

2025-26 Music

(Note: Adjudication forms are available at www.idahomusiced.org.)

I. Introduction, Philosophy and Definitions

This section is a statement of policies, procedures, regulations, standards, and instructions for the festival manager, adjudicators, and music directors' participation in Idaho High School Activities Association (IHSAA) sanctioned Music Festival events. The IHSAA does not sponsor any state music event.

1. In general, the IHSAA is concerned with music events involving the students of member schools in music events at which ratings are issued, and clinics at which music education is emphasized. District music activities are scheduled and regulated by appointed music instructors and the elected Idaho Music Educators Association officers of the district in which the events occur.
2. Music activities that fall under the jurisdiction of the IHSAA are District Music Festivals and Clinics. (The term District is here defined as those Idaho geographic regions designated I through VI and Gem State as defined by the Idaho Music Educators Association State Board.)
3. Music Festivals:
 - a. Solo/Ensemble Festival, Large Group Festival, and IMEA State Solo Contest.
 - b. Ratings are given according to a national/state standard using rating sheets provided by the Idaho Music Educators Association.
 - c. Solo/Ensemble Festival and Large Group Festivals are organized on a district level; IMEA State Solo Contest under the direction of the IMEA State Solo Chair.
4. Clinics: a. May be small or large groups; b. May conclude with a public performance; c. May be honor groups or workshops such as All State.
5. Contest: A competitive event in which groups and/or individuals are evaluated and ranked against one another.

II. Regional District Boundaries and Out-of-District Participation

All District Music Festivals will adhere to district boundaries.

1. Any school desiring to participate in a Music Festival in another district must first secure permission to do so from its own district activities Board of Control and then from the host district regional activities board.

III. Regional District Boundaries and Out-of-District Participation

1. See IHSAA sanctioning guidelines elsewhere in the IHSAA rules
2. The IHSAA Board of Directors has ruled that out-of-state schools may participate in district Music Festivals or clinics by invitation only and, where appropriate, may receive a rating. These schools must pay the required entry fees, but will not be presented any awards. Such Festivals or clinics are subject to the sanction of the IHSAA Board of Directors. If out-of-state schools are members of a bi-state conference or league, participation in an event is governed by those conference regulations if they are not in conflict with IHSAA standards.

IV. Award Regulations

1. No non-school organization or individual will make any cash award to any student of an organization which is a member

school of the IHSAA. Cash may be accepted as expense money for participation at any approved event.

2. District awards given at Music Festivals' or clinics' expense may be allowed if approved by the respective district Board of Control. Awards should be provided by the district music president.

V. Eligibility

1. Students who audition for All State or compete in the State Solo Contest are subject to Academic Eligibility Rules 8-1 through 8-1-5 and Enrollment/Attendance Rule 8-8-1. All students who participate in State Solo Contest, All-State, District Music Festivals or clinics are required to be members of an appropriate large performing ensemble accredited class (band/percussion, orchestra, choir or show/jazz/madrigal ensemble) at an IHSAA member high school. Each student must be an active member in the division of competition or event as his/her primary participation in the ensemble (band/percussion, orchestra, choir or show/jazz/madrigal ensemble) at the time of both the district and state events. The only exception to this rule may be if a class is not offered at that school for the division of competition (for example: instrumentalist at school without an instrumental music program or vocalist at school without vocal music program). Student still must be enrolled in a large performing group accredited ensemble at their high school.
Students from different IHSAA member schools may also participate as a combined cooperative at IHSAA sponsored music events as long as the students involved are also participating in their "home school's" music program. Combined groups must be named as such when they enter district/state events and notify festival managers prior to participation. Failure to disclose combined cooperative status may result in disqualification from the event.
2. No postgraduate student, any director, or any other adult is eligible to participate in Music Festivals with the exception of adult accompanists of choirs.
3. Junior high school students (seventh and eighth grade level) in 3A, 2A or 1A IHSAA member schools may participate in high school Music Festivals or clinics. The student must be a regularly enrolled member of a participating high school music organization provided they do not belong to any like junior high school music organization. Participation at the high school Festival or clinic will be permitted provided the junior high school music students do not participate in any other junior high school Music Festivals or clinics that school year.
4. Junior high school music soloists may perform at either the high school Music Festival or the junior high school Music Festival, but not both. Junior high school music students below ninth grade level who participate as soloists at the high school Festival will not be eligible for the state solo contest sponsored by the Idaho Music Educators.
5. All students who compete in the State Solo Contest are subject to IHSAA eligibility rules 8-1 through 8-1-7.

VI. Large Groups

From each classification, only one primary and one secondary large group will be permitted to participate at the district Music Festival. Exceptions must be approved by the Music Festival Manager and/or the Festival committee. Primary large groups classifications include: Band, Mixed Choir, Treble Choir, TB Choir, Madrigal Group, Chamber Choir, Full Orchestra or String Orchestra, Stage Band - Jazz Ensemble, Swing Choir - Vocal Jazz Ensemble, Show Choir (including instrumentalists).

VII. Required Music for Large Group Festival

1. All large groups must perform at least one selection from an IMEA approved list of compositions. From the required list, the director must choose one selection. This selection will determine the group's classification for Festival. Copies of the IMEA required list of compositions can be obtained from IMEA district presidents or the IMEA website (idahomusiced.org).
2. Failure to perform one selection from an IMEA list will result in a one grade rating reduction for the group. Festival managers will ask directors to verify list source.
3. Directors may also use the Texas "Prescribed Music List" which may be accessed at: <http://wwwdev.uitexas.org/pml/>. For purposes of the festival, the PML grades correspond to the IMEA Required Music List as follows: PML Grade 4-5 = Idaho Class A; PML Grade 3 = Idaho Class B; PML Grade 2 = Idaho Class C; PML Grade 1 = Idaho Class D.
4. A commercial copy of each music score with measures numbered must be provided for each adjudicator. Failure to provide a commercial, consecutively numbered copy of the music score for each adjudicator will result in a one grade reduction in the rating for the performing group. Federal copyright law allows use of photocopies only with permission from the publisher. A letter giving such permission must be attached to any photocopies.
5. Bands must perform three selections: one from an IMEA approved list of compositions; one of comparable difficulty; and a traditional or concert march (a march movement from a suite does not meet this requirement). All three selections will be adjudicated. The maximum time allowed for each band is 30 minutes. Orchestral transcriptions for band will be acceptable for Festival performance.
6. Choirs must perform a minimum of three selections with at least one selection to be performed a cappella. All choirs must perform at least one selection from the IMEA approved list of compositions and two other selections of comparable difficulty. All choral selections must be memorized. Any deviation from the choral rules will result in a one grade reduction in the rating of the choir. The maximum performance time allowed for each choral group will be 20 minutes.
7. Full or String Orchestras must perform at least two selections: one from an IMEA approved list of compositions and one or two of comparable difficulty. All selections will be adjudicated. The maximum performance time allowed for each orchestra will be 30 minutes. A movement or a set of movements from a suite or a symphony may count for one of the required selections.
8. Stage Bands/Jazz Ensembles/Jazz Choirs/Show Choirs
At a Music Festival these groups may be adjudicated by from one to three adjudicators. These groups will perform one up-tempo, one ballad, and one optional number. Since the judges' comments on these type of ensembles may be directed very much toward style, interpretation and texture, a copy of the musical score for the adjudicator(s) is optional although desired.
9. Any group may elect to perform for critique only by making a prior request to the Festival Manager.

VIII. Sight Reading at Large Group Music Festivals

1. The school music director, or designee, will lead the group in the sight reading portion of the Music Festival.
2. At the discretion of the festival manager and the district president, the sight reading rating may or may not be averaged into the final Festival rating of the group.

3. The music festival manager will provide an accompanist for choral groups. This person, at the discretion of the school choral director, may or may not be asked to assist.
4. Each group shall perform one selection. The difficulty level of the selection will be one difficulty lower than the groups chosen classification difficulty in the Festival.
5. Sight Reading is a closed performance setting in which no observers are allowed except the adjudicator, the adjudicator's assistant, an accompanist, the performing group, their director, and individuals who are there by special invitation of the school director.
6. Sight Reading Room Procedure:
 - a. Groups will be responsible for seating themselves, and choirs for arranging themselves on risers. When the group is read to perform, the director should signal the sight reading room assistant or adjudicator, who will give them the music. The adjudicator will then read or explain the following statement to the group: *"Do not remove the music you are about to receive from the folder/envelope until told to do so. Failure of any students to abide by this request will result in a deduction of five points from your total score."* The director will then pass out the music.
 - b. The adjudicator will explain that the director and the students will have two minutes to study the music. The group must maintain silence during this two minute period. On a signal from the adjudicator, the director and students will remove the music from the folder/envelope and proceed to study it for two minutes. Time will be kept by the adjudicator.
 - c. At the end of the two minute period, the adjudicator will read or explain the following statement to the group: *"You will have five minutes for your director to talk you about this selection. Your director cannot sing or clap rhythms to you (choir accompanists may not play parts for the choir) but you may finger parts, sing parts, or clap rhythms if requested. You may not play your instrument at any time during this five-minute period; any student playing an instrument during this period will cause your group to forfeit five points from your total sight reading score."*
 - d. The adjudicator will ask if there are any questions. When questions, if any, are answered, the adjudicator will instruct the group to remove the music from the envelopes/folders and the five-minute period will begin. At the end of the five minutes, the adjudicator will instruct the group to begin their performance.
 - e. The group will perform the sight-reading selection. While the group is performing, the director may call rehearsal marks, sing lines with sections, do almost anything to keep the group together and going. It is acceptable to regroup after stopping and start again, but this will adversely affect the rating.
 - f. Upon completion of the sight reading selection, the adjudicator will read or explain the following statement: *"Put your part back in the envelope/folder and pass it back to me. Failure of a student to pass in a part at this time will result in a five-point deduction."*
 - g. If time permits, the adjudicator may give verbal comments to the group on their performance.
 - h. The adjudicator will dismiss the group when the room assistant has accounted for all parts of the sight-reading selection.

IX. Solo/Ensemble Festival

1. Solo and ensemble literature should be suited to the capability of the performers. Popular solos or selections from musicals are not appropriate for Solo/Ensemble Festival. Participants in the State Solo Contest must perform from the current IMEA State Solo List in their category. The current list is available from District Music Presidents or on the IMEA website (www.idahomusiced.org).
2. Memorization is required for vocal and piano solos and ensembles, and is encouraged but optional for instrumental solos and ensembles.
3. A commercial copy of each music score with measures numbered must be provided for each adjudicator. Failure to provide a commercial, measure-numbered copy of the music score for each adjudicator will result in a one grade reduction in the rating for the soloist or ensemble. Federal copyright law allows use of photocopies only with permission from the publisher. A letter giving such permission must be attached to any photocopies.
4. Vocal soloists may enter in only one vocal category.
5. The maximum time allowed will be ten minutes for instrumental and eight minutes for vocal performances.
6. Where required, soloists and ensembles may be accompanied by any capable keyboard musician.

X. State Solo Regulations

1. Eligibility
 - 1-1 All competitors must be eligible through IHSAA rule 8-Non Athletic-Music.
 - 1-2 The music director of competitors must be an active member of the IMEA.
 - 1-3 Instrumental competitors will be the top two finishers in their event at the District Competition.
 - 1-4 Vocal competitors will be the top three finishers in their event at the District Competition.
 - 1-5 Alternates may be selected by the State Solo & Ensemble Championship Chair to fill vacancies.
 - 1-6 All ensemble members must be enrolled at the same school.

2. Representation

2-1 Instrumental Events

| Dist I | Dist II | Dist III Large | Dist III Small | Dist IV | Dist V | Dist VI | Gem State |
|--------|---------|-------------------|-------------------|---------|--------|---------|--------------|
| 2 | 2 | 2 | 2* | 2 | 2 | 2 | 2 |

2-1-1 When District III Small has two (2) vacant spots at an event, one (1) spot will be given to District III Large and the other spot will be given to the State Alternate Pool.

2-2 Vocal Events

| Dist I | Dist II | Dist III Large | Dist III Small | Dist IV | Dist V | Dist VI | Gem State |
|--------|---------|-------------------|-------------------|---------|--------|---------|--------------|
| 3 | 3 | 3 | 3* | 3 | 3 | 3 | 3 |

2-2-1 When District III Small has two (2) or more vacant spots at an event, one (1) spot will be given to District III Large and all other spots will be given to the State Alternate Pool.

3. Events

3-1 Solo Events

- 3-1-1 Woodwind Solo Events are Oboe, Bassoon, Flute, Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone.
- 3-1-2 Brass Solo Events are French Horn, Trumpet/Cornet, Trombone, Euphonium/Baritone, and Tuba.
- 3-1-3 Percussion Solo Events are Snare Drum, Keyboard Percussion, Multiple Percussion/Drum Set, and Timpani
- 3-1-4 String Solo Events are Violin, Viola, Cello, and Double Bass
- 3-1-5 Voice Solo Events are Soprano, Mezzo, Alto, Tenor, Baritone, and Bass

3-2 Ensemble Events

- 3-2-1 Woodwind Ensemble Events are Trio, Quartet, Quintet, and Large (6-8 members)
- 3-2-2 Brass Ensemble Events are Trio, Quartet, Quintet, and Large (6-8 members)
- 3-2-3 Percussion Ensemble Events are Small (2-8 members) and Large (9-12 members)
- 3-2-4 String Ensemble Events are Duet, Trio, Quartet, and Quintet
- 3-2-5 Voice Ensemble Events are Mixed, Non-mixed Treble, and Non-mixed Baritone/Bass.
- 3-2-6 All Ensemble Events must only have one performer per part.
- 3-2-7 Ensemble Events shall not be led by a director
- 3-2-8 Music for Ensemble Events must not have been performed with their school's large ensembles.
- 3-3 Students may enter more than one event, but may not participate in more than one vocal solo event.
- 3-3-1 In case of a student competing in the same ensemble event, the overlap of students may not exceed 30%.

4. Approved Repertoire

- 4-1 All instrumental solo, string ensemble, woodwind ensemble, brass ensemble, or percussion ensemble competitors must perform repertoire from the Texas UIL Prescribed Music List.
- 4-2 When using the Texas List, all instrumental solos must be a Grade 1 solo.
- 4-3 All ensemble music must come from the Texas List. All instrumental ensembles must be Grade 1.
- 4-3-1 All instrumental ensembles must be Grade 1.
- 4-3-2 Mixed Vocal Ensembles must be selected from the Madrigal Category 179-1 or Mixed Chorus Category 931-5.
- 4-4 Vocal solos must be selected from the Idaho Repertoire List.
- 4-4-1 All vocal solos must be memorized.
- 4-5 All competitors must perform the same solo or ensemble at the State Solo & Ensemble Championship that they used to qualify at the District Competition.
- 4-6 Competitors are not allowed to perform any solo or ensemble more than once at the State Solo & Ensemble Competition. This includes different movements from a concerto or a collection that have the same Event number.
- 4-7 Accompaniments
- 4-7-1 Where required, soloists and ensembles may be accompanied by any capable keyboard musician.
- 4-7-2 Recorded accompaniments are not allowed.

- 4-7-3 The accompaniment must follow the performer, not vice versa.
 - 4-8 Competitors must furnish one (1) published score of the music with all measures numbered.
 - 4-8-1 The publisher of the score must match the publisher listed on the list.
 - 4-8-2 Photocopies of the score are prohibited unless accompanied by a permission letter from the copyright holder to make it a permissible copy. Furnishing an illegal photocopy will lead to disqualification.
 - 4-8-3 Any marking on the score to identify competitor's name or their school is not allowed.
5. Time Limit for Events
- 5-1 Time limit for each competitor will be eight (8) minutes for Vocal Events, ten (10) minutes for Instrumental Events, twelve (12) minutes for String Events and Percussion Ensembles.
6. Judging
- 6-1 Each Event at the State Solo & Ensemble Championships will be judged by at least two (2) competent judges.
 - 6-2 Judges will award points to each participant using the adjudication forms provided.
 - 6-3 Students will be judged individually against the piece they are performing.
7. Awards
- 7-1 Selections of 1st, 2nd, and 3rd place winners in Instrumental Events, and sections of 1st, 2nd, 3rd, and 4th place winners in Vocal Events will be determined using the judges score.
 - 7-2 Medals will be given to those winners mentioned in 7-1 at an Awards Ceremony.
 - 7-3 Complete results of the championship will be posted by their Event Number on the IMEA website within one week following the conclusion of the championship.
8. Fees
- 8-1 Each Event must pay a non-refundable participation fee.
 - 8-1-1 Checks must be made payable to "IMEA-State Solo".
 - 8-2 Fee structure for competitors whose directors are members of IMEA.
 - 8-2-1 Early Bird Fee for solos is \$55.
 - 8-2-2 Early Bird Fee for ensembles is \$55.00 + \$5.00 for each additional person over one. For example, a trio would pay \$55.00 + (2 X \$5.00) = \$65.00
 - 8-2-3 Fees postmarked later than 7 days before the competition for solos are \$80.
 - 8-2-4 Fees postmarked later than 7 days before the competition for ensembles are \$80.00 + \$5.00 for each additional person over one
 - 8-2-5 Alternates will pay the Early Bird Fee if they are selected.

XI. Music Festivals/Clinics Fees and Expenses

1. District music festival entry fees are determined by the IMEA district music board in which the festival or clinic is held. If required, the IHSA region board also approves fees.
2. District Music Festival adjudicator fees will be as follows:
 - a. 1 session /one half day - \$125.00

- b. 2 sessions / one day - \$225.00
- c. 3 sessions in one day - \$350.00

3. The current commercial rate for adjudicators lodging will be allowed. The current State Department of Education per diem rate will be allowed for meals. Adjudicators' travel expenses may be paid at the least expensive current commercial carriers rate or the current SDE mileage rate. For the current rate, contact the music office at the SDE, the IMEA state president, or state treasurer. Verification of adjudicator lodging and travel expenses incurred must be submitted to the festival or clinic manager for payment.

XII. District Music Festival Regulations and Regulations for Selection of Adjudicators

1. The festival committee shall consist of the festival manager and the district music president.
2. It is recommended that all large groups be adjudicated by a panel of adjudicators (three recommended).
3. Professional care must be exercised in selection of adjudicators. Input as to who is hired should be sought from district music educators.
4. An IMEA contract form (obtainable from District Presidents or the IMEA website) should be used in hiring adjudicators. These contracts shall be sent to the adjudicator as early as possible. The contract should be completed, signed, and returned to the festival manager before an adjudicator is officially hired. Adjudicators' services may be secured by telephone; but must be confirmed in writing well in advance of the scheduled event by use of official contracts. Upon receipt of the completed contract from the adjudicator, a copy of the appropriate judging forms should be sent to the adjudicator.
5. Official judging sheets are to be obtained from the IMEA website, district presidents, or IMEA business manager. The district president will secure and provide to each festival manager one copy of each necessary festival form.
6. Judging forms should be sent to participating schools at least one month prior to the festival. One judging form for each Festival event should be mailed with instructions to each participating music director. Directors in turn should provide complete information for each participating student or group to be entered in the festival.
7. Directors should be given a deadline for the return of forms to the festival manager that allows sufficient time for effective scheduling of festival events.
8. The best possible performance venues should be used for festival performances. A large, well-monitored large group warm-up room should be provided, with ample chairs, stands, or risers. The room should be scheduled to facilitate the festival performance schedule, one group at a time.
9. The festival manager should arrange an orientation meeting with adjudicators prior to the beginning of the festival. Adjudicators should be instructed in the desired procedures for completing the festival judging forms. The festival should instruct adjudicators how to complete judging forms;
 - a. Record only raw scores in the various categories.
 - b. Assign points in each category; add scores for a point total.
 - c. Adjudicators should start with a 3 (middle) rating in mind and go up or down based on the performance.
 - d. Half-points (.5) are allowed in every rating category.
 - e. Adjudicators must not consult over numerical rating scores.
10. Festival managers are encouraged to arrange festival format so that adjudicators may discuss the musical performance with student(s) and directors. Scheduling several groups in a

common pod of time, without a set performance order may be considered by the manager.

11. Equipment provided for the festival should be of sufficient quantity to supply the needs of all events.
12. Comfortable arrangements for adjudicator's needs such as transportation, food and per diem should be provided to insure the orderly performance of judging duties.
13. Professional or other high-quality recording devices should be provided for adjudicators to make comments during performance. In addition, an audio-only recording of the festival performance should be made for the director. It is recommended that tapes or other recording media be provided by the Festival manager and the cost included in the group entry fee.
14. No festival entry should be required to perform before its scheduled time.
15. Groups performing for critique-only must be identified to adjudicators before performing.
16. The festival manager should distribute an *Adjudicator Evaluation Form* to the participating directors. This form can provide valuable input as to the quality of festival adjudication. For reference, a copy of the evaluation form should be included with each contract mailed.
17. The Festival Manager should become familiar with rules and regulations contained in the music portion of this manual that govern the operation of an appropriate music festival. Rules and regulations, should be applied fairly and consistently.
18. The District IMEA Board should provide that the payment of a festival managers fee be part of the budgeting for all music festivals and clinics.

XIII. Instruction to Adjudicators

1. Proper ethics in adjudicating requires that the influence of personalities and all other types of affiliation be completely eliminated in the rendering of decisions.
2. To provide uniformity and consistency in judging, points shall be assigned to each of 8 categories on the form as follows:
 - 5 A Superior performance with very few technical errors, exemplifying truly musical expression. This rating should be reserved for a truly outstanding performance.
 - 4 An Excellent performance in many respects but not worthy of the highest rating because of minor defects in performance or interpretation.
 - 3 A Good performance showing some accomplishment but lacking in one or more essential qualities.
 - 2 A Fair performance with weakness in most fundamental factors.
 - 1 A poor performance revealing an almost total lack preparation and understanding.
3. Half-points (.5) may be given in any category.
4. It is critical that adjudicators give positive critiques to group well as to students, remembering that it is much better to encourage rather than discourage. Sincerity in giving evaluations is of utmost importance. The adjudicator should be inspiring while pointing out areas of needed improvement. Opinions should be honest and given in a tactful manner effort to inspire students to strive for future improvement.
5. Generalities should be avoided. For example: Pitch suffers in some places; at times rhythm is uneven; tone is occasionally lacking in support. If an adjudicator is astute enough to notice these problems, they should note exact instances where the problem occurred and suggest steps for correction or improvement.

6. It is important that adjudicators be on time for all events and make every possible effort to keep on schedule. Completing each form before beginning the next will insure a smooth-running festival.
7. Comments and critique should be written without interrupting the performance of the group and directors need not wait a signal from the adjudicator before beginning or continuing the performance.
8. Adjudicators will be familiar with the regulations about required music, so that no points are deducted for music selection based on a philosophical belief held by the adjudicator.
9. Memorization of the music for choral ensembles, vocal solos and vocal ensembles and piano solos shall be required and optional but encouraged for instrumental solos and ensembles.
10. The Festival Manager will advise adjudicators as to how final scores and ratings will be tabulated.
11. The adjudicators should use the judging form as indicated, being careful to fill out the various sections as completely as possible and making additional comments as needed on back of the form. The age of participants and the classification chosen by the director may determine the assignment of points for the group.
12. A high quality tape recorder will be made available for use at the adjudicators discretion. The use of the tape recorder is often the best way to make comments; as writing during the performance may cause the adjudicator to miss parts of the performance.
13. It is of utmost importance to reinforce positive instruction given by the instructor of the group. Both director and students should be complimented when excellent instruction is observed. A positive comment from the adjudicator to the student's instructor can cement a concept from a year of instruction. Above all, find those areas where positive comments can be observed and highlight them.
14. Time may be given for adjudicators to make verbal comments to directors and students. Adjudicators should be especially careful of statements made in presence of the student's director if there is a chance of any misunderstanding.

XIV. Suggestions to Directors

1. Discuss with your students the reasons for preparing for and coming to Festival. Tell them about the regulations and what to expect from adjudicators.
2. Discuss proper etiquette when listening to other groups in the performance venue. Some directors assign a guided listening form to be completed while listening to another group's performance.
3. Read and re-read the regulations concerning the event you are preparing for. If you have questions, contact the festival manager or district president as soon as possible. Many problems can be solved if they are not saved for the week, or even the day of the festival/clinic/contest.

XV. Exceptions to Regulations

Any deviation from the rules and regulations contained in the MUSIC portion of the IHSAA Manual must be approved by a committee comprised of the festival manager, the district IMEA Music President, and the state IMEA President. Requests for exceptions to these regulations must be made in a timely manner, at least a week before the event, so they may be dealt with fairly.

XVI. Pep Band Policy for District Tournaments, Playoffs, and State Tournaments

1. Definition: an instrumental music group from the school's music program designed specifically to perform before games, between quarters, at time outs, and halftime. The band must contain typical pep band instrumentation (flute, saxophone, trumpet, etc. – keyboards and guitars are allowed)
2. All pep bands must make previous arrangements with the site director. The site director will arrange for admission either by passes, gate list, or other means.
3. The pep band must be under the direction of the school band director or his/her designee.
4. When a pep band is present, recorded music is not to be played over the speaker system unless the band chooses not to play. The band director will check in with the site host upon arrival.
5. Bands are allowed to play up to 20 minutes prior to the game (during warm-up time), between quarters, time-outs, and halftime if no other group is performing.
6. Bands may play their school fight song immediately following the announcement of their team's starting lineup. Band directors will need to communicate with the announcer if they choose to do this.
7. Band directors need to communicate with the site host, tournament manager, or announcer to determine if announcements are needed during halftime or at quarters.
8. **When two bands are present:**
 - a. The home team school will play the national anthem. Both bands should come prepared to play the national anthem.
 - b. Bands are to alternate playing times, every other time out, every other quarter. During warm-ups and halftime bands should alternate every song. Upon arrival, the band directors are responsible to communicate and determine who will play first.
9. Bands are not to play instruments while the ball is in play. Band directors should be aware of the game and be prepared to stop the group when play resumes.
10. Immediately after the final buzzer, the winning team's band may play their school's fight song or another victory song of their choice. The losing team's band may play their school's fight song afterwards.