above) is followed.

- D) All vocal events and piano solos require memorization. Vocal events and piano solos that are not memorized may perform for comments only. All other instrumental events may perform with music.

##### E) NEW (2025) Wind/Percussion entry clarification:

- **Duets are restricted one player to a part**
- **Ensemble and Choir entries may have multiple players on a part**
- **Duets and Ensembles may not be conducted**
- **Choir entries may be conducted**

#### 6) LITERATURE SELECTION

- A) See “Selection of Festival Literature”.

- B) Musical Theatre literature selections, when used, should be of good quality. Directors are encouraged to pair a selection from Musical Theatre with a contrasting selection in the classical or art song style. Adjudicator concerns regarding choice of literature will be addressed on the adjudication form under “other performance factors.”

## 7) LEGITIMATE INSTRUMENTS

- A) The French Horn will be considered a woodwind instrument only in a Mixed Woodwind Ensemble.
- B) Electronic instruments, accompaniments, and/or sound effects specifically called for in the score will be allowed at the Solo-Small Ensemble Festival. Electronic instruments may be substituted for the following acoustic instruments: harpsichord, celeste, organ, and harp. NO other acoustic instrumental substitutions will be allowed (i.e. bass keyboard for bass). Directors should consult the “Guidance Regarding the Use of SmartMusic and other Electronic Accompaniments at IHSMA Festivals” cited in this bulletin for a complete listing of requirements and suggestions.
- C) The Executive Committee has ruled that the human body is NOT a percussion instrument. Directors should exclude compositions that utilize **exclusively** special effects (hand clapping, body slapping) as the primary compositional device. Special effects **are** permissible as long as they are not the primary compositional device used.
- D) Wind/Percussion ensembles may substitute instrumentation if there is a transposition of octave (flute/piccolo) or like key (oboe/flute). This regulation does not pertain to directed choirs.

## 8) COPYRIGHT

- A) Refer to the section entitled “The U.S. Copyright Law and IHSMA Festivals” previously cited in this bulletin.
- B) The Executive Committee has ruled that schools should not photocopy copyrighted material. Judges will be instructed to withhold all ratings where a violation of this occurs. Performances in violation of this directive will be disqualified by the Executive Director.
- C) Students must perform from a purchased copy (original). Exceptions: 1) Unperformable page turns may be duplicated. 2) Exceptions noted within the “U.S. Copyright Law and IHSMA Festivals” section previously cited.
- D) Repeats cannot be added to a work without securing *Permission to Arrange* from the publisher.
- E) If music is acquired through downloadable means, the director must attach to the judge’s copy the page that explains the origin (website, Note Station, CD Sheet Music, etc.) of the music and the rights to duplicate. In the case of music that is downloaded and purchased by single copy, an invoice must be provided showing the purchases of multiple copies.
- F) ANY AND ALL arrangements, other than legitimate scores, must have a *Permission to Arrange* form attached granting approval. Directors **cannot** rewrite parts to accommodate a specific solo or ensemble without securing *Permission to Arrange* from the publisher. Instrumental substitutions are acceptable provided students read from the published part or from cues written into a published part. Directors

wishing to create a transposed part must secure *Permission to Arrange*. That permission must be attached to each set of music presented to the adjudication panel. Cuts made in any selection should only be made to bring the performance within the time constraints of the festival and should only eliminate unnecessary repetition. Cuts should NOT be made to avoid overly difficult passages. Piano (accompaniment) introductions and lengthy piano (accompaniment) interludes are acceptable places to cut.

**9) ADJUDICATOR'S SCORE – PROVIDED BY SOLOIST/SMALL ENSEMBLE**

- A) All participants must provide a copy of the score for the convenience of the adjudicator. Performances that do not provide a legitimate score as outlined in the “U.S. Copyright Law and IHSMA Festivals” section previously cited in this publication will be withheld. \*See exceptions under the COMMENTS ONLY heading.
- B) **ALL MEASURES MUST BE NUMBERED.** Performances not complying with this regulation will not be allowed to perform until these criteria are met.
- C) A director **MUST** construct a reduced/condensed score for instrumental ensembles for which no conductor's score is available. Individual parts will not be accepted. Performances not supplying the adjudicator a reduced/condensed score for instrumental ensembles may be heard for “comments only.”
- D) Instrumental directors should be cautioned against providing adjudicators with a piano score that contains the instrumental line for solo performances. Such copies normally do not contain the dynamic markings, phrasing, articulations, etc.
- E) “Cuts” made in any selection, in order to meet maximum performance time specifications, should be made only to avoid unneeded repetition and not to avoid overly difficult passages.

**10) “COMMENTS ONLY” PERFORMANCES**

Performances employing this option should mark this accordingly online by selecting the “Comments Only” option when entering performance information. If asked to provide this type of evaluation, **NO** numbers are to appear on the ballot **NOR** is the adjudicator to provide any indication of a divisional rating. At the discretion of the director, any event may appear for “Comments Only”. “Comments Only” is required for the following events:

- A) Any event that is unable to provide a score for the adjudicator's convenience.
- B) Instrumental solos that are written with an accompaniment and then performed unaccompanied. In the event of an extreme emergency, directors should contact the IHSMA office.
- C) An ensemble confronted with inappropriate numbers due to illness, injury, emergency, etc., has the option to perform for “comments only.” They may also elect to perform for a rating provided their membership can provide all of the necessary parts as demanded by the score.

**11) TIMING OF EACH SOLO/SMALL ENSEMBLE PERFORMANCE**

- A) Performances must be a minimum of 2 1/2 minutes (**NEW 2024: 2 minutes for a percussion soloist performing a single piece of repertoire**) in length. Adjudicators are mandated to lower the final score by one point for each 15-second segment of violation.

- B) Performances have a maximum time limit of 6 minutes (Small Choirs and Chamber Orchestras are 8 minutes). The maximum time limit is solely for the purpose of keeping the festival schedule operating smoothly.
- C) **PERCUSSION:** A percussion solo performance may include two works for different instruments (i.e., a snare drum solo and a marimba solo); and, would require the percussion performer to meet the minimum 2 1/2-minute performance time limit. The student may not play either piece as an individual solo at another time during the same festival. Timing of each Solo/Small Ensemble performance will begin with the first note performed and will run continuously until the last note of the performance. The clock will not stop between movements or selections.
- D) Pianists are permitted a 15-second warm-up on the instrument to allow themselves to familiarize themselves with it. Timing of piano entries will begin with the first note performed following the warm-up. The clock will not stop between movements or selections.
- E) Participants and conductors must stop as soon as the official timekeeper signals the end of the performance time. The rating for a performance in violation will be withheld for referral to the Executive Director.
- F) Performers employing more than one selection should be instructed to move directly to the second selection with only a noticeable pause.
- G) In case of mechanical difficulty in a performance, the participant(s) shall retire and return later for the performance. The normal time allowance will be accorded for the second performance.

## 12) INTRODUCTION OF THE EVENT

Participants are encouraged to introduce their selections immediately prior to their performance. Introductions are not considered a portion of the allotted performance time.

## 13) ACCOMPANIMENTS - ACCOMPANISTS

- A) The method of presentation of vocal performances - accompanied or a cappella - is a decision of the director. However, judges will be instructed to address the appropriateness of an accompanied performance of a cappella literature in the "Other Performance Factors" of the adjudication form.
- B) Solos with written accompaniment other than the piano may be performed with suitable instruments (up to 6 including the main keyboard instrument) provided the players, other than the main keyboard player, are eligible students.
- C) Any ensemble may be accompanied by piano if there is a piano part/contribution written and desired by the composer. Exceptions will be noted under specific caption criteria. A reduced score will not be allowed as a piano part.
- D) Any school-approved accompanist may serve as an accompanist on the main keyboard instrument. Only one person may perform the part intended as the main keyboard accompaniment.
- E) The maximum number of accompaniments permitted by one person is 20.
- F) Small Choirs (vocal) may employ additional accompanying instruments (up to 6) in addition to the main keyboard instrument.
- G) Accompanists, for their own convenience, may copy scores and place them in a binder or scan them into a digital device for use (i.e. iPad). However, as proof of their compliance with U.S. Copyright Law, two legitimate copies of the score must be presented to the adjudicator.
- H) Instrumental selections written with an accompaniment should be performed in that manner if at all possible. If circumstances are such that this isn't possible then performing without accompaniment will be allowed.

- I) Smart Music Accompaniments (or any other intelligent/interactive computerized accompaniment programs as approved by the IHSMA Executive Committee) will be allowed at the IHSMA Solo/Small Ensemble Festival for any entry where accompaniments are allowed. See the Smart Music Accompaniments section within this Bulletin for a complete listing of requirements and suggestions.
- J) Recorded Accompaniment: Live accompaniment is encouraged, but when it is not possible, recorded accompaniment is allowed without consequence. The director of the school performing will supply all equipment, including extension cords, when a recorded accompaniment is used. The accompaniment must align with the printed adjudicator's score.

**14) ADJUDICATION FORMS**

Adjudication form information must be completed in every detail online prior to arriving at your host site - soloist, selection, etc. - by the participating school. Adjudication forms are then available for each judge online. Give the door keeper the adjudicator's score(s) just prior to the performance.

**15) VIDEOTAPING – APPLAUSE**

- A) Videotaping of performances is allowed. Tri-pods will only be allowed in performance facilities where space is not an issue, otherwise only hand-held videotaping devices will be allowed. See Recording Policies of the IHSMA on page 7 of this bulletin.
- B) Applause is permitted and encouraged following the completion of each Solo/Small Ensemble event performance.

**16) ADMISSION AND SPECTATORS**

- A) Public performance is a part of the festival setting, and, from that context, spectators are encouraged and welcomed at all programs sponsored by the IHSMA. Requests to empty a center of spectators will NOT be allowed.
- B) Host sites will employ a suggested donation box for spectators. The suggested donation will be Adults \$3, Students \$1.

**Solos-Vocal**

*All Solo/Small Ensemble performances must be a minimum of 2 1/2 minutes in length*  
 Vocal Solo (must sing literature written for solo voice): 6 minutes

**Small Ensembles-Vocal**

*All Solo/Small ensemble performances must be a minimum of 2 1/2 minutes in length*

**Vocal Ensemble: 6 minutes**

2-12 singers – 2-4 singers must sing at least 2-part literature at some point; 5-9 singers must sing at least 3-part literature at some point; and 10-12 singers must sing at least 4-part literature at some point. May not be directed. A student may be in multiple vocal duets as long as they change literature and duet partner. Performances should not utilize literature that requires more singers than what are present in the ensemble.

**Madrigal (must sing at least 3 part literature at some point): 6 minutes**

3-16 singers - unaccompanied - must sing literature written for madrigals - costumes and/or props are NOT allowed.

**Combination Ensemble (Vocal Adjudicator): 6 minutes**

2-12 vocal, string, woodwind, brass, percussion performers in any combination performing music suitable for the ensemble. Instrumental parts may not be doubled. 2-part vocal music may use up to 5 singers; 3-part vocal music may use up to 10 singers; 4-part vocal music may use up to 11 singers. May not be directed.

**Small Choir (must sing at least 3 part literature at some point): 8 minutes**

9-28 singers - may be directed - must sing literature appropriate for Chamber Choir or a small chorus. Up to six additional instruments will be allowed for accompaniment. Madrigal literature is acceptable in the chamber choir setting.

**Solos-String**

*All Solo/Small Ensemble performances must be a minimum of 2 1/2 minutes in length*  
String Solo (Violin, Viola, Cello, String Bass): 6 minutes  
Harp Solo: 6 minutes  
Classical Guitar Solo: 6 minutes

**Small Ensembles-Strings**

*All Solo/Small Ensemble performances must be a minimum of 2 1/2 minutes in length*  
String Ensemble: 6 minutes  
2-9 string players performing on string instruments required by the score. Accompaniment permitted if required by the score. May not be conducted.  
Mixed Ensemble (String Adjudicator): 6 minutes  
2-9 players; Any combination of string, woodwind, brass, percussion, piano, and vocal performers. May not be directed.  
Mixed Choir/Chamber Orchestra (String Adjudicator): 8 minutes  
7-24 players, Any combination of string, woodwind, brass, percussion, piano, and vocal performers. The performance should include music suitable for the ensemble. **May be directed.**

**Solos-Piano**

*All Solo/Small Ensemble performances must be a minimum of 2 1/2 minutes in length*  
Piano Solo: 6 minutes  
Memorized. (Non-memorized solos must perform for comments only.)

**Small Ensembles-Piano**

*All Solo/Small Ensemble performances must be a minimum of 2 1/2 minutes in length*  
Piano Duet: 6 minutes  
1 piano; 4 hands; need not be memorized.

**Solos-Woodwind, Brass, Percussion**

*All Solo performances must be a minimum of 2 1/2 minutes in length  
(2 minutes for a single percussion solo)*

*(All woodwind, brass, and percussion solos have a maximum time limit of 6 minutes)*

**Clarinet Family Solos:** Includes only Bb, Eb, A, Alto, Bass, and Contra-Bass/Alto Clarinet

**Saxophone Family Solos:** Includes only Soprano, Alto, Tenor, and Baritone Saxophone

**Flute Family Solos:** Includes only Piccolo, Flute, Alto Flute, and Bass Flute

**Double Reed Family Solos:** Includes only Oboe, Bassoon, and English Horn

**High Brass Family Solos:** Includes only Cornet, Trumpet, Flugelhorn, and French Horn

**Low Brass Family Solos:** Includes only Trombone, Euphonium, and Tuba

**Percussion Family Solos:** Includes only Snare Drum, Tympani, Keyboard, Steel Drum, and Multiple Percussion

**Small Ensembles-Woodwind, Brass, Percussion**

*All Small Ensemble performances must be a minimum of 2 1/2 minutes in length*

Woodwind Duet: 6 minutes

2 woodwind players performing music suitable for the duet

Brass Duet: 6 minutes

2 brass players performing music suitable for the duet

Percussion Duet: 6 minutes

2 percussion players performing music suitable for the duet

Flute Ensemble: 6 minutes

3-6 flute players performing music suitable for the ensemble

Double Reed Ensemble: 6 minutes

3-6 double reed players performing music suitable for the ensemble

Clarinet Ensemble: 6 minutes

3-6 clarinet players performing music suitable for the ensemble

Saxophone Ensemble: 6 minutes

3-6 saxophone players performing music suitable for the ensemble

Trumpet Ensemble: 6 minutes

3-6 trumpet players performing music suitable for the ensemble

French Horn Ensemble: 6 minutes

3-6 French Horn players performing music suitable for the ensemble

Trombone Ensemble: 6 minutes

3-6 trombone players performing music suitable for the ensemble

Low Brass Ensemble: 6 minutes

3-6 low brass (euphonium/tuba/trombone) players performing music suitable for the ensemble, excluding 3-6 member trombone ensembles

Mixed Woodwind Ensemble: 6 minutes

3-6 mixed woodwinds performing music suitable for the ensemble (French Horn may be used in this ensemble)

Mixed Brass Ensemble: 6 minutes

3-6 mixed brass instruments performing music suitable for the ensemble

Percussion Instrument Ensemble: 6 minutes

3-6 percussionists in any combination performing music suitable for the ensemble

Flute Choir: 6 minutes

7-24 players - **may be directed - may not be accompanied** - performing music suitable for the ensemble (The substitution of parts to other flute instruments is permitted provided permission has been obtained to transpose, if necessary)

Clarinet Choir: 6 minutes

7-24 players - **may be directed - may not be accompanied** - performing music suitable for the ensemble

Saxophone Choir: 6 minutes

7-24 players - **may be directed - may not be accompanied** - performing music suitable for the ensemble

Woodwind Choir: 6 minutes

7-24 players - **may be directed - may not be accompanied** - performing music suitable for the ensemble

Trumpet Choir: 6 minutes

7-24 players - **may be directed - may not be accompanied** - performing music suitable for the ensemble

French Horn Choir: 6 minutes

7-24 players - **may be directed - may not be accompanied** - performing music suitable for the ensemble

Trombone Choir: 6 minutes

7-24 players - **may be directed - may not be accompanied** - performing music suitable for the ensemble

Brass Choir: 6 minutes

7-24 players - percussion included - **may be directed - may not be accompanied** - performing music suitable for the ensemble

Low Brass Choir: 6 minutes

7-24 players - **may be directed - may not be accompanied** - any combination of Trombones, Euphoniums, and Tubas performing music suitable for the ensemble

Keyboard Percussion Choir: 6 minutes

5-16 players - **may be directed - may be accompanied** - must have a majority of keyboard percussion instruments

Percussion Choir: 6 minutes

5-16 players - **may be directed - may be accompanied** - must employ only instruments found within a typical percussion section

### **Small Ensembles-Mixed**

*All Solo/Small Ensemble performances must be a minimum of 2 1/2 minutes in length*

Mixed Duet (Woodwind/Brass Adjudicator): 6 minutes

2 instrumental players performing music suitable for the duet. (This duet caption is for duets that do not fit into other captions.) **May not be directed.**

Mixed Duet (Percussion Adjudicator): 6 minutes

2 instrumental players performing music suitable for the duet (This duet caption is for duets that do not fit into other captions.) **May not be directed.**

Mixed Instrument Ensemble (Woodwind/Brass Adjudicator): 6 minutes

3-6 woodwind/brass/string/percussion instruments in any combination performing music suitable for the ensemble. (This ensemble caption is for ensembles that do not fit into other captions.) **May not be directed.**

Mixed Instrument Ensemble (Percussion Adjudicator): 6 minutes

3-6 woodwind/brass/string/percussion instruments in any combination performing music suitable for the ensemble. (This ensemble caption is for ensembles that do not fit into other captions.) **May not be directed.**

Mixed Instrument Choir (Woodwind/Brass Adjudicator): 6 minutes

7-24 players of woodwind/brass/string/percussion instruments in any combination - **may be directed - may not be accompanied** - performing music suitable for the ensemble. **This choir caption is for choirs that don't fit in other captions.**

Mixed Instrument Choir (Percussion Adjudicator): 6 minutes

7-24 players of woodwind/brass/string/percussion instruments in any combination - **may be directed - may not be accompanied** - performing music suitable for the ensemble. **This choir caption is for choirs that don't fit in other captions.**

Combination Ensemble (Woodwind/Brass Adjudicator): 6 minutes

3-12 vocal, string, woodwind, brass, percussion performers in any combination performing music suitable for the ensemble. Instrumental parts may not be doubled. 2-part vocal music may use up to 5 singers; 3-part vocal music may use up to 10 singers; 4-part vocal music may use up to 11 singers. **May not be directed.**

Combination Ensemble (Percussion Adjudicator): 6 minutes

3-12 vocal, string, woodwind, brass, percussion performers in any combination performing music suitable for the ensemble. Instrumental parts may not be doubled. 2-part vocal music may use up to 5 singers; 3-part vocal music may use up to 10 singers; 4-part vocal music may use up to 11 singers. **May not be directed.**

## SOLO/SMALL ENSEMBLE FESTIVAL RATING SYSTEM Adjudicator Guidelines

*These percentages are **not mandated** levels but rather should reflect the adjudicator's expectations of an **average** festival day. Adjudicators are to award NO plusses or minuses or half-point ratings.*

**DIVISION I: (25%-40%)** A superior performance. *Outstanding in nearly every detail. Nearly every detail – they are not perfect, but they should be as good as students for this particular event can perform.*

**DIVISION II: (40%-55%)** An excellent performance. An extraordinary performance in many respects but not worthy of the highest rating because of *minor defects in performance and/or ineffective interpretation*. Ineffective interpretation might be - dynamics are happening, they are just not musical.

**DIVISION III: (10%-25%)** A good performance. Shows accomplishment and promise but *lacking in finesse, interpretation and the essential qualities necessary for a higher rating*. Dynamics are no longer happening. The lack of finesse is obvious, and many essential qualities simply are not present.

**DIVISION IV: (2%-10%)** A fair performance. Not worthy of a higher rating because of *basic weaknesses in many of the fundamental factors of a good musical performance*. You are getting a legitimate effort; there simply is very little musical that is happening. Coordination is obviously lacking and, at times, you may wonder if they will finish together.

**DIVISION V: (0%-3%)** A poor performance. *Obviously lacking preparation, practice, and observation of the necessities of a good festival performance. You are not getting a legitimate effort.*

## ADDITIONAL FESTIVAL GUIDANCE

### DUPLICATION OF PERSONNEL REGULATION

Students may participate in multiple “like” ensembles provided they are also currently enrolled and in good standing in a corresponding curricular musical ensemble within their school, and there is no duplication of literature performed. Membership in a curricular ensemble is required for all school districts where such ensembles exist. In order to participate in multiple “like” ensembles, a student must be enrolled and in attendance at a minimum of 50% of the scheduled rehearsal sessions for each ensemble.

### FESTIVAL ATTIRE

Contemporary fashions provide for a tremendous variety of attire for high school students. Believing appearance contributes positively to a student’s conduct, personality, and performance capabilities, attire appropriate to the situation should be encouraged by member schools and their directors.

### APPLAUSE AT SPRING FESTIVAL PROGRAMS

Applause *is permitted* at any of the Solo and Small Ensemble Festival events. Applause *will be permitted* wherever deemed appropriate at Jazz Band, Jazz Choir, and Show Choir Festivals. For the Large Group Music Festivals, applause is permitted **only** at the end of each school’s performance.

### “CONFIDENTIAL REMARKS TO THE DIRECTOR”

Adjudicators are provided with “Confidential Remarks to the Director” forms. Frequently situations present themselves that require some type of confidential reporting to the director. The adjudication form is basically for student perusal, and these remarks do not belong on that form.

### ADJUDICATOR EVALUATION FORMS

The IHSMA Office urges careful, considerate, accurate completion of the Adjudicator Evaluation Forms. These evaluations are compiled for office records and returned, anonymously, to the involved adjudicators. Evaluations aid this office in determining whether or not an adjudicator will be rehired. **These forms are now available online for each of our festivals.**

### PERMISSION TO ARRANGE/OUT-OF-PRINT FORMS

Permission to arrange selections or to perform out-of-print music can be found online by searching the appropriate publisher’s website. Generic forms can be found on the IHSMA website: [www.ihsma.org](http://www.ihsma.org). These may be duplicated in any quantity desired.



Follow us on  (formerly Twitter): @IowaHSMA

Have some great action shots of your students performing? Tweet them to us! Tell us about your musical adventures and what you’re proud of! Here are some tags we encourage you to participate in:

**#IHSMA #IHSMALG #IHSMAMB #IowaAllState  
#IHSMASSE #IHSMAJB #IHSMAJC #IHSMASC**

## **Guidance Regarding the Use of SmartMusic and other Electronic Accompaniments at IHSMA Festivals**

SmartMusic is an interactive, computer-based tool for musicians which includes intelligent accompaniment software that follows the student's spontaneous tempo changes like a good human accompanist, allowing the student the freedom to express him or herself during a performance. In addition, some compositions for winds and/or percussion call for electronic accompaniments and sound effects in the score. Recognizing that this is a compositional trend that could continue, and recognizing the need to allow directors and student performers the freedom to explore additional creative avenues, the Executive Committee has decided to allow the use of SmartMusic at the Solo/Ensemble Festival, and the use of electronic accompaniments and sound effects (when called for in the score) at the Solo/Ensemble Festival and at the Large Group Festival.

### **Requirements:**

- Participating schools must provide their own equipment and operator, as well as any equipment needed for amplification and playback, including power cords. Host schools will not be expected to provide equipment, software, or technical assistance in the use of SmartMusic or other electronic equipment at IHSMA Festivals.
- Events must stay within the established time schedule.
- In the event of an equipment problem, the event may retire and reappear later.

### **Recommended equipment:**

- A laptop computer or battery-powered desktop computer with SmartMusic installed. Directors will need to keep the operating system up and running so as not to boot up or restart in the performance center.
- Speaker system appropriate to the needs of the ensemble.
- Microphone (optional).
- Headphones (recommended). Directors will not be able to test/adjust the system in the hallway without headphones.
- Cart system to allow easy portability of the equipment.
- A power strip/extension cord to reach designated outlet within the performance space for the speaker system.
- Any other equipment as called for in the score.

For Solo/Ensemble Festival, centers will remain specific to instrument and adjudicator expertise. Directors, operators, and students must be fluent in the use of the technology. The operation of the technology must not distract from the student performance or adjudication process.

It is recommended in the initial stages of implementation of SmartMusic within the Festival setting that specifics of interaction between student and technology be left to the discretion of the director and student. The Intelligent Accompaniment setting should be dependent upon the selection of repertoire and the individual student.

Host schools are asked to have an additional room, to be used as a charging station, where schools can plug in their electronic devices throughout the day.

## ADJUDICATOR INFORMATION

1. Solo/Small Ensemble Festival performances will be evaluated by a single adjudicator; all other festivals will employ a panel of 3-6 adjudicators as demanded by the festival.
2. As far as possible, only people on the “Approved Adjudicators” list will be employed as judges for festivals sponsored by the Iowa High School Music Association. To become approved, all candidates must:
  - (a) have taught successfully for five years in the area they desire to adjudicate;
  - (b) take the NFHS online course entitled “Music Adjudication” or be certified as an Approved Adjudicator by the state association **if** a resident of another state.
  - (c) be recommended, in writing, to the IHSMA office by two people currently on the “Approved Adjudicators” list;
3. Insofar as possible, judges will be assigned to a festival site serving schools from an area other than the judge’s community area.
4. No more than one judge from any college may judge the same Large Group event. This does not prevent the use of multiple judges from the same college/university at a festival site provided they are not judging the same event.
5. No person will be employed as an adjudicator who fails to observe the professional obligations of the position; i.e., conferring with other judges prior to their final decision with a given performance, discussing festival performances with unofficial persons, and/or attempting to recruit students to a school or summer program.
6. The judge may note alleged violations on the adjudication form, but he/she must still judge and rate the participant without prejudice. *It shall be the duty of the festival manager to withhold the rating on the questioned adjudication form for the Executive Director to rule on the alleged violation.*
7. **WITHHELD RATINGS:** Any time an adjudicator feels a performance is in violation of some portion of the Association’s festival regulations or policies, they are directed to “withhold” the rating. Festival managers are to forward **all** related materials directly to the Association office at the conclusion of the festival. Involved directors and students **should not** be allowed access to these documents.
8. The Iowa High School Music Association provides official adjudication forms online for all festivals of the Association.
9. Judges are instructed the size of the band, orchestra, or chorus is not to affect their decision regarding the rating in any manner.
10. Judges remuneration for all festivals will be as follows:
  - (a) \$225.00 for a full day contract
  - (b) \$.50 per mile, round-trip, most direct route;  
\$.10 per mile, round-trip, to any judge as a passenger with another judge;  
\$.03 per mile, round-trip, to the driver for every adjudicator they transport
  - (c) Noon or evening meal furnished by festival site
  - (d) \$20.00 food per Diem for a full day contract

### Adjudicator Certification/Recertification Process

- Complete the “Music Adjudication” course offered through the National Federation of High Schools at [nfhslearn.com](http://nfhslearn.com) and send course completion certificate to the IHSMA Office.
- Complete a new W-9 and send it to the IHSMA Office.
- **NEW ADJUDICATORS:** Request that two (2) currently approved adjudicators for the IHSMA write letters of recommendation for you on your behalf and send them to the IHSMA Office.