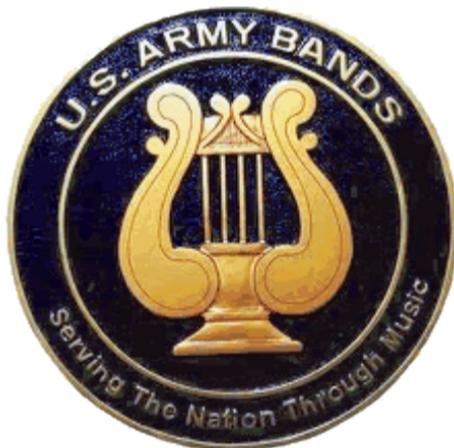
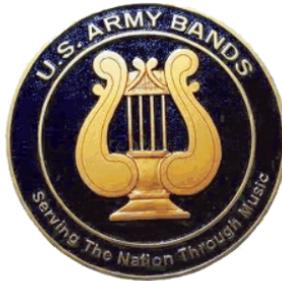


# Sustainment Commander's Guide to Army Bands Operations



Produced by the U.S. Army School of Music (ATSG-SM-DT)  
1 June 2013



## **Force Modernization and Branch Proponency for Army Bands**

Army bands are Adjutant General units under the Standard Requirements Code (SRC) 02, Army Bands.

The Commander, U.S. Army Sustainment Center of Excellence (USASCoE) is the force modernization proponent for the Designated Area of Adjutant General/Human Resource Management per AR 5-22, Army Force Modernization System, Table 2.

The Commandant, U.S. Army Adjutant General School is the branch proponent for the Adjutant General Designated Area and is also appointed Chief, Army Bands (C, AB).

The U.S. Army School of Music (USASOM) is assigned to the U.S. Army Soldier Support Institute (USASSI). The Commandant, USASOM is the C, AB's executive in carrying out branch proponency functions for Army bands.

## Foreword

America's Continental Army employed *field music* and *bands of music* in every major American conflict since 1775. The inspiration the musicians brought to Soldiers in the field was also felt in the communities that supported the Army and our growing nation.

Bands continue to inspire our Soldiers and citizens with their performances and personal representation of the U.S. Army. Our bands performed continually in Afghanistan and Iraq during OEF/OIF/OND. Their ability to "...take 'home' to those who can't get there,"<sup>1</sup> sustained Soldiers and often helped them heal from the emotional wounds of combat.



Today's Army bands use small teams of Musicians with unprecedented versatility to reach more people in more places. They provide Soldiers the modern musical styles that remind them of home, the Army's traditional regimental and division songs, and ceremonial music for a wide variety of formations.

This guide describes only selected, key aspects of Army band operations. Army band commanders are your local Subject Matter Experts (SME) for details that are not covered. I strongly recommend that you meet them and their Soldiers to learn how they contribute to the war fight and to understand their role in maintaining Army traditions and customs.

TODD GARLICK  
Colonel, Adjutant General  
Commander

<sup>1</sup> Chief Warrant Officer Mario Vitone, USCG, Army Band Leader Training, April 2012

# Introduction

## Purpose

*Sustainment Commander's Guide to Army Bands Operations* provides an overview of Army bands and their key operating considerations for battalion and higher command teams, Command Sergeants Major, Warrant Officers, and Officers at all levels of command and staff.

## Scope

This guide describes the mission of Army bands, their structure, mission control, employment of Army bands in unified land operations, best employment practices, performance indicators, basic logistics, mobility data, legal restrictions and mission support. It describes new authorization documents which will become effective in FY15-17 and lists Rules of Allocation for bands in the Operating Force.

## Applicability

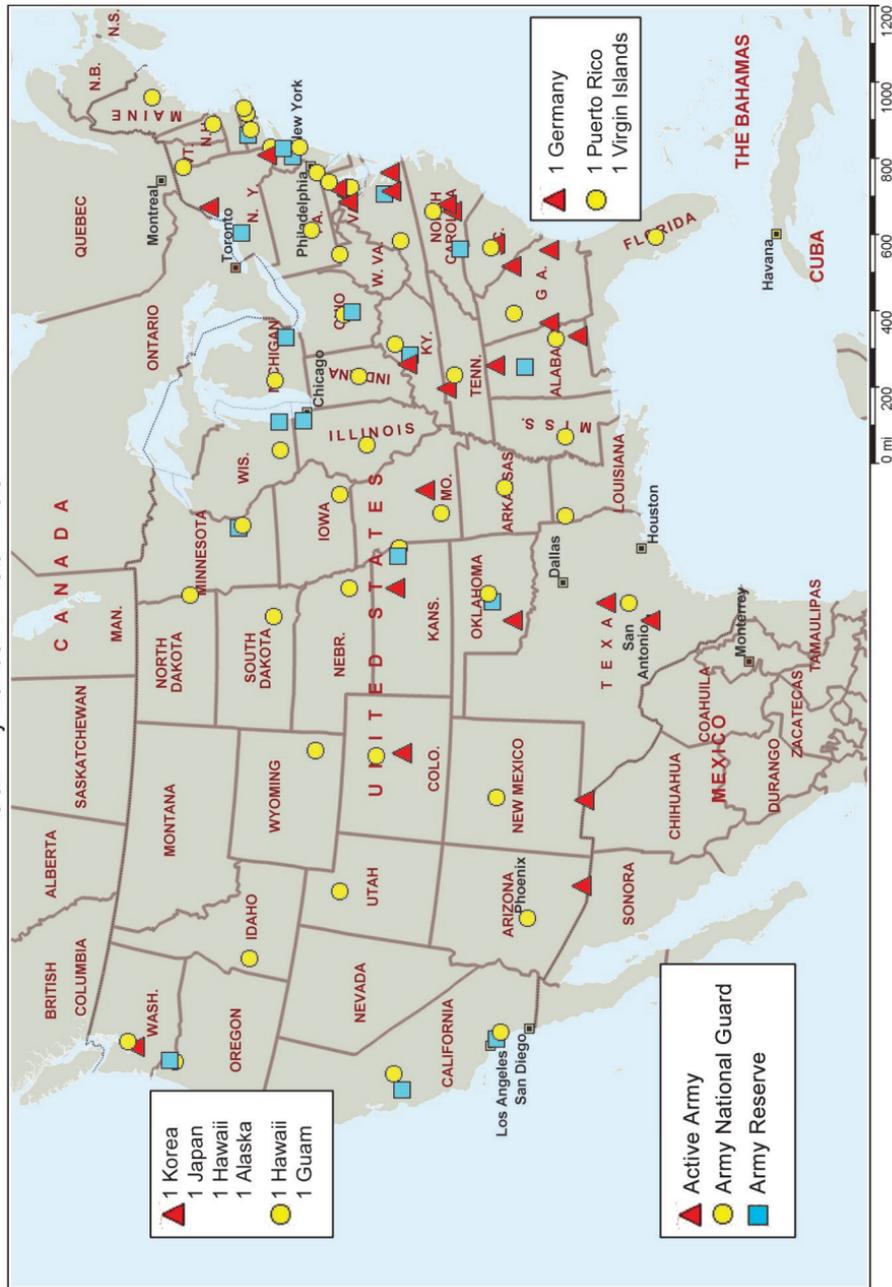
This guide applies to all bands of the Regular Army, the Army National Guard, and the U.S. Army Reserve.



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# US Army Bands ALL COMPOS



## MISSION

United States Army Bands provide music throughout unified land operations to instill in our forces the will to fight and win, foster the support of our citizens, and promote America's interests at home and abroad.

## OVERVIEW OF MODULAR ARMY BANDS

### 98 Army Bands (All COMPO)

<b>REGULAR ARMY</b>	<b>30</b>	BANDS IN 23 U.S. STATES—1 IN JAPAN, 1 IN KOREA AND 1 IN GERMANY
<b>ARMY NATIONAL GUARD</b>	<b>51</b>	BANDS IN ALL U.S. STATES EXCEPT ALASKA, MONTANA AND NEVADA; BANDS IN WASHINGTON D.C. AND U.S. TERRITORIES OF GUAM, PUERTO RICO AND VIRGIN ISLANDS
<b>ARMY RESERVE</b>	<b>17</b>	BANDS IN 16 U.S. STATES

### ARMY BANDS DEPLOYED (AS OF JANUARY 2013)\*

<b>REGULAR ARMY</b>	<b>14</b>	BANDS TO SOUTHWEST ASIA (SWA)
<b>ARMY NATIONAL GUARD</b>	<b>4</b>	ARMY NATIONAL GUARD BANDS TO SWA
	<b>1</b>	ARMY NATIONAL GUARD BAND TO KOSOVO

Table 1 Numbers of Army Bands Projected for FY 2015

Ninety-eight bands (see table 1) accomplish the mission through modularity—

- Army bands are organized in Music Performance Teams (MPT). Each team provides one or more specific types of music in support of the band's missions (see figure 2). The MPTs are designed to perform standard DOD ceremonies, a variety of popular musical styles, and music to support high level protocol events. Each MPT has a standardized MTOE structure that is identical throughout all compos.
- There are six types of Music Headquarters (MHQ) available to provide mission control to MPTs. They are identified as MHQ A3 through A7. There are two MHQ labeled A3. One of them is a variant designed to accommodate requirements for Army National Guard (ARNG) Bands. See Appendix A, page 16 for the MHQs' structural details.

\* 13 of the 14 active Army bands have multiple deployments.

## Overview (con't.)

- The team structure provides lighter, more versatile musical groups for movement in a wide variety of aircraft or ground vehicles.
- Each MPT can operate separately from the main body of the band for limited periods of time.
- **Army bands do not have dedicated supply or administrative personnel. Most bands organize those duties and operations functions internally as additional duties.**

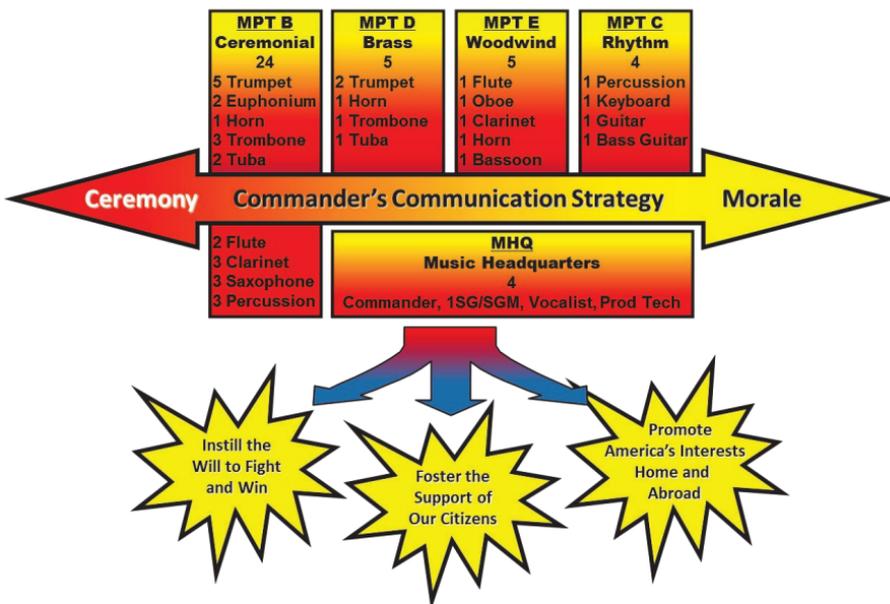


Fig. 2 FY2015 MPT structure and commander's communication strategy

## COMPOSITION AND ALLOCATION OF ARMY BANDS

The number of MPTs in a band varies according to the number of Brigade Combat Teams (BCT) or troop strength equivalents on its assigned installation or in the deployed forces in overseas theaters. The band is assigned to the Senior Mission Commander (SMC). Automated Rules of Allocation (ROA) calculate the number of MPTs needed to support Operating Force formations. Separate Stationing Rules determine how bands and their MPTs are distributed on Army installations and in RC forces. See ROA for bands at Appendix F, page 25.

## Description of Teams and Capabilities

### Effective in FY15-17 MTOEs

**MHQ—Music Headquarters.** Provides mission command, vocalist, music production technician and organizational equipment.

**MPT B—Ceremonial Team.** Provides music for military ceremonies, public parades and serves as a core element to form a larger marching or concert band as needed. Provides smaller elements for indoor ceremonies.



23rd ARNG Band West Jordan, UT

**MPT C—Popular Music Team.** Provides popular idiom support for MWR, Family programs and USAREC. Capabilities may include Rock and Roll, Country Music, Hip-Hop, Heavy Metal and other “Top 40” popular styles. It usually includes a singer and/or additional instrumentalists. Very effective for community engagement missions.



25th ID Band, VBC, Iraq

**MPT D—Brass Team.** Provides ceremonial, patriotic and entertainment music support. Small, mobile and adaptable, the Brass Team is used effectively at indoor and outdoor venues, ceremonies, and receptions. Also very effective for community engagement.



The U.S. Army Band, Pershing's Own

**MPT E—Woodwind Team.** Supports protocol functions and formal events where quiet, refined music is required. Also appropriate for ceremonies in small rooms and for community engagement missions.



The TRADOC Woodwind Quintet

## TYPICAL BAND MISSION CONTROL ALIGNMENTS

Force	Band Types	Mission Control Element
<b>OPERATING FORCE</b>	Regular Army, ARNG Corps and Division bands USAREUR Band	Division or Corps G1 HHBN G3
<b>GENERATING FORCE</b>	ACOM bands	PAO
	ASCC bands, Training Installation bands	Nearest Support Battalion or Brigade
	ARNG bands	As prescribed by state ARNG military authorities
	USAR bands	Regional Support Commands (RSC)

### Army Bands in Unified Land Operations

OEF, OIF and OND experiences confirm that requirements for military and popular music exist throughout all the joint operational phases and especially during stability operations.

The type, number, and command level of audiences varies according to their proximity to combat and the effects desired by senior leaders.

Even during the invasion phase of OIF there were requirements for fallen comrade observances normally involving buglers. Army bands filled these requirements when transportation and security permitted.

Table 4 on the next page displays Army bands' mission distribution across the joint operational phases.



**25th ID Band in ceremony with troops of the Russian Federation Red Army on Sakhalin Island**

# Operating Force Army Bands

## Mission Distribution Across the Joint Operational Phases

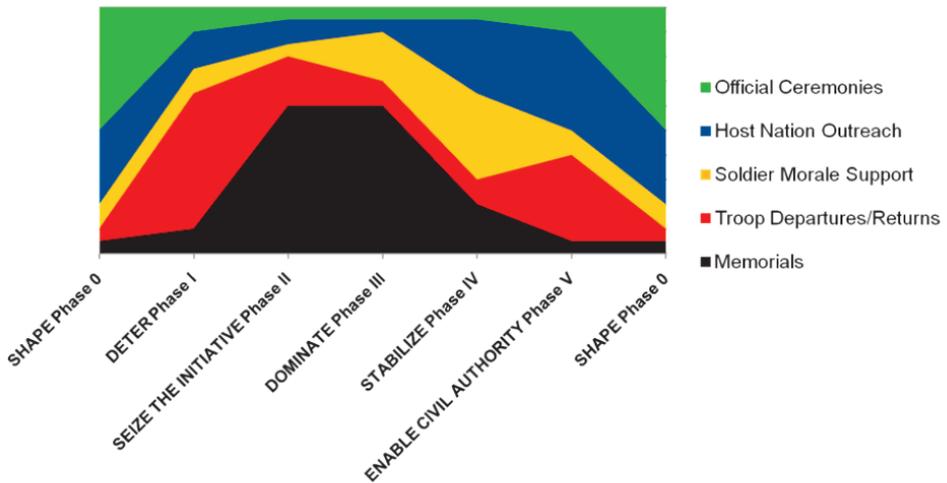


Table 4 Army Bands' Mission Distribution Across Joint Operational Phases

## SECURITY AND STABILITY OPERATIONS (SASO)

**Civic-Military engagement in a joint, interagency, intergovernmental, multinational (JIIM) environment.** Army bands can enhance SASO when employed in conjunction with the commander's public outreach efforts. Performances by Army bands can provide low-threat opportunities for U.S. military leaders to meet and develop relationships with leaders and citizens of host nation communities.

**Cultural Connections.** Army Musicians are very effective when they participate in U.S. or host nation cultural connection programs. They have often created "first contact" opportunities with host nation populations overseas who may be wary of meeting Americans.

**Lending dignity to official political-military ceremonies, meetings, and occasions.** Live music at VIP welcoming or departure ceremonies or as background music for dinners or receptions is an unmistakable indicator of the high stature of the host and that of the honored dignitary. This is particularly true in the JIIM environment.

## EMPLOYMENT OF ARMY BANDS—BEST PRACTICES

**Deploy only the MPTs needed in theater.**

When feasible, provide some music capability at home station to support:

- Changes of command
- Troop departures
- Troop returns
- Family support performances
- Community relations performances (e.g. National Anthem at sports events, patriotic music at civic events)



**SGT Michael Blue, 77th Army Band, Ft Sill performing at "Tour for the Troops," 15 Aug 2012**

**Rotate the MPTs deployed** to the overseas theater.

**MPTs Support the Commander's Communication Strategy.** Musical performances offer senior leaders excellent opportunities for communicating with troops and civilian populations at home and abroad.



**Nashville musician Jeremy McComb and SGT Michael Kiese, 101st Airborne Division Band (AASLT) practice with WTU Soldiers participating in Fort Campbell's acoustic therapy program.**

## Best Practices (con't.)



8th Army Band, Shanghai, China, 2009

**MPTs Supporting “American Idol” Type Events.** Several bands reported tremendous enthusiasm for “American Idol” type musical competitions featuring talented Soldiers from surrounding units. It was a showcase for talented entertainers as well as a team experience for members of their units to cheer for and vote for their favorites.

**MPTs Supporting Competitive Sporting Events.** Teams of Army Musicians working with lighting and special effects add excitement for audiences and inspiration to contestants in sporting events. Live popular music also helps generate team spirit.

### **Organize non-musical duties by MPT.**

The normal duty roster method breaks up trained teams and often prevents them from performing musical missions when needed. The absence of certain key Musicians in very low-density ASI (keyboard, guitar, drummers, vocalists) can eliminate some or all of the band’s popular music capabilities that are most in demand.

**Organize R&R leave by MPT.** In an overseas theater, many band command teams learned that R&R leave by MPT works better than individual Soldier-based methods. CONUS band commanders should weigh the value of leave by MPT against the traditional “block leave” in light of their known mission requirements and expected OPTEMPO.

**MPTs in Teams of Morale Support Actors.** One division CG in OIF told his band commander he wanted quarterly morale support “events”—not “concerts.” The band teamed with MWR, food services, and other support elements to provide Soldiers with events featuring music, a variety of competitions, food and beverage to optimize the relaxation effects. Several divisions reported great satisfaction with the results of these events.



9th Army Band, U.S. Army Alaska at the Bear Paw Festival in Eagle River, AK, July 2012

## PERFORMANCE INDICATORS

Effective use of bands is reliant on effective relationships and enablers. Senior Commanders should look for the following Mission Command, Music Performance, and Logistical Support Indicators to determine if these relationships and enablers are present and functioning—

### **Mission Command Indicators—**

- Band METL supports the next higher unit’s METL
- Band commander participation in commander’s communications strategy planning groups, teams, or committees
- Efficient access to air or ground transportation coordinated through battalion S3 and division/corps G3
- Adequate equipment to maintain communications between deployed MPTs, band HQ and/or battalion S3
- All operations coordinated between band, division/corps G3, division/corps MWR teams, food services personnel, PAO; and chaplain as required by OPORD, TASKORD, or SOP

### **Musical Performance Indicators—**

- Performances for Fallen Comrade memorials (buglers, vocalist, small MPTs) provided as high priority to all requestors
- Support Senior Mission Commander’s communications strategy per division/corps OPORD, TASKORD, or SOPs
  - MPTs perform appropriate music for outreach or diplomatic activities with host nation leaders or citizens
  - Promote military to military cooperation by training and assisting coalition or host nation military bands
  - MPTs perform for U.S. and coalition Forces as well as host nation personnel
- Positive audience reactions to MPT performances in all types and sizes of COB, FOB, large base areas, television, and recorded music
- MPTs provide appropriate music for Soldier team-building events (combatives tournaments, sports events, fairs, unit barbeques)

## Performance Indicators (con't.)

### Logistical Support Indicators—

- Adequate facilities to allow concurrent rehearsal of multiple MPTs
- Adequate supply procedures for repair or replacement of unique, non-standard musical instruments and musical expendable supplies (reeds, mouthpieces, straps, drumsticks, speakers, mixing boards, cables, and more)
- Electronics properly adapted to host nation's electrical current standards and use of available generators
- Soldiers properly equipped and prepared to perform assigned non-musical duties

## MISSION SOURCES

### Typical ARFORGEN Sustainment Activities—

- Memorialize fallen Soldiers
- Deployment/Redeployment events (ramp ceremonies, troop returns)
- Support Senior Mission Commanders' Communications Strategy ICW division or Corps PAO/G-7
  - Perform in support of Command Interest Programs
  - Support cultural elements of public diplomacy activities as directed by command
- TOA ceremonies in a joint services, multi-national, and intergovernmental environment
- Change of Command/Responsibility and Retirements
- Unit Activations/Inactivation
- Perform popular, patriotic, martial, and inspirational music at locations where traditional MWR resources are unavailable or impractical
- Entertain Soldiers, civilians, coalition partners and contractors at appropriate team-building events in theater

## Mission Sources (con't.)

### Typical Ongoing Activities at Home and Abroad—

- Band performances help connect the Army with U.S. citizens and those of host nations
- Perform for host nation civic events when security and cultural considerations permit
- Support USAREC events on request with performances by MPTs selected for desired effect on target audiences
- Implement the commander's communications strategy by including key messages in performances for U.S. and host nation civilians
- Show the human face of the Army to communities that do not often meet Soldiers
- Lend dignity and emotional connections to military and civic occasions like:
  - Memorializing fallen Soldiers of the past and present
  - Supporting Wounded Warrior programs
  - Unit Activations/Inactivation
  - Change of Command/Responsibility and Retirement ceremonies
  - Performing popular, patriotic, martial, and inspirational music whenever and wherever needed



**31D Band guitar player at  
"Marne-a-palooza," COB  
Speicher, Iraq,  
24 Apr 2010**

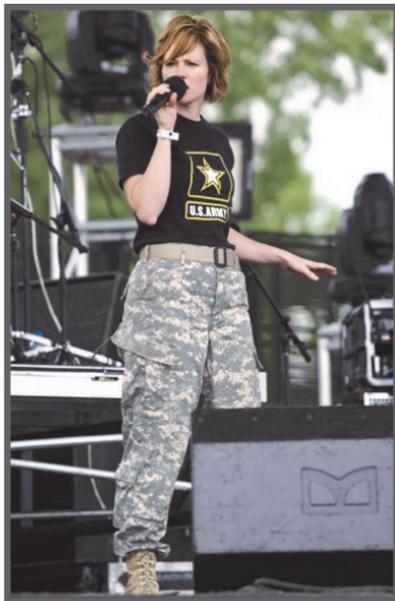


**28th ID PAARNG Band in 4th of July parade 2012, Philadelphia, PA.**

## Legal Restrictions and Considerations

Law and policies regulating Army bands' performances include but are not limited to the following policies:

- **Protection of intellectual property.** Compliance with Title 17 of the United States Code, the basis of copyright law, applies to all DOD units and specifically constrains the arranging, performance, and recording of copyrighted music. The U.S. Army School of Music has access to subject matter experts on copyright law as it applies to music
- 10 U.S.C. §974 provides that all bands may produce recordings for commercial sale, at a cost not to exceed expenses
- DODD 5410.18 implements sections of Title 10 of the United States Code and governs appropriate use of military bands in specified official and civil circumstances as well as the numbers of DOD military bands and choral groups authorized to support certain events
- AR 220-90 *Army Bands* covers authorized and prohibited participation of Army bands and lists a number of other regulations that govern the appropriate use of Army bands
- AR 360-1 *The Army Public Affairs Program* covers the use of and prohibitions on using military assets including Army bands in the achievement of community relations objectives
- AR 600-25 *Salutes, Honors, and Visits of Courtesy* prescribes the use of specific music designated to honor the nation, its civilian and military leaders, and the rank and position of foreign leaders and dignitaries eligible for military honors
- AR 601-2 *Promotional Recruiting Support Programs* authorizes Army bands in Active Army and USAR recruiting



SFC April Boucher, sings with the U.S. Army Field Band's "The Volunteers."

# MISSION SUPPORT

Army bands require access to a number of different support functions, usually supplied by a HHBN in operational forces; from state command structures in the ARNG; or, Regional Support Commands (RSC) in the USAR.

## Transportation

Bands do not have sufficient TOE vehicles, automatic weapons, or communications equipment to run independent convoys in combat zones. In most cases, air transport is the best method of moving MPTs to remote bases. See the mobility summary of equipment and personnel requirements by MPT (see Table 3).

MPT	EQUIP CUBIC		TOTAL EQUIP	TOTAL PERS
	PERS	FT	(LBS)	(LBS)**
B-CEREMONIAL	24	124	716	4800
C-POPULAR MUSIC	*5	122	1374	1000
D-BRASS	5	22	124	1000
E-WOODWIND	5	7	69	1000

\*ADDED VOCALIST FROM MHQ

\*\*EST. 200 LBS EACH MUSICIAN

Table 3 MPT Lift Considerations

## Logistical Support

**Theater Provided Equipment (TPE).** Large items of musical equipment are best stored as TPE: sound reinforcement systems, tubas, sousaphones, keyboards, and some categories of drums. Storage in TPE reduces the band's cube and weight requirements in initial deployment.

**Repair and replacement of musical equipment.** The General Services Administration (GSA) is the Army's Source of Supply for FSC 7710 and 7720 Musical Equipment. All musical instruments have National Stock Numbers, but they are **not** stocked in the Army supply system.

**Musical expendable items.** Drum sticks, reeds, various straps and electronics are often difficult to obtain in some overseas theaters. Best practice is to overstock musical expendables with long shelf lives and plan for their replacement before deployment.

**Extreme weather effects on musical equipment.** Operations in extremely hot, dry, or wet environments will cause excessive wear on some musical instruments. Reset planning in those conditions should include replacement of large numbers of musical instruments most affected by environmental conditions.

**Printed music and mission specific training materials.** It is often difficult to acquire printed music once deployed. Bands need computers with specialized music authoring software, printing, and copying capabilities. Officers and NCOs are trained to use these tools without violating copyright.

## **Administrative, Training, and Purchasing Support**

Army bands rely on external support for—

- BN level administrative functions
- UCMJ, Field Grade level
- Training resources
- Transportation assets outside unit MTOE (GSA, TMP and rental contracts)
- Property book management (unless the unit manages its own property book)
- TDY funds and resource management
- Procurement and contracting
- Unit Leave Log
- Unit Status Report (USR)
- Unit Manning Report (UMR)
- Monthly administrative reports
- Quarterly Training Briefs



**85th USAR Band, 88th RSC; July 23, 2012, perform for the U.S. Army Garrison Stuttgart change-of-command ceremony in Stuttgart, Germany while on ODT.**

## MUSIC PERFORMANCE TEAM STRUCTURES

The TOE numbers and team structures shown here were approved in a Force Design Update—Junior (FDU Jr) in October 2012. MPTs in the active component will implement these TOE structures during FY15-17. Reserve Components will implement them in FY16 -17.

## TOE NUMBERS Effective FY15-17

### MUSIC PERFORMANCE TEAMS (MPT)

TOE NUMBER	TOE TITLE
02740R000	MUSIC PERFORMANCE UNIT
02523RB00	MPT B (CEREMONIAL)
02523RC00	MPT C (RHYTHM)
02523RD00	MPT D (BRASS)
02523RE00	MPT E (WOODWIND)

### MUSIC HEADQUARTERS (MHQ)

TOE NUMBER	TOE TITLE
02533RA00	HQ OF MPU A3
02533RG00	HQ GF MPU A3
02543RA00	HQ OF MPU A4
02553RA00	HQ OF MPU A5
02563RA00	HQ OF MPU A6
02573RA00	HQ OF MPU A7

MHQ GF MPU A3 (ARNG) substitutes 1 9H-Oboist for 1 9V Vocalist and 1 9K-Bassoonist for 1 9X-Music Production Technician in a Generating Force (GF) variant of MHQ A3.

## MPT STRUCTURES Effective FY15-17

<b><u>MPT B</u></b> Ceremonial	<b><u>MPT C</u></b> Rhythm	<b><u>MPT D</u></b> Brass	<b><u>MPT E</u></b> Woodwind
5 Trumpet 9B 2 Euphonium 9C 1 Horn 9D 3 Trombone 9E 2 Tuba 9F 2 Flute 9G 3 Clarinet 9J 3 Saxophone 9L 3 Percussion 9M	1 Percussion 9M 1 Keyboard 9N 1 Guitar 9T 1 Electric Bass 9U	2 Trumpet 9B 1 Horn 9D 1 Trombone 9E 1 Tuba 9F	1 Horn 9D 1 Flute 9G 1 Oboe 9H 1 Clarinet 9J 1 Bassoon 9K
1 E7 5 E6 7 E5 11 E4	1 E7 1 E6 1 E5 1 E4	1 E7 1 E6 2 E5 1 E4	1 E7 1 E6 2 E5 1 E4
<b>TOTAL 24</b>	<b>TOTAL 4</b>	<b>TOTAL 5</b>	<b>TOTAL 5</b>

## MHQ ASI STRUCTURES

	Clarinet	Saxophone	Vocalist	Music Production Technician
	9J	9L	9V	9X
A3			1	1
A3 (ARNG)			*	**
A4			1	1
A5		1	1	1
A6	2	1	1	1
A7	2	1	2	2

\* 1 9H-Oboist vice 1 9V Vocalist

\*\* 1 9K-Bassoonist vice 1 9X-Music Production Technician

## APPENDIX B

### THE ARMY UNIVERSAL TASK LIST (AUTL) TASKS FOR OR SUPPORTED BY ARMY BANDS

Extracted from FM 7-15 *The Army Universal Task List* “Provide Band Support.” (February 2009)

#### **ART 4.2.5 PROVIDE BAND SUPPORT**

4-122. Provide music for all operations to instill in our Soldiers the will to fight and win, foster the support of our citizens, and promote our national interests at home and abroad. (FM 1-0) (USAAGS)

ART 4.2.5 “*Provide Band Support*” can be employed to support all the following Army Universal Tasks—

#### **ART 4.2.1.3 COORDINATE PERSONNEL SUPPORT**

4-89. Personnel support activities encompass those functions and activities which contribute to unit readiness by promoting fitness, building morale and cohesion, enhancing quality of life, and by providing recreational, social, and other support services for Soldiers, Department of Defense civilians, and other personnel who deploy with the force. Personnel support encompasses the following functions: morale, welfare, and recreation (MWR), command interest programs, community support activities and band operations. (FM 1-0) (USAAGS)

##### **ART 4.2.1.3.1 Conduct Command Interest Programs**

4-90. Army human resource programs are critical to sustain individual and unit readiness. These include the equal opportunity program, sexual harassment program, substance abuse prevention program, and weight control program. (FM 1-0) (USAAGS)

##### **ART 4.2.1.3.2 Provide Morale, Welfare, and Recreation and Community Support Activities**

4-91. Provide Soldiers, Army civilians, and other authorized personnel with recreational and fitness activities, goods, and services. The morale, welfare, and recreation network provides unit recreation and sports programs and rest areas for brigade-sized and larger units. Community support programs include the American Red Cross and family support. (FM 1-0) (USAAGS)

## Army Band Tasks (con't.)

### **ART 5.5: EXECUTE COMMAND PROGRAMS**

5-104. Support the commander's leadership influencing, operating, and improving activities that fulfill responsibilities for the morale, welfare, and discipline of Soldiers and Army civilians. (FM 6-22)

#### **ART 5.5.3 CONDUCT OFFICIAL CEREMONIAL, MUSICAL, PUBLIC, AND SPECIAL EVENTS**

5-120. Conduct world-class Army and Department of Defense ceremonial, musical, memorial affairs, and public events, locally and world-wide on behalf of the Nation's civilian and military leaders. Provide Army military honors for private memorial services, religious and worship services, and Army ceremonial support. (FM 3-21.5) (USAIS)

#### **ART 5.7.1 CONDUCT PUBLIC AFFAIRS OPERATIONS**

5-137. Army public affairs fulfills the legal mandate to inform American people about the Army and helps to establish conditions that lead to public understanding and support. Effective public affairs generates and enables the sustainment of Army credibility with local, national, and international audiences during all Army operations and is a major contributor to the U.S. Government's strategic communication process. (FM 46-1) (OCPA)



**SGT Jennifer Bowling, 202d KYARNG Band plays Taps during a ceremony at Ft Eustis, VA (August 2012)**

## APPENDIX C

### UNIT TRAINING AND COMBINED ARMS TRAINING STRATEGIES (CATS)

CATS are available to Army bands in all components. Band command teams can use the Digital Training Management System (DTMS) and Army Training Network (ATN) to develop Mission Essential Task Lists (METL). DTMS and ATN also facilitate the use of CATS to construct effective annual training calendars that reflect approved METLs.

#### UNIT TASK LIST

##### **Music Proponent Tasks**

- (02-2-2404) Provide Mission Command of Music Performance Team
- (02-2-2405) Provide Ceremonial Music Support in a Marching Setting
- (02-2-2406) Conduct Music Performance Team Operations
- (02-2-2407) Conduct Full Band Support Operations
- (02-2-2408) Conduct Band Rear Detachment Operations
- (02-2-2409) Conduct Organization Maintenance of Musical Equipment
- (02-2-2410) Provide Music Mentorship

##### **Mission Command Tasks**

- (55-2-4829) Conduct Unit Redeployment



**82d Airborne Division rock band performs with Gene Simmons of KISS.**



**126th MIARNG Band performing for the funeral of President Gerald R. Ford, 31 Dec 2006, Grand Rapids, MI.**



**36th ID TXARNG Band trains for deployment to Iraq at Joint Base Lewis-McChord, WA, October 2010**

## APPENDIX D

### QUESTIONS FOR BANDMASTERS FROM SENIOR LEADERS

*These or similar questions may help open a conversation with band command teams and their Soldiers on how they are faring in the Operating Environment. Text below the questions is intended to give you a general idea of likely positive responses.*

#### ***What is your combat mission?***

Musical performance is an Army band's mission wherever it is assigned. Army Musicians have the same Basic Training as all other Soldiers and have performed a range of additional duties as directed from battalion or higher headquarters.

#### ***Who provides Operational Control (OPCON) of your band?***

FM 1-0, Human Resources, Chapter 5, calls for the division or corps G1 to exercise OPCON of the band while the Commander, HHB exercises Administrative Control (ADCON). In the latter phases of OIF, OEF, OND some division commanders put both OPCON and ADCON of their bands in their HHB. Care should be taken to ensure the band's operations remain focused on the commander's communications strategy.

#### ***What capabilities does your band have?***

All Army bands are structured to provide ceremonial, patriotic, and popular music. Larger numbers of MPTs add the ability to provide multiple, concurrent performances in those categories as well as in protocol and host nation outreach.

#### ***Does your METL and annual training calendar incorporate the higher command's training guidance?***

Army bands of all compos can find unit training tasks in DTMS for use in METL Development. See Appendix C, page 20, Unit Training and Combined Arms Training Strategies (CATS) for a list of the proponent approved, band-specific unit tasks. They are designed to assist commanders in constructing METL-based training plans.

#### ***For RC Bands: Do you train your METL tasks during Annual Training?***

USAR bands train METL tasks during AT consistently. ARNG bands have significant numbers of state-directed training or operations in addition to approved METL tasks (e.g. disaster relief, civil disturbance, border protection).

## **Appendix D—Questions (con’t.)**

### ***Can you order a trumpet with a standard requisition? How do you order a trumpet?***

All musical instruments are non-standard equipment despite having NSNs. Their Source of Supply is GSA. Musical instruments must be purchased from commercial vendors with the Government Purchase Card (GPC) or by contract if the price exceeds the GPC threshold.

### ***How do you maintain and repair your musical instruments?***

In deployments like those to SWA there are few reliable methods for obtaining repair services. Bands located near major air bases sent instruments to Germany for repair. Most were unable to obtain repair services throughout their deployments. In CONUS or permanent duty overseas locations (Germany, Korea, Japan) bands typically contract these services from reputable, properly registered local vendors.

### ***Do you have adequate physical security to protect expensive instruments and sensitive items? Why or why not?***

The physical security requirements for musical instruments are the same as those for Supply Rooms in general. The actual quality of security varies somewhat from one theater or installation to another.

### ***Do your training facilities meet safety standards?***

Many Army bands train in facilities that are repurposed for musical rehearsals but are seldom fitted with proper acoustical treatment.

OSHA and DOD standard: Sound pressure levels should not consistently exceed 85 decibels (db). Workplace noise levels consistently above 85 db require Soldiers to wear hearing protection. For musicians, fitted “musician ear plugs” are available for purchase at approximately \$130 per pair. Rooms with high ceilings (14-20 feet) and adequate acoustical treatment are needed to ensure safe working conditions that do not require ear plugs.

### ***How do you determine if you can accept a performance request?***

The legal and policy considerations for sending Army bands to any type of performance are discussed on Page 13 of this guide. Many commands publish detailed local procedural guidance in the form a local supplement to AR 220-90, Army Bands.

### ***Do you use social media in the band? How could it be used more or more effectively?***

Many bands use Facebook, YouTube, LinkedIn, and Twitter to publicize their performances and communicate to their audiences. Public comments can help measure audience reactions. Social media can also provide Soldiers who may not be able to attend concerts or ceremonies with video of the event.

## APPENDIX E

# ACRONYMS AND TERMS

**Ceremonial Music.** Music composed or selected to serve specific purpose(s) in the conduct of military ceremonies. These include bugle calls, honors (Ruffles and Flourishes, General’s March, Hail to the Chief) as well as the marches and march fragments described in AR 600-25 Salutes, Honors, and Visits of Courtesy.

**Community engagement.** Replaces the terms “strategic outreach” and “community outreach.”

**Commander’s Communication Strategy.** Replaced the term “Strategic Communications (STRATCOM) in joint doctrine.

**MPU—Music Performance Unit.** Also referred to as a “band.” A collection of Music Performance Teams (MPT) organized in modular form receiving mission control from a Music Headquarters (MHQ).

**MHQ—Music Headquarters.** A specialized MPT designed to provide mission control, personnel, and equipment assets not found in the MPTs. For example, the commander, First Sergeant, Vocalists (ASI 9V) and Music Production Technicians (ASI 9X) are found in the MHQ as well as sound reinforcement equipment, and vehicles.

**MPT—Music Performance Team.** The modular building block of each MPU. Each MPT is structured to provide specific musical capabilities and to operate away from the main body of the MPU for limited periods of time. See Appendix A, page 18, Music Performance Team Structures for details of capabilities and organization.

**Popular Music.** Songs made commercially or sentimentally popular by the American public, played often on radio, music TV, Broadway show tunes, songs from sporting events, and national or regional celebrations of many kinds. Army bands have learned to play popular music for Soldiers in order to raise their spirits and keep them connected to thoughts of home and the memories of family and community that bolster their will to fight, win, and return home with honor.

**Traditional Army or Military Music.** Songs or musical pieces adopted by the U.S. military services for specific purposes. Regimental Songs (e.g. Garry Owen), Division songs (e.g. Dogface Soldier), organizational songs (Army branches or schools songs) are typical examples. Traditional music also includes songs adopted and sung by Soldiers throughout the Army’s history such as Benny Havens, Army Blue, The Dashing White Sergeant, Tenting Along the Potomac, The Caisson Song, God Bless the USA, and American Soldier among others.

## APPENDIX F

# RULES OF ALLOCATION (ROA) FOR ARMY BANDS

### OPERATING FORCE ONLY \*

- Music Headquarters (MHQ) and MPT B and C per Committed Division HQ\*\*
- MHQ and MPT B, C, and D per Committed Corps HQ
- MHQ and MPT B, C, D, and Ex2\*\*\* per Committed Theater/Field Army HQ, per Army Service Component Command (ASCC) HQ (CCDOR)
- MPT C and D per every 4 supported Brigades - Brigade Combat Team (BCT), Fires, Combat Aviation Brigade (CAB), Sustainment

\* The ROA for Operating Force bands are automated. Force managers can calculate the number of MPTs required to support any force of a given size and composition in CONUS or in overseas contingency operations.

\*\*Six types of Music Headquarters (MHQ) are available in the force to provide mission control for specific numbers and lettered types of MPTs.

\*\*\* In the third bullet above and all subsequent instances, “MPT Ex2” means 2 MPT E are allocated (x as a symbol for “times” or multiplication).

In the Operating and Generating Forces a band is allocated to the Senior Mission Commander (SMC) on an installation; or in the cases of the two reserve components, to the state Adjutant General in the ARNG, or to commanding generals of RSCs in the USAR. The patch worn by the band may be determined by HQDA, considering lineages and preponderance of supported forces.



The United States Army Band in concert in Beijing, China 2012



For more information on Army bands contact the Commandant, U.S. Army School of Music at 757-462-5689.

Contact local band commanders for information on their bands' current performance capabilities and commitment procedures.

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**CONTACT THE SOLDIER SUPPORT  
INSTITUTE AND THE  
ARMY SCHOOL OF MUSIC**  
[HTTP://WWW.SSI.ARMY.MIL/](http://www.ssi.army.mil/)



**CONTACT ALL ARMY BANDS**  
Through *Army Bands Online*  
[HTTP://BANDS.ARMY.MIL/](http://bands.army.mil/)



**THE DEFENSE VIDEO AND IMAGERY  
DISTRIBUTION SYSTEM (DVIDS)**  
Pictures / videos of Army bands in  
morale support and outreach missions  
[HTTP://WWW.DVIDSHUB.NET/](http://www.dvidshub.net/)



**THE SUSTAINMENT COMMANDER'S  
GUIDE TO ARMY BANDS OPERATIONS**  
Setup to print as a 5.25" x 7.25." handbook.



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