*ATP 1-19

Army Bands

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Headquarters, Department of the Army

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ATP 1-19

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Army Bands

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Preface

ATP 1-19, *Army Bands*, is the doctrinal publication for Army Bands. It provides key guidance pertaining to the mission, organization, and operation of Army Bands. This manual should serve as a guide for training and operations for Army Bands.

The principal audience for ATP 1-19 is all members of the profession of arms. Commanders and staffs of Army headquarters serving as joint task force or multinational headquarters should also refer to applicable joint or multinational doctrine concerning the range of military operations and joint or multinational forces. Trainers and educators throughout the Army will also use this publication.

Commanders, staffs, and subordinates ensure that their decisions and actions comply with U.S., international, and in some cases host-nation laws and regulations. Commanders at all levels ensure that their Soldiers operate in accordance with the law of armed conflict and applicable rules of engagement. (See FM 6-27)

ATP 1-19 uses joint terms where applicable. Selected joint and Army terms and definitions appear in both the glossary and the text. Terms for which ATP 1-19 is the proponent publication (the authority) are italicized in the text and are marked with an asterisk (*) in the glossary. Terms and definitions for which ATP 1-19 is the proponent publication are boldfaced in the text. For other definitions shown in the text, the term is italicized and the number of the proponent publication follows the definitions.

ATP 1-19 applies to the Active Army, Army National Guard/Army National Guard of the United States and United States Army Reserve unless otherwise stated.

The proponent of ATP 1-19 is the United States Army School of Music. The preparing agency is the Directorate of Training and Doctrine, United States Army School of Music. Send comments and recommendations on a DA Form 2028 (*Recommended Changes to Publications and Blank Forms*) to Commandant, United States Army School of Music, ATTN: ATSG-SMZ, 1420 Gator Boulevard, Virginia Beach, VA 23459-2617.

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Introduction

ATP 1-19, *Army Bands*, provides doctrinal guidance and direction for bands across all components. This publication provides an overview of Army Bands support to Army operations and internal band operations.

This revision of ATP 1-19 reorganizes the majority of the content for better readability and discusses in greater detail how Army Bands support Army operations. Table 1 introduces modified and removed Army terms as found in this ATP.

ATP 1-19 contains three chapters and three appendices:

Chapter 1 provides an overview of how Army Bands support Army operations.

Chapter 2 discusses internal band operations by elaborating on how bands prepare for missions and how staffs support operations.

Chapter 3 describes the structure of Army Bands and outlines the rules of allocation and stationing guidance for standard requirement code 02 Army Bands.

Appendix A gives a broad overview of Army Bands history.

Appendix B discusses the relief in place and transfer of authority process to assist command teams in planning for and assessing the effectiveness of their transition.

Appendix C discusses how band commanders use operational and mission variables.

Table-1. Modified and removed Army terms

Term	Remarks
music headquarters	Army definition no longer used.
music performance detachment	Army definition no longer used.
music performance team	Modifies term definition.
music performance unit	Army definition no longer used.

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Chapter 1

Army Bands Support

Army Bands promote the Army and our national interests while serving as cultural ambassadors of the United States of America. This chapter discusses how Army Bands— as an element of personnel services nested under the sustainment warfighting function—support Army operations along the entire spectrum of conflict through the identification of its mission, functions, strategic goals, mission categories, and task-organization.

SECTION I – OVERVIEW OF ARMY BANDS SUPPORT

1-1.   This section identifies the mission and functions of Army Bands and discusses strategic goals, mission categories, and task-organization.

ARMY BANDS MISSION AND FUNCTIONS

1-2.   The mission of Army Bands is to promote the Army and our national interests, enable commanders to shape the environment to accomplish their mission, and set the conditions that lead to trust and confidence in America's Army and its readiness to conduct operations in peacetime, conflict, and war. This mission directly supports the Army's mission: to deploy, fight, and win our Nation's wars by providing ready, prompt, and sustained land dominance by Army forces across the full spectrum of conflict as part of the joint force (ADP 1).

1-3.   Army Bands are designed, equipped, and trained for three primary functions:

- Engaging local, regional, national, and international audiences through world-class musical performances.
- Rendering honors and providing musical support to military ceremonies.
- Providing live music to Soldiers in deployed and austere environments, and to Soldiers, Families, and veterans on the home front.

STRATEGIC GOALS OF ARMY BANDS

1-4.   The Department of Defense (DOD) has provided three strategic goals by which all military bands measure their effectiveness. These goals are:

- Support the commander's top priorities of readiness and strengthening alliances and partnerships.
- Enhance public confidence and patriotism among the American people.
- Perpetuate service identity, traditions, and morale.

1-5.   Army Bands missions support strategic goals through their executable support capabilities, a combination of mission categories and task-organization required to accomplish the mission.

SUPPORT THE COMMANDER'S TOP PRIORITIES OF READINESS AND STRENGTHENING ALLIANCES AND PARTNERSHIPS

1-6.   Army Bands contribute to unit readiness by providing opportunities for Soldiers and DA Civilians to combat the negative effects of stress through music. Stress associated with large-scale combat operations (LSCO) can wear down individual morale and reduce unit effectiveness. Army Bands perform music that

builds morale and cohesion, therefore enhancing quality of life and promoting resilience in harsh environments such as LSCO.

Army Bands Support to Recruiting

1-7.   Recruiting plays an essential role in the overall readiness of the Army. Army Bands are a valuable resource for the Army's recruiting mission and provide a low-pressure option for audiences that may be resistant to targeted recruiting. The Army Musical Outreach team is one of the top lead-generating elements in the U.S. Army Recruiting Command. Data from the Army Musical Outreach team shows that impactful performances of familiar, relevant music can generate interest in the Army. Music performed by Soldiers tells the Army's story and encourages listeners to imagine the possibilities of service.

Strategic Messaging

1-8.   The presence of an Army band provides an opportunity for combatant commanders (CCDRs) to convey strategic messaging, setting the conditions to alter the opinions and attitudes of audiences through band support operations. Army Bands communicate a commander's strategic messaging through the expression of our shared values and culture, play an enduring role in Army operations through cultivating mutual awareness and respect on a human level, and create a positive occasion for the communication of strategic messaging. Bands help shape the environment for interagency and host nation (HN) success during stability operations. Refer to paragraph 2-36 for more information on Army Bands engagement strategies.

Optimizing Cooperation

1-9.   Coordinated band support activities with our joint partners and government and civilian agencies outside the DOD serve as a means of optimizing cooperation. These activities—developed in coordination with morale and welfare activity sections, food services, and other support elements—can create opportunities to enhance relations with our joint, interagency, multinational, and unified action partners.

Reassuring Allies

1-10. Army Bands support HN operations by reassuring allies and promoting regional stability. Through cultural exchange, bands are uniquely capable of influencing human behavior and perceptions without ever speaking a word. Army Bands support CCDRs by promoting U.S. national interests and building partnerships. By tapping into shared values, Army Bands can exert a low-threat, influential effect when performing in support of the commander's outreach plan or public and cultural diplomatic initiatives.

ENHANCE PUBLIC CONFIDENCE AND PATRIOTISM AMONG THE AMERICAN PEOPLE

1-11. Fostering positive relations with communities at home and abroad is in the best interest of the DOD (see DODD 5122.05). Army Bands support of community relations programs earns public support and understanding of the operations, missions, and requirements of the Army (see DODD 5410.18).

1-12. The objectives of the Army Bands community relations mission include:
- Fostering and sustaining positive relations with the public.
- Maintaining the Army's reputation as a good neighbor and respected public organization.
- Supporting the Army's recruiting and retention programs.
- Inspiring patriotism through the examples set by those who have served.

1-13. Army Bands serve to connect the public with the military, promoting support for the Army and its activities around the globe. Army Bands offer an important resource to commanders, affording the opportunity to shape the environment through the delivery of strategic messaging, promoting unity and friendship, instilling trust, and "telling the Army story."

PERPETUATE SERVICE IDENTITY, TRADITIONS, AND MORALE

1-14. Army Bands perpetuate the Army's service identity, traditions, and morale through fallen honors, ceremonial, and morale and welfare performances.

Fallen Honors

1-15. The most important mission of Army Bands is the sounding of "Taps" at the funeral services of those who have served in our Nation's Army. It is Department of the Army (DA) policy to provide military funeral honors for all present and former military personnel (AR 600-25).

1-16. Every effort will be made to obtain a live bugler to play "Taps" (ATP 1-05.02). Army Musicians in all components stand ready to render these honors, and band commanders monitor the strength of their trumpet section to ensure maximum availability for funeral support.

Funeral Honors for President Kennedy

On November 25, 1963, President John F. Kennedy was laid to rest at Arlington National Cemetery. Specialist 6 Keith Clark, principal bugler of the United States Army Band, was given the duty of performing "Taps" for the military funeral honors.

Specialist 6 Clark was positioned in front of a microphone ten paces from the firing party. "I'm not playing for the mic," he said to the sound technician, "I'm playing for Mrs. Kennedy." Clark believed that a bugler should only sound "Taps" for the widow.

Buglers must be prepared to execute this final honor under harsh physical conditions and psychological stress. The whole world listened as Specialist 6 Clark sounded "Taps" to honor President Kennedy. At the conclusion of the rifle volleys, Clark began to play. The sixth note cracked.

The broken note reflected the tension and the pain of a nation in mourning. In a note to Specialist 6 Clark, one correspondent wrote, "In your one sad note, you told the world our feelings."

Ceremonial Activities

1-17. Army Bands have an integral role in ceremonial activities. The presence of a band represents the significant role that the drum, fife, bugle, and other instruments have played throughout military history for signaling in camp or on the battlefield. In modern ceremonies, Army Bands perform honors to the host and to the Nation and provide marching music to augment the ceremony. Army Musicians are subject matter experts on Army ceremonies and serve a vital role in the facilitation and execution of reviews.

1-18. Army Bands serve an important diplomatic purpose, performing for honor cordon ceremonies and state arrivals honoring dignified visitors to military installations or the Military District of Washington (MDW).

Morale and Welfare

1-19. Morale, welfare, and recreation programs are mission-essential to combat readiness (JP 1-0). Bands contribute to morale, welfare, and recreation operations by providing targeted music support to enhance morale and reduce mission-related stress of U.S. and combined forces. Army Bands support operations provide commanders with a means of enhancing the resilience of their Soldiers, DA Civilian employees, contractors, and their Families during peacetime and active military operations.

1-20. Army Bands provide live music to Soldiers in deployed and austere environments, and to Soldiers, Families, and veterans on the home front. Band capabilities include live music performances for personnel in remote or less secure operational areas where civilian entertainers cannot be used.

1-21. Army Bands provide opportunities for Soldiers, DA Civilians, and Families to combat the negative effects of stress from LSCO with music. Musicians work with Warrior Care and Transition Programs, assisting with adaptive reconditioning programs (see AR 40-58). Music reduces stress, improves resiliency, and allows Soldiers, DA Civilians, and Families to maintain focus on the mission.

MISSION CATEGORIES

1-22. Army Bands mission categories describe the functions, or conditions, for which Army Bands are designed, equipped, and trained to support. All missions fall into one or more of the following categories:

- **Fallen Honors** – Missions which honor the service of fallen Soldiers including funeral honors and support for memorial services, memorial ceremonies, and dignified transfer (ramp) ceremonies (see AR 600-20, AR 600-25, ATP 1-05.02, TC 3-21.5, and DODI 1300.15).
- **Reviews** – Missions conducted within the framework of a ceremony or review used to honor or recognize unit achievements, present decorations and awards, or mark command transitions (see TC 3-21.5).
- **Morale and Welfare** – Missions that support the physical and social dimensions of Comprehensive Soldier and Family Fitness (see ATP 6-22.5), strengthen unit morale, and promote esprit de corps (see AR 360-1).
- **Cultural and Historical Traditions** – Missions supporting command recognition of cultural or historical observances (see AR 600-20).
- **Community Engagement** – Missions that are open to the public and are intended to generate interest in the Armed Forces, stimulate patriotism, celebrate national holidays, engage with the local public, or enhance relations with local nationals and allies (see AR 360-1).
- **Media** – Missions intended for broadcast on television or radio and products developed for physical distribution (recordings) or for social media (see FM 3-61).
- **Official Entertaining** – Missions performed exclusively for high-ranking officers, government officials, dignitaries, ambassadors, or embassies. These events are usually by invitation only (see DA PAM 600-60).
- **Education Outreach** – Missions performed in support of schools and music education programs (see AR 360-1).
- **Recruiting** – Missions in support of the U.S. Army Recruiting Command's mission, with or without recruiter presence (see AR 601-2).

TASK-ORGANIZATION

1-23. Army Bands has a variety of resources with which to accomplish musical support missions. Bands are task-organized into music performance teams (MPTs). A ***music performance team* is a team that offers the flexibility to support concurrent musical missions in multiple geographical areas.** MPTs are identified by their instrumentation (additional skill identifier) and provide an array of situationally and culturally appropriate performances. The following elements may be employed by Army Bands:

- **Concert Band** – An instrumental element capable of performing symphonic music by the addition of instruments not adapted to marching.
- **Marching Band** – An instrumental element led by a drum major, performing ceremonial music, and usually marching.
- **Ceremonial Band** – An instrumental element led by a conductor, performing ceremonial music.
- **Woodwind Ensemble** – Instrumental music elements consisting of woodwind instruments, French horn, and occasionally percussion.
- **Brass Ensemble** – Chamber or popular music elements consisting of brass instruments with occasional percussion.
- **Rhythm Ensemble** – Jazz or popular music elements consisting of rhythm instruments with optional horns and/or vocals.
- **Chorus** – A vocal element capable of performing accompanied or unaccompanied choral or popular vocal music.
- **Soloist** – A solo vocalist or instrumentalist.
- **Bugle** – A solo trumpeter providing bugle support.

- **Expert Team** – Music-oriented expertise or support to other activities including sound support for external missions and participation in in-progress-reviews and rehearsals.
- **Other** – Instrumental elements performing regionally specific music.

SECTION II – ARMY BANDS SUPPORT TO ARMY OPERATIONS

1-24. The Army accomplishes its mission by supporting the joint force and unified action partners in four strategic roles: shape operational environments (OEs), prevent conflict, prevail in LSCO, and consolidate gains (ADP 3-0). Army Bands support of the Army's strategy spans multiple roles. The Army Bands functions (see paragraph 1-3) support the Army and the joint force across all of its strategic roles.

ARMY BANDS SUPPORT OF THE SUSTAINMENT WARFIGHTING FUNCTION

1-25. Army Bands operations is a subordinate key function of human resources (HR) support. HR is nested within personnel services and aligned under the sustainment warfighting function. The *sustainment warfighting function* is the related tasks and systems that provide support and services to ensure freedom of action, extend operational reach, and prolong endurance (ADP 3-0). Systems consist of personnel, networks, information systems, processes and procedures, and facilities and equipment enabling commanders to support operations. The sustainment warfighting function consists of four major elements: logistics, financial management, personnel services, and health service support, each of which must be synchronized across all warfighting functions to ensure the appropriate level of support. Each element is guided by a set of specific principles. Personnel services are sustainment functions that man the force, maintain Soldier and family readiness, promote the moral and ethical values of the Nation, and enable the fighting qualities of the Army. Personnel services include HR, legal, religious, and band support (FM 4-0).

1-26. Army Bands provide support to the deployed force by tailoring or adjusting the type of support that is appropriate to military operations. Music instills the will to fight and win in our Soldiers, fosters the support of our citizens, and promotes America's interests at home and abroad. Music serves as a useful tool to reinforce relations with HN populations and favorably shapes the civil situation throughout the peace building process. *Peace building* is stability actions that strengthen and rebuild a society's institutions, infrastructure, and civic life to avoid a relapse into conflict (JP 3-07.3). Inherently capable of providing a climate for international relations, bands serve as ambassadors in multinational operations or to the HN population.

ARMY BANDS SUPPORT OF PUBLIC AFFAIRS

1-27. Public affairs (PA) teams facilitate communications with American and international publics in all OEs at home and abroad. Public communication activities include band concerts (JP 3-61). Army Bands support dialogue and interaction among people by engaging audiences through public performances.

1-28. Army Bands are a PA capability and are routinely tasked to support official public engagement programs. These programs include command-initiated actions that effectively inform the public about the Army and maintain a viable relationship with the civilian community.

1-29. Army commanders at all levels are encouraged to provide Army Bands for functions conducted in the public domain. Army Bands should be used to maximize the number of public events that can be supported (see DODI 5410.19).

1-30. Office of the Army Secretary of Defense Public Affairs has policy oversight of Army Bands. Army publications FM 3-61 and AR 360-1 detail procedures for requesting band support, band support for community relations, public engagement programs and activities involving bands. Refer to DOD public affairs community relations policy in DODD 5410.18 and DODI 5410.19.

ARMY BANDS SUPPORT OF THE CHAPLAINS CORPS

1-31. Army Bands support the Chaplains Corps by providing band support during funeral services and memorial events. Music is an important part of any memorial event. Army Bands are expertly trained to

perform required pieces of music, such as "Taps" and the National Anthem. Musicians perform music prior to memorial events and take extreme care to select music that reflects the sensitive and emotional tenor of the service. It is the honor of Army Bands to pay musical tribute to Soldiers, veterans, and Families at such a pivotal moment (see ATP 1-05.02).

1-32. Chaplains and Army Bands often work together to extend both the reach of spiritual care and music in garrison and austere environments. Some deployed Soldiers go for long periods of time without seeing a Chaplain or hearing live music. Music can convey messages of hope during a time when a Soldier feels particularly isolated. It is a best practice for Chaplains and Army Bands to work together to extend their spiritual and musical reach.

ARMY BANDS SUPPORT OF CIVIL AFFAIRS

1-33. Army Bands are an information-related capability that is an asset to civil affairs. *Civil affairs operations* are actions planned, coordinated, executed, and assessed to enhance awareness of, and manage the interaction with, the civil component of the operational environment; identify and mitigate underlying causes of instability within civil society; and/or involve the application of functional specialty skills normally the responsibility of civil government (JP 3-57). Performances by Army Bands facilitate friendly operations and create a positive climate among populations. During stability operations bands reassure populations, establishing and enhancing relationships with audiences through music. Army Bands carefully program music that is sensitive to the culture of the targeted audience and communicates strategic messaging appropriate to the civil affairs mission (see paragraph 2-31 for cultural considerations).

1-34. Army Bands are able to generate popular support for the U.S., contributing to the success of civil-military operations. *Civil-military operations* are activities of a commander performed by designated military forces that establish, maintain, influence, or exploit relations between military forces and indigenous populations and institutions by directly supporting the achievement of objectives relating to the reestablishment or maintenance of stability within a region or host nation (JP 3-57). Army Bands have a keen understanding of human behavior and the relevant cultural dynamics that can create beneficial effects for civil affairs operations.

ARMY BANDS SUPPORT OF INFORMATION OPERATIONS

1-35. Army Bands are an information-related capability that can create desired effects at a specific time and place through music performances. An *information-related capability* is a tool, technique, or activity employed within a dimension of the information environment that can be used to create effects and operationally desirable conditions (JP 3-13). Army Bands can provide commanders with an advantage by influencing the attitudes and behaviors of relevant audiences. When Army Bands missions are planned and executed specifically to influence perceptions and behavior of the target audience, they support information operations.

1-36. Army Bands missions present opportunities for Soldier and leader engagement. *Soldier and leader engagements* are interpersonal Service-member interactions with audiences in an area of operations (FM 3-13). Bands communicate strategic messaging during performances and create promotional materials for missions that align with and support the commander's intent. Army Musicians understand talking points and study local culture, habits, and ways of communicating. Army Bands performances are Soldier and leader engagements that are non-threatening and are delivered with confidence and competence.

1-37. Army Bands support information operations efforts to stabilize the physical, informational, and cognitive dimensions. In the physical dimension, bands provide culturally responsive music to meetings with key leaders, decision-makers, or people who can influence the behaviors of others. In the informational dimension, bands communicate strategic messages and themes from higher headquarters as well as those crafted by native speakers in HNs. In the cognitive dimension, bands perform music that can change perceptions, attitudes, and ultimately, behaviors. Army Bands, as specialists in the humanities and American culture, convey relevant, timely, and effective messages to foreign populations. Musicians work closely with ethnomusicologists, members of the U.S. Department of State, and HN musicians to communicate with audiences in their native languages.

> ### 25th Infantry Division Band Support of Pacific Partnership
>
> In 2015, members of the 25th Infantry Division Band joined members of the U.S. Navy Pacific Fleet Band supporting Pacific Partnership 15. Pacific Partnership 15 set sail with missions to improve maritime security, conduct humanitarian assistance, and strengthen disaster response preparedness in Kiribati, the Federated States of Micronesia, the Solomon Islands, and the Philippines.
>
> The nine-member multi-service MPT performed 65 missions for a combined audience of approximately 35,000 people. Musicians were able to communicate the humanitarian mission to thousands of local national children and their families, increasing receptivity to the humanitarian mission and developing relationships across cultures. The 25th Infantry Division Band's support of the Pacific Partnership mission contributed to the credible permanence of the humanitarian efforts of the DOD.

ARMY BANDS SUPPORT TO MILITARY INFORMATION SUPPORT OPERATIONS

1-38. Military information support operations (also called MISO) are used to maintain stability, deter aggression, undermine subversion, and maximize the effectiveness of the CCDR. *Military information support operations* are planned operations to convey selected information and indicators to foreign audiences to influence their emotions, motives, objective reasoning, and ultimately the behavior of foreign governments, organizations, groups, and individuals in a manner favorable to the originator's objectives (JP 3-13.2). CCDRs use all available media and communication means to access and influence target audiences. Army Bands support these operations by interacting with foreign, friendly, neutral, adversary, and enemy audiences and publicizing military activities to inform and influence foreign audiences.

1-39. Army Bands support military information support operations by informing foreign audiences. Army Bands are able to deliver credible information to the public through strategic messaging combined with culturally sensitive music performances. Bands work together with PA to ensure the message is accurate, and often support key leader engagements as a way to strategically deliver the message. A *key leader engagement* is a planned meeting(s) with an influential leader with the intent of building a relationship that facilitates communication and cooperation across a wider population (FM 3-53).

1-40. Army Bands support military information support operations through the influential use of music. Bands are often sent to perform for foreign populations as an advance party and an offer of goodwill. The purpose is to change the attitudes and subsequently the behaviors of communities that will likely be heavily impacted by military presence. Music is chosen to ensure relatability to the HN people. In order to meet the psychological objectives of the mission, Army Musicians are trained to greet natives hospitably and to relay messages that support the CCDR's intent. Psychological objectives are statements of a measurable response that reflect the desired attitude or behavior change of a selected foreign target audience as a result of military information support operations. The effects of these influential band missions are increased trust and confidence in the American people.

ARMY BANDS OPERATIONS AND THE CONFLICT CONTINUUM

1-41. Army Bands support the force by tailoring music support throughout the range of military operations and the conflict continuum (see FM 3-0 and JP 3-0). Music instills in Soldiers the will to fight and win, fosters the support of our citizens, and promotes America's interests at home and abroad. Music serves as a useful tool to reinforce relations with HN populations and favorably shapes the civil situation throughout the peace building process. Bands are inherently capable of providing a climate for international relations and serve as ambassadors in the multinational operations or to the HN population.

1-42. Figure 1-1 shows the conflict continuum and represents the range of military operations that the Army is capable of conducting. All activities along the continuum share a common goal: support the Nation's strategic objectives (see JP 3-0). These activities fall within the following three groups:

- Military Engagement, Security Cooperation, and Deterrence.
- Crisis Response and Limited Contingency Operations.
- LSCO.
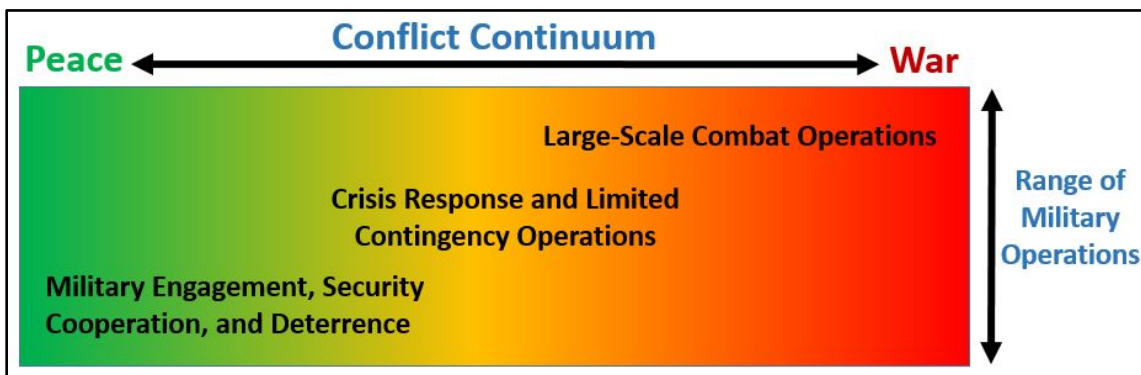
Figure 1-1. Conflict Continuum

MILITARY ENGAGEMENT, SECURITY COOPERATION, AND DETERRENCE

1-43. Military engagement, security cooperation, and deterrence activities help build networks and relationships with partners, shape regions, keep day-to-day tensions between groups below the threshold of armed conflict, and maintain U.S. global influence (see JP 3-0). Army Bands support this phase of the conflict continuum through operations to shape. The goal within this phase is to remain in a state of peace through shaping operations. Performances by Army Bands provide CCDRs with additional peace building resources to communicate across multiple cultures and positively affect the perceptions of the United States.

Army Bands Support to Operations to Shape

1-44. Army Bands support operations to shape through activities that support regional stability. Bands are capable of influencing human behavior and perceptions through music. Music engages the affective domain in civilian populations, highlighting our shared values in regions rich in culture and traditions.

1-45. Army Bands contribute influential effects in support of the CCDR's military-to-military and military-to-civilian public and cultural diplomatic initiatives. Bands are essential resources for military engagements; musical performances promote U.S. national interests and build partner capacity. Through key leader engagements and U.S. Department of State shaping activities, tailored music performances build trust and confidence in the Nation, ease tensions, and promote peace.

1-46. Army Bands support of operations to shape may include the following: establish, shape, maintain, and refine relations; build partner capacity; build networks and relationships; promote stability; further U.S. interests at home and abroad; develop cultural awareness; enhance international legitimacy; influence regional perceptions; promote national interests; and enhance HN relations.

1ˢᵗ Armored Division Band Iraqi National Anthem Performance

During their 2017-2018 deployment to Iraq, members of the 1st Armored Division Band prepared Arabic music to perform for Iraqi citizens. MPTs worked with an ethnomusicologist at the University of Texas at El Paso to learn culturally appropriate music. Vocalists received coaching in the Arabic language in order to perform music in Arabic.

While in Baghdad, the band was tasked to accompany their battalion commander to the Command Joint Operations Center to perform an informal recital for Iraqi military leaders. An Army Band vocalist sang the Iraqi National Anthem and other songs in Arabic and MPTs performed familiar Arabic instrumental music for their Iraqi audience. The generals were so touched by this goodwill offering that the battalion commander was given an open invitation to the Command Joint Operations Center and the band was invited back numerous times to perform for Iraqi ceremonies and receptions.

In an interview, the battalion commander said they would never have received this response if it had not been for the band. These performances strengthened the relationship between coalition forces and their Iraqi HN partners and were a tangible demonstration of respect and cultural sensitivity to the Iraqi leaders.

Cross-Cultural Communication

1-47. Culture is the foundation of human interaction, the body of knowledge passed on from one generation to the next through learning. Cross-cultural communication is the process of transmitting facts, ideas, or feelings to a person of a different culture, religion, language, or social organization (ATP 3-53.2).

1-48. Music is a universal feature of the human experience. Bands communicate across cultures, allowing commanders to establish trust with target audiences. The pitches, rhythms, and tempi of music express emotion in ways that are understood despite language or socioeconomic barriers. Army Bands build rapport with audiences through the universal language of music.

1-49. Army Bands support cultural diplomacy initiatives and exchanges. Musical performances are a low-threat opportunity to shape opinions and attitudes of local civilian populations. Through intercultural exchanges, Army Bands exert distinct psychological influences that support unified action partners and shape perceptions among target audiences. The presence of Army Bands and their music help shape the environment by providing a way for diverse political bodies to engage, establish channels of communication, and facilitate exchanges of cultural and political philosophies.

10th Mountain Division Band Performs Joint Concert with Iraqis

The 10th Mountain Division Band performed a joint concert with the Seddah School District Band during a ceremony celebrating the arts and education in August, 2008. The Army Musicians performed alongside the Iraqi band after only one rehearsal. Despite the lack of a common spoken language, the bands formed a bond through the universal language of music. Politics aside, the musicians performed with one another, communicating the American and Iraqi partnership through their music.

The joint concert recognized the partnership between the Iraqi citizens of the Musayyib and Mahmudiya Qadas and the Soldiers of the 3rd Infantry Division. A series of peacekeeping, security, and counterinsurgency operations led to a prolonged period of peace in the region. The partnership with the citizens of Seddah produced a secure community in which the arts and music could once again thrive.

Public Diplomacy

1-50. Public diplomacy supports the achievement of U.S. foreign policy goals and objectives by informing and influencing foreign audiences (JP 3-61). Public diplomacy and strategic communication support our Nation's fundamental values and national security objectives. Army Bands contribute to defense support of public diplomacy efforts through community engagement of target audiences and official entertainment to key leaders. Army Bands work with the DOD and the U.S. Department of State to coordinate strategic messaging on effective themes, enhancing defense support to public diplomacy and strengthening the relationship between the people of the United States and the rest of the world through music.

State Partnership Program

1-51. The State Partnership Program is a joint DOD security cooperation program, managed and administered by the National Guard Bureau with the goal of developing and maintaining important security relationships between the United States and other nations. With input from the U.S. Department of State, the program is implemented by the geographic combatant commands, using personnel and resources provided by the National Guard of the respective partner states and territories. The State Partnership Program pairs National Guard elements, including Army National Guard (ARNG) Bands, with partner nations to build strength, deter aggression, and support stability.

1-52. The State Partnership Program was founded by Air Force Major General John Conaway, the 33rd Chief of the National Guard Bureau. The first partnerships were with three nations in the former Soviet Bloc: Latvia, Lithuania, and Estonia. Major General Conaway reported that the program started when a member of a Latvian military band asked the ARNG for a tuba. Today, the program has expanded to 75 partnerships in 81 nations.

> *"You Guardsmen have a unique opportunity to build connective tissue and confidence in partner nations, military-to-military, human heart to human heart, through the State Partnership Program." — former Secretary of Defense James N. Mattis*

1-53. ARNG Bands support the State Partnership Program by engaging local, regional, and national audiences through musical performances. ARNG Bands perform at large events as requested by military and civilian authorities as well as provide musical instruction to youth in local schools and communities. ARNG Bands build enduring relationships, establish connections, and build confidence and trust between the United States and partner nations.

440th Army Band's Support to Operation Upward Minuteman 2019

In 2019, members from the 440th Army Band traveled to Botswana in support of the National Guard's State Partnership Program. The exercise, titled Operation Upward Minuteman 2019, partnered firefighters, military police, special forces, musicians, engineers, medical personnel, and leadership from both countries.

The 440th Army Band was used as a cross-cultural communication tool to enhance relationships throughout the exercise. The band partnered with the Botswana Defense Force Band, performing for military personnel and the local community. This joint effort assisted in creating long-lasting military-to-military and community relationships between both countries.

CRISIS RESPONSE AND LIMITED CONTINGENCY OPERATIONS

1-54. Crisis response and limited contingency operations can range from an independent, small-scale, noncombat operation, such as support of civil authorities, to a supporting component of extended major noncombat and/or combat operations (JP 3-0). The mission of Army Bands remains the same during this portion of the conflict continuum; support Army operations through music support. Army Bands provide the Army and the DOD with a soft platform to achieve these objectives by using music as a cross-cultural communication tool to enhance relationships.

Army Bands Operations to Prevent

1-55. Operations to prevent deter adversary actions contrary to U.S. interests (see FM 3-0). Activities associated with these operations enable the force to gain positions of relative advantage prior to future combat operations. Army Bands support CCDRs in operations to prevent by:
- Establishing favorable conditions through the delivery of strategic messaging.
- Supporting the formation of bilateral or multilateral diplomatic agreements through culturally responsive musical performances.

1-56. Army Bands can influence attitudes and behaviors by using a music performance as a means to gather a target audience and deliver strategic messaging. The strength of Army Bands, much like PA, is informing target audiences of Army initiatives in order to create a shared understanding that greater enables commanders to achieve their goals.

1-57. Army Bands support of operations to prevent may include the following: support diplomatic peace building actions; act as a soft platform from which to deliver strategic messaging; interact with local populations; increase U.S. and public support; ease tensions; encourage shared values; create shared understandings; build trust and confidence in the U.S.; and prevent further deterioration. See also, operations to shape, and stability operations.

U.S. Army Europe Band and Chorus Baltic Outreach Mission

In 2017, the U.S. Army Europe Band and Chorus conducted strategic outreach to the countries of Estonia, Latvia, and Lithuania in support of U.S. Army Europe's persistent presence and commitment to collective security in the Baltic nations. The band executed 13 missions over the course of 10 days, targeting cities with ethnically Russian populations with favorable views towards Russian policies and actions.

The U.S. Army Europe Band worked closely with cultural attachés from the U.S. Department of State to tailor strategic messaging to the target audiences. The band employed multiple teams in concurrent operations to maximize their operational reach. The combination of educational outreach, public outreach, and televised missions reached an audience greater than 44,000.

American music performed by an Army Band was used to counter misinformation and reinforce the United States commitment to the North Atlantic Treaty Organization (NATO) and the Nation's collective defense responsibilities.

1-58. Army Bands use music to cross cultures, soften barriers to the reception of Army messages directed toward target audiences, and enhance communication of strategic messaging. Army Band performances can be used to incorporate and support strategic messaging, allowing an audience to receive information that the audience may otherwise disregard or never hear.

ARMY BANDS SUPPORT OF LARGE-SCALE COMBAT OPERATIONS

1-59. As a Nation, the United States wages war by employing all instruments of national power – diplomatic, international, military, and economic. The nature and scope of some missions may require joint forces to conduct LSCO to achieve national strategic objectives or protect national interests (FM 3-0).

1-60. Army Bands support the strategic role of prevailing in LSCO on a global level and at the highest levels of diplomacy. Army Bands are at the forefront of Soldier and leader engagement activities, actively engaging with and communicating important information to local and regional audiences. Army Bands are able to shape perceptions, alter behaviors, and assure allies through music. Band performances inspire communication and multinational cooperation as a nonlethal and influential resource to support commanders' initiatives.

1-61. Army Bands primary functions (see paragraph 1-3) directly support LSCO by providing support to Soldiers in deployed and austere environments. When it is safe to do so, Army Bands can reach the farthest outposts, beyond civilian reach. Music inspires the warrior, prolongs endurance, and enhances quality of life.

1-62. Army Bands support of LSCO extends from the OE to garrison. The Army cannot accomplish its mission without the support of the American public. Army Bands improve public relations through the communication of strategic messaging, raising awareness of the Army and its mission, and enhancing readiness through support of recruiting and retention.

1-63. With LSCO comes mass casualties, requiring increased fallen honor ceremonies. These ceremonies provide closure and dignity for the fallen, the comrade, and the Family.

1-64. Bands provide support to wounded warriors through warrior care programs. Wounded Soldiers can learn to play an instrument, improving their cognitive, social, and psychomotor skills while allowing them to experience feelings of belonging and comradery.

Army Bands as a Stability Mechanism

1-65. A *stability mechanism* is the primary method through which friendly forces affect civilians in order to attain conditions that support establishing a lasting, stable peace (ADP 3-0). Army Bands consolidate gains by serving as a stability mechanism when the operational emphasis in an area of operations shifts from LSCO.

Army Bands activities continue to influence the HN population once peace has been established. Bands can help shape the human dimension of OEs through the rich cultural heritage associated with music. As a nonlethal influencing capability, Army Bands complement and reinforce the compelling and controlling effects of stability mechanisms.

1-66. Nonlethal actions are those actions which strive to minimize fatalities, permanent injury to personnel, and undesired damage to property and the environment (ADP 3-07). Commanders can employ Army Bands in a nonlethal capacity during stability operations. The presence of military forces can influence human behavior. The goodwill offering of public performances and educational outreach by an Army Band can have a positive effect on the local populations' perception of the U.S. forces.

1-67. Influence reflects the ability of forces to operate successfully among the people of the HN, interacting with them consistently and positively while accomplishing the mission (ADP 3-07). Commanders can employ Army Bands to inform and influence audiences in their operational approach. Music's unique ability to exploit the affective domain sparks change in audience attitudes, perceptions, and values.

1-68. While military involvement may be necessary to end a conflict, peace and stability endure when follow-on efforts succeed (ADP 3-07). Army Bands support of stability actions may include the following: support diplomacy at the highest levels; build partner capacity; build trust and confidence among the people; foster a sense of national unity; promote peaceful coexistence among the HN people; enhance or establish relationships. See also, operations to shape, and operations to prevent.

82nd Airborne Division Band Afghan Outreach

During their 2007 deployment to Afghanistan, members of the 82nd Airborne Division Band performed missions in support of the 82nd Airborne Division Special Troops Battalion as part of an ongoing effort to foster good relations with all of the local villages that surround Bagram Airfield. Part of the program was directed toward meeting the critical needs of the villagers by building bridges, schools, freshwater wells, and providing basic medical care and supplies.

During performances outside of Bagram Airfield, the musicians entertained local civilians waiting in line for medical treatment. Through their direct contact with the population, the 82nd Airborne Division Band was able to positively influence the attitudes of the HN population. The band's musical performances promoted a positive image of America that resonated throughout the duration of the mission and enhanced the division's outreach to the citizens of Afghanistan.

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Chapter 2

Army Bands Operations

2-1.   This section defines the operations process and how it relates to Army Bands operations. The operations process consists of the major command and control activities performed during operations: planning, preparing, executing, and continuously assessing the operation (ADP 5-0). The phases are fluid, will overlap, and may reoccur. Commanders drive this process by providing clear intent to their staff and making adjustments as needed. Army Bands missions are complex and are often performed concurrently in a wide spectrum of OEs. The operations process gives band commanders an effective way to ensure mission success.

PLANNING

2-2.   *Planning* is the art and science of understanding a situation, envisioning a desired future, and determining effective ways to bring that future about (ADP 5-0). Many aspects of the science of planning are quantitative: time, resources, and logistics. The art of planning also requires an understanding of qualitative factors such as human interaction, relationships, judgment, and experience. It is the balance of the art and science of planning that leads to mission success. An effective music support plan allows band commanders to plan appropriately (see paragraph 2-14). Attention to crucial planning considerations will help communicate a shared vision and direct actions needed to synchronize band operations. Army leaders employ three methodologies for planning: Army design methodology, the military decision-making process, and troop leading procedures. Commanders determine the appropriate mix of these methodologies based on the scope of the problem, their familiarity with it, the time available, and the availability of staff (ADP 5-0). Through the process of planning, band commanders consider the following:

- What is the desired end state and does it support the strategic objectives of Army Bands?
- How will the mission impact other missions or priorities?
- What needs to be trained and how much time is required for the training?
- What risk is the commander willing to assume?
- Does the desired production value correlate with time and resources available?
- Is the desired end state realistic with available time and resources?
- How will we capture data to assess the effectiveness of the mission?
- What are the commander's critical information requirements?

PREPARATION

2-3.   *Preparation* consists of those activities performed by units and Soldiers to improve their ability to execute an operation (ADP 5-0). Band commanders are responsible for ensuring that the band is trained, equipped, and ready to execute a mission. Preparation for Army Bands is usually in the form of collective and individual training (see paragraph 2-64). Bands operate in MPTs and can train for multiple missions concurrently. Sufficient training time is essential for any Army Band to be successful. Commanders perform the following when preparing for a mission:

- Develop a common understanding of the music support plan.
- Conduct reconnaissance (FM 6-0).
- Task-organize.
- Train individual and collective tasks to increase proficiency.

- Refine the music support plan and communicate improvements.
- Conduct rehearsals (FM 6-0).
- Complete Deliberate Risk Assessment Worksheet (ATP 5-19).

2-4.   An important preparation activity for Army Bands is establishing a liaison. As both sustainment and PA assets, Army Bands are able to improve lines of communication with HN and civilian organizations. An Army Bands liaison synchronizes and integrates musical support for Soldiers, headquarters, and diplomatic organizations for ceremonial, protocol, strategic outreach, entertainment, and multinational events. Continuous liaison between the command and unified action partners helps to build unity of effort (ADP 5-0).

EXECUTION

2-5.   *Execution* is the act of putting a plan into action by applying combat power to accomplish the mission and adjusting operations based on changes in the situation (ADP 5-0). Execution can apply to any mission in any OE. The execution of a mission goes beyond the musical performance and encompasses the implementation of the entire mission from start to finish. During execution, the mission variables may change. Commanders must be agile and adaptive to ensure mission success. The execution of musical missions will vary, but may include the following:

- Initiate movement (formation, loading equipment, driving, etc.).
- Pre-mission activities (unloading equipment, setting up, sound check, pre-combat checks, pre-combat inspections, etc.).
- Perform mission.
- Post-mission activities (tearing down equipment, loading equipment, etc.).
- Return movement.

ASSESSMENT

2-6.   *Assessment* is the determination of the progress toward accomplishing a task, creating a condition, or achieving an objective (JP 3-0). Assessment is constant and appropriate during all phases of the operations process. The primary tool for assessing is the after action review (see FM 7-0). Proper assessment of the situation allows commanders to properly plan, prepare, and execute a mission. Once a mission is complete, it is appropriate to assess the entire process and mission to determine what is useful for future operations.

LESSONS LEARNED

2-7.   Assessment of a mission is only useful if the information is used to improve future operations. Once an after action review or lessons learned observation is complete, commanders store this information for later use. Band leadership is encouraged to share this information with the United States Army School of Music (USASOM) Lessons Learned team or through the Joint Lessons Learned Information System at https://www.jllis.mil/. Information collected from the field drives future decisions in doctrine, organization, training, materiel, leadership and education, personnel, facilities, and policy. Creating a community of shared knowledge improves the overall effectiveness of Army Bands. See AR 11-33 for more information on the Army Lessons Learned Program.

SECTION II – OPERATIONAL EFFECTIVENESS

2-8.   This section will assist band commanders in measuring the effectiveness of band operations. Operations assessment requires sufficient guidance to enable achieving valid and reliable measurements for operations (ATP 5-0.3). Army Bands rely on a combination of quantitative (observation-based) and qualitative (opinion-based) assessments to determine the effectiveness of operations.

DESIRED EFFECTS

2-9.   Band commanders employ operational art (see JP 3-0) to ensure that musical missions support desired effects. Desired effects are the specific objectives of a musical mission in support of DOD and higher headquarters' guidance. Commanders interpret this guidance during the planning phase of the operations process and consider the following questions:

- What are the desired effects (ends)?
- How will the band achieve these desired effects (ways)?
- What resources are required to achieve the desired effects (means)?

2-10.   Measuring desired effects improves planning and assessment by emphasizing the following:

- The linking of mission execution to strategic outcomes.
- An understanding of the audience, the OE, and the mission objectives.
- The enhanced unity of effort between bands and their higher headquarters.
- A more accurate assessment of the attainment of objectives focused on outcomes rather than task accomplishment.

2-11.   Commanders can determine whether a musical mission supports the desired effects through continuous assessment of the measures of effectiveness (MOEs) and measures of performance (MOPs). MOEs answer the question, "Are we creating the effects or conditions in the OE that we desire?" MOPs answer the question, "Are we accomplishing tasks to standard?"

Note. These assessments will impact operational and strategic targeting and engagement decisions at all echelons.

MEASURES OF PERFORMANCE

2-12.   A *measure of performance* is an indicator used to measure a friendly action that is tied to measuring task accomplishment (JP 5-0). Army Bands missions support strategic goals through executable support capabilities: a combination of mission categories and organizational elements required to accomplish the mission. Army Bands MOPs are tracked from a combination of supported strategic goals (see paragraph 1-4), mission location, intended audience, mission category (see paragraph 1-22), and task-organization (see paragraph 1-23). MOPs are reported and assessed through the Army Bands Operations Report.

MEASURES OF EFFECTIVENESS

2-13.   A *measure of effectiveness* is an indicator used to measure a current system state, with change indicated by comparing multiple observations over time (JP 5-0). Army Bands MOEs are the indicators of change in the achievement of mission goals. Whereas MOPs assess task accomplishment, MOEs identify the outcome of a band's mission. Army Bands MOEs (see figure 2-1 on page 2-4) include the awareness, engagement, and sentiment of audiences with a continued thread of return on investment:

- Awareness is the opportunity for an audience member to hear or see Army Bands content in live and digital formats.
- Engagement measures the audiences' active involvement with Army Bands content.
- Sentiment is the relative valence (positive or negative) of responses given on various platforms.
- Return on Investment examines the equivalent value of reaching particular audiences. This places value on the intangible benefits that are at the core of the Army Bands mission.
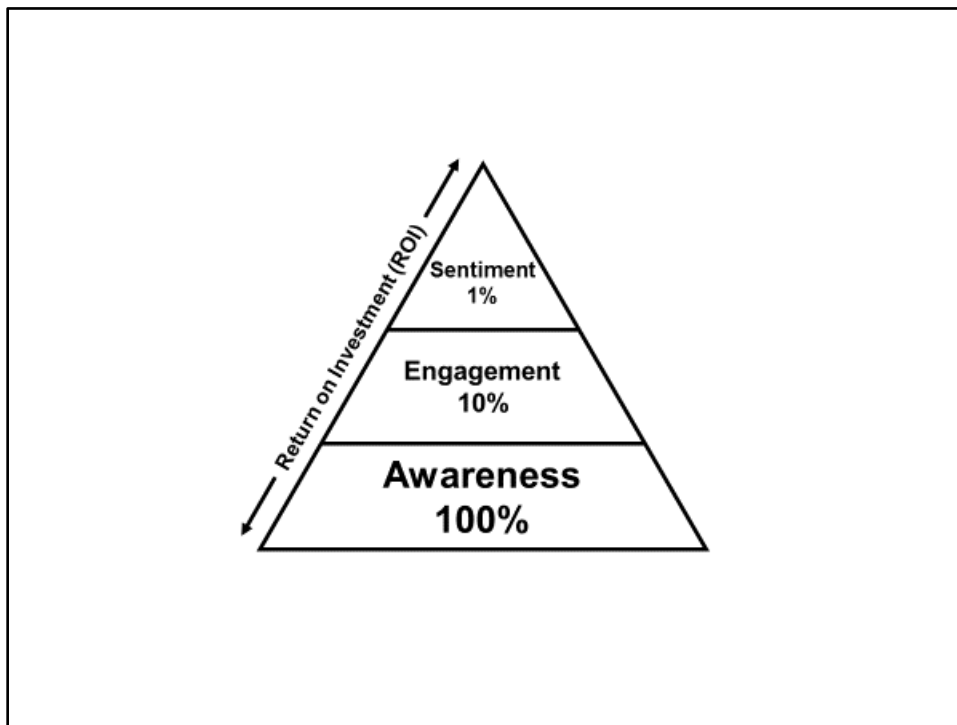
Figure 2-1. Measures of Effectiveness

SECTION III – MUSIC SUPPORT PLAN

2-14. A music support plan is a formative planning document, which can outline how an Army Band supports its senior mission commander, an area of operation, or an event. A music support plan helps band commanders match band operations to the OE. Successful framing of an OE provides commanders context and directs their development of the appropriate operational approach for the OE. Framing the OE involves an accurate analysis of operational variables, mission variables, and possible audiences. Band commanders then consider the production requirements, engagement strategies, movement requirements, and rehearsal requirements needed to support the mission. Commanders will determine the mission of the band after framing the OE and reviewing the unit's mission-essential task list (METL).

FRAME THE OPERATIONAL ENVIRONMENT

2-15. An *operational environment* is a composite of the conditions, circumstances, and influences that affect the employment of capabilities and bear on the decisions of the commander (JP 3-0). Army Bands provide music throughout the range of military operations. Thus, the OE for Army Bands consists of more than the interacting variables that exist within a specific physical area. It also involves interconnected influences, globally or regionally, that impact the conditions and operations within that physical area. Each band's OE is part of their higher commander's OE.

2-16. One part of a consistent and logical process in developing an effective music support plan is framing the OE. Framing involves selecting, organizing, interpreting, and making sense of an OE by establishing context. Understanding operational variables helps commanders build a situational understanding of an OE and is fundamental to the development of a comprehensive understanding of its impact for planning and decision-making purposes. Band commanders analyze the operational and mission variables within the context of a musical mission. See appendix C for specific considerations.

AUDIENCE ANALYSIS

2-17. Army Bands have the opportunity to create deep, meaningful connections through their musical missions. This provides audiences the opportunity to connect with each other and with the U.S. Army through a live music experience. Army Bands can make authentic connections through an understanding of the unique culture surrounding a musical mission.

2-18. Band commanders should consider many factors when developing a music support plan. An audience analysis provides insight into who the audience is, what they are thinking, and how they can best be reached. Audience analysis studies the audience in three primary dimensions: demographic analysis, psychological analysis, and contextual analysis. See ATP 3-53.2 for more information on target audience analysis.

DEMOGRAPHIC ANALYSIS

2-19. A demographic analysis of the audience identifies for whom the band is performing. Various demographic factors will determine music and MPT selection. The age, culture, language, military status, and size of the audience should be considered when crafting a music support plan.

Age

2-20. Bands should identify the age range of the intended audience to design a musical product with a focused appeal. Different generations have different expectations from live performances. Age-appropriate music selections and entertainment concepts allow bands to communicate authentically with all audiences. For example, music selections, staging, and narration are very different for a school-age concert than a performance at a large venue.

Culture

2-21. The cultural influences and variations of the intended audience should be considered to ensure that the musical product has universal appeal. Cultural considerations are discussed in detail in the following section.

Language

2-22. Music is considered the universal language and can communicate beyond the spoken word. However, lack of a shared spoken language should be considered when writing narration and selecting music that has a universal appeal.

Military Status

2-23. Most military audiences share a common culture with Army Bands. Bands can connect with military audiences worldwide and create shared understanding of the U.S. Army's mission and goals and can communicate strategic messaging to our military and to our unified action partners.

Audience Size

2-24. Large audiences may require a higher level of production to ensure that all members of the audience can be reached. Small audiences may involve different challenges such as physical proximity of audience members to musicians, and sound support requirements.

PSYCHOLOGICAL ANALYSIS

2-25. The aim of a psychological analysis is to understand what the audience may be thinking before and during an Army Band performance. Band commanders consider the audience's knowledge and beliefs when developing a music support plan.

Knowledge

2-26. Audiences have different levels of knowledge and awareness of the U.S. Army and its mission. Army Bands are often the only contact an audience has with the U.S. Military. This should be considered when creating the narrative for a musical production.

Beliefs

2-27. Band commanders should consider the audience's sentiment towards the United States or the U.S. Military. Programming music and messaging for a supportive audience may be different from programming for an indifferent or oppositional audience.

CONTEXTUAL ANALYSIS

2-28. Army Bands perform for a variety of occasions and in a wide array of settings. The context in which a performance occurs can determine the audience's reception to a band's music and message. Commanders should consider the context in which their band's performance occurs, and select the level of musical support accordingly.

Attendance

2-29. Audience members who voluntarily attend a concert are often more enthusiastic and motivated. Bands may have difficulty engaging audiences that have been directed to attend.

Situation

2-30. Band commanders should consider the expectations of the requestor when developing the music support plan. The time of day, formality of audience's attire, and the expected genre should influence the commander's decision. Music selection, supporting MPT, and uniform should reflect the nature and level of formality of the event.

CULTURAL CONSIDERATIONS

2-31. Army Band performances provide a low-threat climate in which cultural, artistic, social, and civic activities can occur in a spirit of goodwill. As representatives of the U.S. Army, bands interact with people and societies around the world. This interaction requires Army Musicians to understand culture and integrate cultural considerations into training, education, operational planning, and mission execution.

2-32. Culture offers insight into the way people think, the reasons for their beliefs and perceptions, and their behaviors based on given situations (ATP 2-19.4). The way that culture shapes and forms our perceptions of the world is referred to as a worldview. How people organize their political, economic, and social relationships is referred to as social structure. Understanding the worldviews and social structures of a culture will result in a musical product that resonates with audiences.

2-33. Command teams can develop a basic cultural awareness model by understanding two general concepts that help define culture:

- Cultural influences. Cultural influence often includes heritage, religion, traditions, arts, and language. Close attention should be paid to an audience's collective memory and interpretation of their cultural history. This information is typically passed from one generation to the next and can provide a foundation that can be used to design and produce powerful programs tailored to a specific audience.
- Cultural variations. Cultural variations will include styles of behavior, values, and thought processes that may be common throughout a given audience. For example, social rules or customs may dictate a reserved response throughout a performance, or they may encourage a high level of audience participation. Cultural variations may also dictate the level of formality an audience expects during a performance.

2-34. Culture can be understood and included in operational planning, training, and execution. In *Operational Culture for the Warfighter*, operational culture is defined as "those aspects of culture that

influence the outcome of a military operation; conversely, the military actions that influence the culture of an area of operations." Operational culture includes:

- Operationally relevant behavior, relations, and perceptions of the intended audience.
- The physical environment, economy, social structures, and beliefs of a cultural group.
- Historical trends that influence interactions with the intended audience.

2-35.   All Army Musicians should possess an understanding of the operational culture specific to the mission. Musicians should consult a variety of resources in order to make sensitive and appropriate programming decisions. The United States Army Training and Doctrine Command (TRADOC) Culture Center (https://atn.army.mil/culture-center/culture-center) provides practical and relevant cross-cultural competency training and education to Soldiers and leaders. Cultural Affairs Officers at U.S. Embassies can provide bands with insight into HN expectations and cultural considerations in the area of operations.

ENGAGEMENT STRATEGIES

2-36. Army Bands performances are planned public engagements between Soldiers and the public. Army Bands use music to inform the public about the Army and maintain a viable relationship with the civilian community. Army Bands are an effective tool for communicating the Army's message both at home and abroad.

2-37. Army Bands regularly execute Soldier and leader engagements (see FM 3-13) through live musical performances. These interactions are part of the commander's communication strategy and can build relationships with local, regional, national, and international audiences. See FM 3-61 for more information about communication strategies.

2-38. Army Bands strive to actively engage audiences through the application of command messaging, marketing, and branding. The effective use of engagement strategies enables Army Bands to achieve their strategic goals.

COMMAND MESSAGING

2-39. Band commanders coordinate themes, messages, and actions to meet higher headquarters communications objectives. Command messaging is an effective way of connecting the Army to the American people. All Army Musicians should be aware of current communications guidance from the Office of the Chief of Public Affairs (OCPA), should follow Public Affairs guidance at the local level, and be prepared to engage with the public throughout the execution of a musical mission.

2-40. Commanders use command information programs as the primary means to communicate with military members, DA Civilians, contractors, and Family members. Bands support command information programs through support of military events on- and off-post.

2-41. Commanders inform the American public about its military. Bands serve the public interest by communicating directed messages and themes to civilian audiences. This communication enhances morale and readiness and increases public trust and support. Through active engagements, Army Bands reinforce the military's role as a community partner.

2-42. Army Bands engage with international audiences in locations outside of the United States and deployed environments. Bands can convey command messaging to communicate an accurate and informed portrayal of operations to key publics.

2-43. Band commanders should follow the guidance communicated by the OCPA Staff Bands Officer and reference the current Public Affairs Communication Planning Guidance published monthly on the Public Affairs Portal (https://army.deps.mil/army/cmds/OCPA/PAPortal/SitePages/Home.aspx).

MARKETING

2-44. Well-crafted marketing creates focused engagement and brand recognition. Army Bands marketing strategies should extend beyond publicizing a single event to cultivate positive sentiment and return on investment for the Army. Marketing and publicity for Army Bands should also strengthen the association

between the band and the U.S. Army, engage the American public, and expose new audiences to the band and its mission. Commanders can strengthen the association between the band and the Army by aligning their messaging with that of the Army. Bands can connect with their higher headquarters, garrison, and other Army Bands to share and support content via social media platforms.

2-45. Commanders should consider their audience analysis to determine the most effective products and strategies to reach new audiences. Army Musicians represent the U.S. Army and provide an opportunity for the American public to engage with their military. Marketing and publicity products can perpetuate this communication through continued engagement with audiences beyond a single event.

Marketing Domains

2-46. Traditional broadcast media outlets support the ongoing relevance of Army Bands. Live, broadcasted performances by an Army Band amplify the impact of the mission. Radio broadcasts are an important tool for reaching a live audience, especially while people are driving. Local news outlets are highly trusted sources of information and can cultivate positive sentiment for the band and the Army. Army Bands should work closely with media partners to ensure messaging is delivered in a compelling way in order to maximize trusted networks.

2-47. Streaming platforms can be a highly effective tool for quality engagement with a wide audience. Commanders should closely monitor the content and quality of products released on streaming platforms. Time and effort is required to craft an effective channel, similar to running a television studio. Unit leaders should assess the value and align their use of streaming platforms with their overall media strategy.

2-48. Social media accounts give Army Bands opportunities to communicate with their audiences, promote their performances, and enhance their presence in the community. These platforms are valuable tools for broad, immediate, and effective communication to diverse audiences. A band's social media presence can provide both quantitative and qualitative performance indicators. Every social media post should support a meaningful goal; Army Bands should continually assess how their social media usage augments the holistic user experience of their audiences.

2-49. Newspaper articles, either traditional or digital print, can have a positive local effect. Army Bands events can be publicized within the region, and bands may be featured in articles highlighting holidays and patriotic events.

BRANDING

2-50. Army Bands play an integral role in representing the U.S. Army through world-class performances. While the responsibility of entertainment through music is implied, selling the Army and its message is also an inherent responsibility. Army Bands publicity and marketing materials should emphasize the Army brand.

2-51. A *brand* (branding) is a customer experience represented by a collection of images and ideas; often, it refers to symbols such as a name, logo, slogan, and design scheme (AR 601-208). Branding helps audiences readily identify and remember an organization.

2-52. The Army's marketing goal is for all units to be unified under a single brand. Since Army Bands are often the face of the U.S. Army, it is important to use official branding to support the Army's marketing goals. As such, Army Bands should consistently use official Army branding to avoid a confused message.

2-53. Bands and MPTs can use unit insignia to further identify their command without special approval from the Director, Army Marketing Research Group (see AR 601-208).

2-54. All publicity materials and posters should be of professional quality and produced in accordance with AR 601-208 and the Army Brand Guidance. Refer to the Enterprise Army Brand Portal (https://www.usarmybrandportal.com/login/) for official branding elements such as logos, templates, images, and brand guidelines that are available to ensure quality and consistency across Army branded communications. National Guard units can find additional information on branding in NGR 601-1.

PRODUCTION STRATEGIES

2-55. The level of production required to complete a mission will fluctuate among MPTs and mission types. Determining the appropriate production level is an essential aspect of the operations process and the music support plan. A high level of production requires more time and resources than a low level of production, and the use of lighting support may require a consistent music and performance product. Depending on the complexity of lighting augmentation used, the lighting operator may be obligated to pre-program the lights based on personnel, choreography, tempos, and desired scenes. If last-minute changes to the show occur, the lighting operator may not have enough time to react. Commanders use the following categories to communicate the necessary level of support and determine production strategies:

- P1 - No production support needed (e.g., woodwind quintet at a prayer breakfast).
- P2 - Small production support (e.g., jazz combo at a dining-in with narration and solo amplification).
- P3 - Medium production support (e.g., rock band at a high school with lighting and video technology).
- P4 - Large production support (e.g., multiple MPTs for a holiday concert with full lighting, video, and live camera technology).

2-56. Sound reinforcement uses audio technology to amplify and control the sound of a musical performance. Commanders consider the following when using sound reinforcement for a mission:

- Acoustics of venue.
- Size of audience.
- Size and number of loudspeakers needed.
- Which instruments need amplification.
- Mixing console size and location.
- Wireless microphones.
- Monitors and/or in-ear monitors.
- Availability of power and voltage requirements.
- Time for setup and rehearsals.
- Tech crew.

2-57. Lighting support uses lighting technology to visually enhance musical performances. Commanders consider the following when using lighting support for a mission:

- Availability of a dedicated lighting operator.
- Size of venue.
- Size of ensemble.
- Availability of power and voltage requirements.
- Additional setup time.

MISSION SHEET

2-58. A mission sheet is a tool used to communicate relevant information and assign required personnel for a mission. A clear and concise mission sheet allows operations staff to organize and publish relevant mission-related information in an orderly format. Mission sheets not only allow operations personnel to effectively plan a music support mission, but they also provide MPT leaders with the critical information needed to prepare and rehearse their teams to accomplish the mission. Band commanders are encouraged to tailor mission sheets to meet their specific needs. A mission sheet can be generated through the Army Bands Operations Report (https://abi.army.mil/).

MISSION REHEARSAL REQUIREMENTS

2-59. Commanders must take into consideration the total hours required to accomplish a mission. Collective training (see section IV) may not prepare the unit for a specific mission due to the varying requirements. Commanders consider the following when planning rehearsal and preparation requirements:

● How much time does the MPT need to rehearse and prepare for the mission?
● What is the level of production?
● How much time does the production section need to prepare?
● Is the requested music outside the normal repertoire for the band or MPT?
● When is the mission?
● Is the MPT preparing for other missions?
● Are personnel required to rehearse in multiple MPTs?
● Are multiple MPTs required to rehearse concurrently?

MOVEMENT REQUIREMENTS

2-60. Commanders must identify all movement requirements early in the planning process. Coordination with higher headquarters may be necessary based on local standard operating procedures (SOPs). The following tasks should be considered when planning for movement:
● Supervise the preparation and submission of movement requests.
● Secure and properly label all equipment.
● Develop packing lists based on mission requirements.
● Coordinate the use of pallets or containers for the movement of equipment as needed.
● Identify and train load teams.
● Assist in the preparation of passenger and cargo manifests.
● Determine personnel and equipment departure and arrival times.
● Plan and perform route reconnaissance (if applicable).
● Security considerations during movement.

SECTION IV – OVERVIEW OF UNIT TRAINING

2-61. Chapter 1 discusses the role that Army Bands have in Army operations. To properly support these operations, Army Bands must train efficiently and effectively. This section gives an overview of Army Bands unit training and discusses collective training, METL, Combined Arms Training Strategy (CATS), and Digital Training Management System (DTMS).

COLLECTIVE TRAINING

2-62. Collective training is the essence of teamwork and develops mutual trust, which is essential to developing effective, cohesive teams (ADP 7-0). Army Bands conduct collective training to prepare the unit for music operations as well as fundamental warrior tasks. Collective training is defined through the collective tasks found on the Army Training Network at https://atn.army.mil/. Collective tasks are clearly defined, observable, and measurable activities or actions that require an organized team or unit performance, leading to the accomplishment of a mission or function (ADP 7-0). Army Bands have proponent-based collective tasks that assist commanders with unit training. Collective tasks build upon the skills learned at the individual level. Individual tasks and collective tasks are located on the Central Army Registry at https://rdl.train.army.mil.

2-63. Collective and individual tasks provide commanders with a way of evaluating the unit and individual proficiencies through the Training and Evaluation Outline (FM 7-0). Refer to the Army Training Network for objective criteria matrices, performance steps, and measures for collective tasks. Refer to AR 220-90 for more information on the evaluation of Army Bands.

STANDARDIZED MISSION-ESSENTIAL TASK LIST

2-64. Standardized METLs are approved Headquarters, Department of the Army official listings of a unit's mission essential tasks. A *mission-essential task* is a collective task on which an organization trains to be proficient in its designed capabilities or assigned mission (FM 7-0). A *mission-essential task list* is a tailored

group of mission-essential tasks (FM 7-0). Commanders use the METL as a guide when creating a unit training plan.

COMBINED ARMS TRAINING STRATEGY

2-65. The CATS is a template used to assist commanders in building a unit training plan. The CATS recommends who, what, and how often to train a task, and provides required resources and training execution guidance. The collective tasks included in the CATS stem from the unit task list.

2-66. The unit task list is the proponent approved list of collective tasks necessary to train all the capabilities the unit is designed to provide. The unit task list is comprehensive of all unit missions, capabilities, and functions and includes tasks that are not included on the standardized METL. The unit task list is organized into CATS task sets, or groups of tasks that are logically trained together. Each task set contains corresponding crawl, walk, and run events.

2-67. The unit CATS is nested within those of higher headquarters and lay out a notional training calendar to use as a template. The commander, using the unit training management process, can modify the template to create a specific unit training plan. This training plan can include any duties that a band may be required to perform to fulfill the mission of their higher headquarters.

2-68. The CATS is delivered digitally through DTMS, showing which collective tasks to train. Commanders use DTMS to build a unit training plan based on the proponent approved CATS. More information can be found through the DTMS knowledge base located at https://atn.army.mil/unit-training-management-(utm)-en/dtms-knowledge-base. Commanders should refer to AR 350-1, ADP 7-0, and FM 7-0 for more information on the unit training management process.

SECTION V – BAND CRITICAL FUNCTION AREAS

2-69. Army Bands are dynamic organizations capable of performing a variety of missions to support Army operations. To remain mission capable at all times, personnel assigned to Army Bands may serve in different band critical function areas as determined by the commander. Army Musicians are assigned to critical function areas as collateral duties; there are no administrative, supply, or transportation support staff assigned to most Army Bands. These critical function areas are vital to the overall success of the organization and the Soldiers assigned to the unit. This section outlines the basic responsibilities of the function areas. Band critical function area noncommissioned officers in charge should create SOPs that outline the responsibilities in more detail based on guidance from higher headquarters and the commander.

HUMAN RESOURCES SECTION

2-70. The band HR section processes personnel actions for Soldiers assigned to the band. The section acts as a liaison to the battalion S-1 or other organizations responsible for processing the unit's personnel actions.

AUTOMATED HUMAN RESOURCES CAPABILITIES

2-71. Electronic Military Personnel Office (also called eMILPO) provides management capability to personnel data, readiness, strength accounting, and multi-component reports at all levels (https://emilpo.ahrs.army.mil/). Integrated Personnel and Pay System-Army (also called IPPS-A) is the Army's online HR solution to provide integrated HR capabilities across all Army components (https://ipps-a.army.mil/). Some of these functions are performed by band personnel, while others must be conducted at the battalion level.

PERSONNEL ACTIONS

2-72. Some of the personnel actions that the band HR section prepares include: elimination, separation, retirement, and transfer documents (AR 600-8-105); leave and passes (AR 600-8-10); reports of suspension of favorable actions (AR 600-8-2); enlisted promotions and reductions (AR 600-8-19), and local in- and out-processing procedures and points of contact.

FINANCE ACTIONS

2-73. The primary role of the band HR section in preparing finance documents is providing the Soldiers with the necessary documents and guidance, and directing them to the subject matter experts for resolution of their problem. Band HR personnel reference the Military Pay and Allowances Policy (AR 37-104-4) for guidance regarding Basic Allowance for Housing, Basic Allowance for Subsistence, Family Separation Allowance, and other authorized special pay or withholdings.

PERSONNEL ACCOUNTING AND STRENGTH REPORTING

2-74. Personnel accounting and strength reporting at the company level is conducted in accordance with AR 600-8-6. Battalion and brigade personnel staff officers manage HR systems supporting theater and Army wide personnel accounting and strength reporting.

AWARD RECOMMENDATIONS

2-75. The band HR section processes award recommendations in accordance with AR 600-8-22 and local policy. Recommenders should submit a completed DA Form 638 (*Recommendation for Award*) to the HR section for review and processing. Once a Soldier is recommended for an award, the HR section reviews and submits the award through the proper channels for internal and external staffing.

EVALUATION REPORTS

2-76. The evaluation function is the responsibility of the rating officials, rated Soldiers, and battalion or brigade personnel staff officers. The band HR section ensures compliance with standards of preparing and forwarding evaluation reports in accordance with AR 623-3 and DA Pam 623-3.

RECORDS MANAGEMENT

2-77. Band HR personnel comply with the Records Retention Schedule–Army. Personnel are familiar with all related record numbers, forms, and reports located in the Army Records Information Management System and Records Retention Schedule–Army at https://www.arims.army.mil and DA Pam 25-403.

OFFICIAL MAIL

2-78. The mail clerk is responsible for receiving and delivering unit distribution to its required destination. Official mail handlers complete applicable mail handling courses and perform their duties in accordance with AR 25-51.

GENERAL CORRESPONDENCE

2-79. All correspondence managed and prepared by the band HR section is completed in accordance with AR 25-50. The band HR section manages memoranda, letters, enclosures, attachments, inquiries, and other correspondence as required by the band commander, sergeant major, or first sergeant.

SAFETY, SECURITY, AND COMMUNICATION SECTION

2-80. The safety, security, and communication section is responsible for building security, key control, implementing the commander's safety program, ensuring compliance with foreign travel requirements, monitoring antiterrorism requirements for the band, and maintaining network and computer functionality within the unit. They are the primary points of contact for all aspects of the Army Safety Program (AR 385-10).

PHYSICAL SECURITY

2-81. The safety, security, and communication section noncommissioned officer in charge is responsible for the physical security (AR 190-13) and key control (AR 190-11) for all buildings owned or maintained by the

band. Personnel coordinate with logistics and resource management to maintain security and accountability of sensitive resources (AR 190-51).

ANTITERRORISM

2-82. Antiterrorism is integrated into all Army operations. Safety, security, and communication personnel ensure that all Soldiers are current on required antiterrorism training and have completed any additional training in accordance with local requirements. Members of this section are familiar with AR 525-13, and ensure integration and compliance within the unit.

FOREIGN CLEARANCES

2-83. The safety, security, and communication section must be informed of travel advisories issued by the U.S. Department of State (https://travel.state.gov/content/travel/en/traveladvisories/traveladvisories.html) and advise Soldiers on the requirements for foreign leave travel. When required, this section consults the Electronic Foreign Clearance Guide (https://www.fcg.pentagon.mil/fcg.cfm) and submits Aircraft and Personnel Automated Clearance System (https://apacs.milcloud.mil/apacs) requests for bands traveling outside the continental United States (also called OCONUS). The safety, security, and communication section ensures that all Soldiers complete the Smart Traveler Enrollment Program (https://step.state.gov/) prior to international travel.

NETWORK SECURITY

2-84. The safety, security, and communication section coordinates with higher headquarters and the installation's network enterprise center (also called NEC). Soldiers assigned to this section must have a good working relationship with the local network enterprise center, as most Soldiers do not have the required network security certifications to perform maintenance on government computer systems.

2-85. The safety, security, and communication section ensures unit compliance with cybersecurity and information awareness training requirements and informs Soldiers of potential cybersecurity risks on a regular basis. Army information systems increasingly depend upon the Department of Defense information network-Army (also called DODIN-A) to fulfill its role. Threats to this network include state and non-state actors, criminals, insider threats, and the unwitting individuals who intend no malice. A single vulnerability within this network can place units and operations at risk, potentially resulting in mission failure. Every individual is responsible for compliance with the proper practices and procedures for safeguarding information and information technology. See FM 3-12 for more information on cyberspace operations and AR 25-2 for additional information on Army cybersecurity.

OPERATIONS SECTION

2-86. The band commander and the operations sergeant coordinate with supporting agencies to plan and execute musical missions. The operations sergeant advises the commander on all aspects of band operations and supervises the operations section (DA Pam 600-25). The operations section is responsible for processing, coordinating, and managing missions for the band based on the commander's guidance, higher headquarters, and local SOPs. Operations noncommissioned officers (NCOs) post and maintain mission sheets (see paragraph 2-60) as required by local SOP, compile after action reviews and lessons learned (AR 11-33), and report missions using the Army Bands Operations Report.

2-87. Band missions may be directed by higher headquarters or requested by external organizations. Operations NCOs serve as the liaison between the band and the requesting organization. They ensure that band commitments are properly coordinated and that all sections have input.

2-88. Operations NCOs serve as subject matter experts at rehearsals and in-progress reviews. As such, they must be familiar with Army Bands policy and training circulars (AR 220-90, DA Pam 220-90, TC 1-19.10, TC 1-19.50, and TC 1-19.51), drill and ceremonies (TC 3-21.5), and authorized and prohibited performances (AR 360-1).

OPERATION ORDER

2-89. The band commander may be tasked to provide input to a written operation order (see FM 6-0). This input ensures the coordination, planning, and execution of the band's support to the overall operation. It provides a mission statement, addresses critical facts, provides centralization of mission, and allows decentralization of execution necessary to accomplish the mission.

2-90. Operations NCOs read operation orders and identify the information applicable to the band. Specific details for organizational support are listed in the attachments at the end of the operation order. Within an operation order, detailed band operations information can be found in the following location: annex F (Sustainment), appendix 2 (Personnel Services Support), tab E (Band Operations) (see FM 6-0, appendix C).

ITINERARIES

2-91. Operations NCOs develop itineraries in coordination with the command team or MPT leaders. These itineraries provide band members with timely and accurate commitment information. A local mission of short duration may only require a note on the job sheet, while a lengthy tour would require a daily training schedule format. Operations NCOs may include per diem rates on travel itineraries when applicable.

TRANSPORTATION

2-92. Transportation needs that cannot be fulfilled using assigned unit vehicles will be requested from local transportation motor pools. Vehicle requests that cannot be fulfilled through the transportation motor pool may need to be contracted from civilian transportation providers.

LODGING AND MEALS

2-93. Lodging and meals required but not provided by hosting organizations should be coordinated through the band's resource management officer or Defense Travel System manager. Operations NCOs follow local SOP and ensure that lodging and meals do not exceed the allowed rates published by the Defense Travel Management Office (https://www.defensetravel.dod.mil/site/perdiemCalc.cfm).

STAGE LAYOUT AND STAGING REQUIREMENTS

2-94. Operations NCOs coordinate with the production section to develop a stage layout diagram. This provides the event organizer and the load crew a visual representation of the staging requirements. Bands may also provide a staging requirements list: a narrative representation of the minimum equipment, space, and support needed to successfully accomplish the mission.

SOUND REINFORCEMENT

2-95. Operations NCOs work closely with the production section to ensure that all sound reinforcement requirements are met. The operations NCO can serve as an intermediary between the production section and the sponsoring organization, or they may refer the sponsor to the assigned production representative.

PUBLICITY

2-96. Operations NCOs work with the band PA section to ensure that publicity and marketing materials are prepared to support the mission. The operations NCO can serve as an intermediary between the unit public affairs representative (UPAR) and the sponsoring organization, or they may refer the sponsor to the assigned UPAR.

SAFETY AND SECURITY

2-97. Members of the operations section coordinate with the safety, security, and communication section to ensure that risk management and safety plans are developed for band missions. They provide detailed itineraries to the safety, security, and communication section to ensure that any foreign travel is approved prior to mission execution.

BAND PUBLIC AFFAIRS SECTION

2-98. The band PA section is made up of UPARs that serve as liaisons between the unit, the unit commander, and the designated supporting PA office. The UPAR is the band's subject matter expert on PA plans and policies. See FM 3-61 for guidance on establishing a UPAR program.

2-99. The band PA section operates as a subsection of operations. This section supports the band's mission by managing the band's social media presence, providing photography and videography for band missions, creating band marketing materials, working as a liaison between the band and installation PA, and working directly with the command team to establish command messaging and social media output.

2-100.   Soldiers assigned to the band PA section follow the regulatory guidance of the Army Public Affairs Program (AR 360-1), current command messaging guidance provided by OCPA, and the Army Brand and Marketing Program (AR 601-208). Band UPARs ensure that all marketing products follow Army branding guidelines (https://www.usarmybrandportal.com) to support the Army's marketing strategy.

2-101.   High-quality photography and video products are essential elements of Army Bands marketing strategies. Band UPARs use professional-grade equipment and should be provided opportunities to train on photography and videography techniques and editing software.

2-102.   Members of the band PA section research marketing techniques and develop a social media marketing strategy. Commanders communicate their marketing strategy to their social media managers so that relevant content is published in a timely manner.

PRODUCTION SECTION

2-103.   The production section supports the band's mission by providing audio and lighting support. This section should be led by an Army Musician with the additional skill identifier 9X, Music Support Technician, or have similar work experience if one is not assigned to the unit. The Soldiers assigned to this section work directly with the commander and MPT leaders during the operations process to adequately plan, prepare, and execute production support for music operations. At a minimum, Soldiers assigned to this section need to be familiar with the following:

- Electric safety procedures.
- Power management.
- Stage management.
- Acoustics.
- Sound reinforcement systems.
- Live sound and monitor mixing.
- Lighting systems.
- Lighting design and programming.
- Basic rigging of sound and lighting equipment.
- Recording.
- Music analysis.
- Troubleshooting.
- Maintenance of production systems.
- Inventory management.

2-104.   Soldiers assigned to the production section coordinate with the operations section to ensure that the audio and lighting support provided is appropriate for the parameters of the mission. They may interact directly with sponsoring organizations to coordinate the use of facility-provided audio and lighting systems.

TRAINING SECTION

2-105.   Training is the most important thing the Army does to prepare for operations, and is the cornerstone of combat readiness (FM 3-0). The band training section ensures that the unit is ready to conduct operations through the management of unit and individual training based on guidance from the commander. The band

training section manages training and training records in accordance with AR 350-1 to ensure mission readiness.

UNIT AND INDIVIDUAL TRAINING

2-106.   The band training section manages training using procedures found in FM 7-0 and the Army Training Network (https://atn.army.mil). DTMS provides the ability to plan, resource, and manage unit and individual training at the unit level and provides access to the proponent approved CATS, collective and individual tasks.

PHYSICAL READINESS TRAINING

2-107.   Soldiers assigned to the band training section oversee the scheduling of unit physical readiness training in accordance with FM 7-22 and ATP 7-22.02. They ensure that band members are trained and certified to grade or perform as noncommissioned officer in charge of the Army Combat Fitness Test and schedule tests as required in accordance with ATP 7-22.01. The band training section schedules and conducts weigh-ins in accordance with AR 600-9.

PROFESSIONAL MILITARY EDUCATION AND TRAINING

2-108.   The band training section manages the flow of personnel into Army schools. Soldiers assigned to this section assist with enrollment in resident and non-resident courses and coordinate travel for Soldiers enrolled in schools. They manage the Army Training Requirements and Resources System at the unit level.

WEAPONS QUALIFICATION

2-109.   The band training section schedules and conducts ranges in accordance with AR 350-19 and TC 3-20.40, using the Range Facility Management Support System, and may be required to order ammunition through the Total Ammunition Management Information System. This section develops schedules and identifies key personnel required for the safe conduct of range operations in accordance with DA Pam 385-63.

LOGISTICS AND RESOURCE MANAGEMENT SECTION

2-110.   The logistics and resource management section is responsible for acquisition and management of all unit equipment. Soldiers assigned to the logistics and resource management section must have a good working relationship with their property book officer and a knowledge of Army Bands supply guidance provided by subject matter experts at USASOM. Soldiers assigned to the band logistics and resource management section must be familiar with the following policies and regulations:

- Unit hand receipts (AR 735-5).
- Maintenance of logistical files (AR 25-400-2).
- Use of government owned vehicles (AR 58-1).
- Physical security of equipment (AR 190-11).
- Supply policy below the national level (AR 710-2).
- Basic policies and property accounting (AR 735-5).
- Using the unit supply system (DA PAM 710-2-1).

COMMAND SUPPLY DISCIPLINE PROGRAM

2-111.   Soldiers assigned to the logistic and resource management section are responsible for the command supply discipline program in accordance with AR 735-5. This program is a compilation of regulatory requirements used to standardize supply discipline throughout the Army. The logistics and resource management section is responsible for the stewardship of Army equipment and supply economy.

NONEXPENDABLE AND DURABLE PROPERTY ACCOUNTABILITY

2-112.   Nonexpendable property requires accountability throughout the life of the item. Soldiers assigned to the band logistics and resource management section account for nonexpendable property using property book procedures in accordance with AR 710-2. The logistics and resource management section controls the issue and turn-in of durable items through utilization of paper or digital hand receipts. Monthly and annual inventories are conducted to maintain accountability of all Army equipment.

EXPENDABLE PROPERTY

2-113.   Soldiers assigned to the band logistics and resource management section inventory expendable property and replenish supplies as needed to support mission capability. Band section and MPT leaders may assist with these inventories.

LIFE CYCLE MANAGEMENT

2-114.   Life cycle management is conducted for all nonexpendable property to determine that property's suitability for continued use, transfer, or replacement. Commanders and Soldiers assigned to the band logistics and resource management section conduct life cycle management.

RESOURCE MANAGEMENT

2-115.   The resource management officer coordinates the purchasing and contracting of all nonexpendable, durable, and expendable equipment and supplies for the band. The resource management officer is usually a senior NCO and is responsible for stewardship of the band's annual budget. The resource management officer also oversees the use of government credit cards for the band.

LIBRARY SECTION

2-116.   The band library is a subsection of logistics and resource management and is responsible for maintaining, issuing, filing, and ordering music for the band. Soldiers assigned to this section, in consultation with the servicing office of the Staff Judge Advocate, advise the commander on copyright laws and music licensing requirements. Soldiers may also be required to respond to music requests from other organizations (see AR 220-90). Soldiers with composing or arranging skills may be assigned to the library to fulfill those requirements.

2-117.   Army Bands performances comply with United States copyright laws. Band librarians procure the appropriate licensing, ensuring that performances and arrangements conform to the legal requirements of Title 17 of the United States Code, *Copyright Law of the United States*, and AR 27-60, *Intellectual Property*. The band library has access to a variety of resources to help answer copyright questions: the servicing office of the Staff Judge Advocate and the librarians at The U.S. Army Band and The U.S. Army Field Band. It is highly recommended that the band library designates a music licensing NCO to manage copyright issues.

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Chapter 3

Army Bands Structure

This chapter provides an overview of Army Bands structure. It includes the rules of allocation and stationing guidance.

3-1.   This section identifies the band support provided to the operating and generating forces, to the Reserve Components, and the special band support provided to the MDW and the U.S. Military Academy. This section also discusses nominative and staff elements that support band operations.

OPERATING FORCE BANDS

3-2.   United States Army Forces Command (FORSCOM) bands are assigned to Regular Army corps and divisions. FORSCOM Bands meet the strategic and tactical goals of their divisions or corps through their capabilities in deployed environments, coalition operations, and in garrison. FORSCOM bands support is a combat force multiplier, fulfilling both troop support and strategic outreach missions to build political and social ties. FORSCOM bands represent their divisions and corps, the Army, and the United States at local, regional, national, and international events as directed by their division headquarters.

3-3.   Theater-oriented Army Service component command (ASCC) bands are assigned to and support ASCCs and geographic combatant commands. These bands support CCDRs by enhancing HN relations between emerging and enduring partners and supporting international events. Band engagements provide CCDRs with a strategic messaging platform that facilitates communication with joint, inter-organization, and multinational partners. ASCC bands represent the command, the Army, and the United States at local, regional, national, and international events.

GENERATING FORCE BANDS

3-4.   TRADOC bands are assigned to and support Army training commands, basic combat training locations, and Army centers of excellence. TRADOC bands promote esprit de corps through their execution of musical support for the Officer Education System, the Noncommissioned Officer Professional Development System, Advanced Individual Training, Basic Combat Training, joint-service, and foreign-service graduations. TRADOC bands represent the command, the Army, and the United States at local, regional, and national events.

SPECIAL BANDS

3-5.   Special bands provide musical support to the MDW, the U.S. Military Academy, DOD, and other governmental and civic activities in the National Capital Region. Special bands represent the Army and the United States at major local, regional, national, and international events as directed by the DOD and Headquarters, Department of the Army and support the national strategic outreach objectives of the Army. Army Musicians assigned to special bands are military occupational specialty (MOS) 42S.

The United States Army Band

3-6.   The U.S. Army Band, "Pershing's Own," is assigned to and supports the MDW. It provides musical support to the leadership of the United States, to include all branches of government in the National Capital

Region. The U.S. Army Band provides musical support for a wide spectrum of national and international events including troop support, community and civil relations, recruiting initiatives, outreach to music education centers of influence, and funeral support to Arlington National Cemetery.

The United States Army Field Band

3-7.   The U.S. Army Field Band is assigned to and supports the MDW and represents the Army outside the National Capital Region in support of Army communication priorities of OCPA, USAREC, and the TRADOC Accessions Directorate. Each concert on a tour is sponsored by a local organization. The Field Band often performs concerts in support of local community events such as centennial celebrations, festivals, and city or state commemorations.

The United States Military Academy Band

3-8.   The U.S. Military Academy Band is assigned to and provides music for the U.S. Military Academy and other military activities in its area of responsibility. The West Point Band provides world-class music to train, educate, and inspire the Corps of Cadets and to serve as ambassadors of the U.S. Military Academy to the local, national, and international communities.

The Old Guard Fife and Drum Corps

3-9.   The Old Guard Fife and Drum Corps is assigned to and supports the MDW and provides support to the White House, DOD, and other governmental and civic activities in the National Capital Region. The Old Guard Fife and Drum Corps performs for all Armed Forces arrivals at the White House, and represents the Army and the United States at major national and international events. The corps showcases the professionalism of the Army to enhance morale and to revive America's musical heritage across the Nation and around the world through participation in military, community relations, and recruiting events.

ARMY NATIONAL GUARD BANDS

3-10. The primary area of operations for an ARNG Band is their home state or territory. ARNG Bands represent the U.S., the Army, and the National Guard of their respective states at local and regional events as directed by the state's Governor and adjutant general (AG). ARNG Bands may support national and international events as well as events for other military branches and the broader civilian and military communities. ARNG Bands can be mobilized to respond to domestic emergencies such as disaster relief, they can deploy to support warfighting operations worldwide, and they can support international partnerships by performing at high-profile national and international events.

3-11. Per the manning voucher for full-time support, the ARNG has determined that ARNG Bands require three full-time Active Guard Reserve personnel to fully support band operations: readiness NCO (E7), maintenance/supply NCO (E6), and administrative/HR NCO (E5). These positions are not fully funded. Active Guard Reserve personnel should be primary MOS 42R. All duties listed below are in addition to the Soldier's MOS 42R Army Musician responsibilities. In order to perform the following full-time duties, staff must be familiar with band critical function areas, located in chapter two of this publication.

3-12. The readiness NCO performs full-time oversight and management of all band operations, is an advisor to the commander, and oversees and ensures the commander's programs and concepts of operation are executed appropriately. All duties within the band operations section are managed by the readiness NCO, including reconnoitering performance venues and coordinating with civilian and military stakeholders to ensure community outreach and military mission completion and effectiveness. The readiness NCO prepares annual budgets and spend plans, submits payroll, manages the unit management report, prepares drill letters, inputs orders, manages travel authorizations and vouchers, coordinates auditions for potential band applicants, and oversees recruiting and retention plans. The readiness NCO performs all duties associated with the band training section, to include planning and organizing training, managing training schedules, procuring training facilities and ranges as needed, managing school enrollments and engaging with civilian stakeholders as needed (e.g., employers, school representatives, etc.), scheduling physical fitness and other required tests, and attending annual band leader training.

3-13. The maintenance and supply NCO performs full-time maintenance and supply operations for the unit. This NCO oversees the logistics and resource management section, including the issue of organizational clothing and individual equipment, ensuring maintenance and repairs are conducted in a timely manner, and completing actions for financial liability investigations of property loss as needed. Resource management duties include travel administrator, government purchase card administrator, and contracting lodging and meals as needed. The maintenance and supply NCO manages military driver's licenses in the Global Command and Control System-Army (also called GCSS-A), vehicle load plans, and develops and implements unit movement plans. This Soldier supervises the management of the training and music library and performs other duties as assigned.

3-14. The administrative NCO performs full-time administrative/HR operations for the unit. HR duties include security clearances, line of duty actions, travel administrator actions, qualitative and selective retention board actions, reenlistments and extensions, finance actions for Soldiers' bonuses and other incentives, and other administrative duties as assigned.

UNITED STATES ARMY RESERVE BANDS

3-15. United States Army Reserve (USAR) Bands are Federal Government Title 10, United States Code units assigned to the Army Reserve command through one of four geographically oriented readiness divisions. USAR Bands provide band support to the Army, the Army Reserve, and any other mission priorities assigned by higher headquarters. While these bands operate primarily within the footprints of their readiness divisions, they can travel outside of their area of operation to support Army requirements. USAR Bands can operate in split locations due to recent structural changes and reflagging of USAR Bands. Command teams should determine the requirements for split unit locations and task-organize accordingly.

3-16. USAR Bands are staffed with one DA Civilian full-time Army Reserve administrator who performs day-to-day unit administration, operations, training, and supply. This person is a consistent presence and provides continuity for the band. Higher headquarters support of filling this position is critical to unit readiness. A subordinate administrator may also be hired. Army Reserve administrators are Military Technicians, meaning they must be Army Reservists, but do not have to be assigned to the same unit. Unit administrators should be primary MOS 42R. USAR Bands may also be authorized an Active Guard and Reserve Soldier, a position critical to unit readiness, who is assigned to the unit, is on uniformed active duty, and should be primary MOS 42R. In order to perform the following full-time duties, staff should be familiar with band critical function areas, located in chapter two of this publication.

3-17. The unit administrator performs full-time oversight and management of operations within the band. Common responsibilities include serving as principal administrator to the unit commander in accomplishing overall functions of the unit and exercising the functions of the unit according to the commander's intent and directives. The unit administrator accomplishes the commander's normal duties in areas which may include individual and unit training, administration, supply, facility and equipment maintenance, transportation, base operations functions, recruiting and retention, and inspections.

3-18. The unit commander may delegate authority to the unit administrator to speak on their behalf. The unit administrator maintains liaison with higher headquarters; reviews incoming directives, policies, and instructions from higher headquarters, and advises the commander on those affecting administrative functions; develops and recommends appropriate action to implement changes; and may represent the commander in coordinating unit preparation for official inspections, command staff visits, and similar activities. When delegated, the unit administrator may represent the unit commander in public and community affairs on planning boards and meetings, and may coordinate unit participation in public events.

3-19. The unit administrator coordinates administration and pay for the unit. Full-time HR operations for the unit include reenlistments, separations, discharges and transfers, requests for MOS changes, security clearances, retirements, promotions and awards, unit training and attendance, unauthorized absences from the battle assembly, and disciplinary actions. The unit administrator maintains personnel, finance, medical, and training records in accordance with regulatory requirements and policies; and reviewing personnel and financial management reports, taking corrective action when needed. This person serves as the key point of contact regarding unit recruiting and retention, and interviews and explains benefits to prospective reservists.

3-20. The unit administrator coordinates unit training. Training section duties include the management of individual, collective, annual, and deployment training; and the acquisition of meals, lodging, training materials, and transportation of Soldiers and equipment during training.

3-21. The unit administrator manages maintenance and supply for the unit. This person maintains the unit property book and supporting documentation, requisitions necessary supplies and equipment, and assures pick-up and turn-in of supply items. The unit administrator manages fuel credit cards, and coordinates maintenance and repair of unit equipment and assigned vehicles. The unit administrator manages plans for physical security, key control, center access, and safety for the unit.

TRAINING INTEGRATION ACROSS COMPONENTS

3-22. Reserve Component Bands are often requested to support Regular Army Bands in order to fill a gap in the Regular Army formation, either through backfill or other training opportunities. Readiness is maximized when Regular Army and Reserve Component units integrate training at the tactical level (see AR 350-1). Backfill can be seasonal during periods of Regular Army Band block leave, as well as for unit, team, or individual augmentation. This practice is mutually beneficial to the Regular Army and Reserve Component. In essence, it provides the Reserve Component with training opportunities that grow and develop leaders in an environment that encourages on-the-job learning and real-world mission support, it provides seamless band support to the operational military requirements of the Regular Army higher headquarters, and it supports the goals of the Army leave program (see AR 600-8-10). The FORSCOM Staff Bands Officer may facilitate communication between Regular Army Bands seeking support, and the senior Reserve Component band commanders seeking training opportunities. It is a best practice to fulfill these training opportunities. However, there is no requirement to do so.

STAFF AND NOMINATIVE BAND ELEMENTS

3-23. Nominative assignments are filled by audition or special appointment. These assignments are highly specialized and comprise less than 1% of the entire field. Musical elements using the nominative process include the Supreme Headquarters Allied Powers, Europe (SHAPE) International Band and Army Musical Outreach.

DEPARTMENT OF THE ARMY STAFF BANDS OFFICER

3-24. The DA Staff Bands Officer provides Headquarters, Department of the Army staff representation between Army Bands policy and proponency oversight and serves as a liaison between OCPA and the Chief of Army Bands. This officer advises the field on the application of strategic outreach directives, disseminates OCPA talking points and top-line messaging to bands, and coordinates with the Army Music Analytics Team to measure and assess the performance and effectiveness of Army Bands.

FORCES COMMAND STAFF BANDS OFFICER

3-25. The FORSCOM Staff Bands Officer executes operational readiness evaluations for all Active, Reserve, and National Guard bands. This officer provides guidance, training, and assistance to all FORSCOM aligned bands. The FORSCOM Staff Bands Officer is stationed at Fort Bragg, NC, at FORSCOM headquarters.

ARMY BANDS RECRUITING LIAISON PROGRAM

3-26. Army Bands have MOS 42R recruiting liaisons that are responsible for accessions into the Army Bands Career Program. Band applicants are required to pass an audition prior to enlistment, and band recruiting liaisons facilitate this process. Army Bands recruiting liaisons serve as band subject matter experts and are divided among five recruiting brigades. They are the central points of contact for all information concerning recruitment of Regular Army and Reserve Component band applicants. Band recruiting liaisons also serve as points of contact for coordinating musical support of U.S. Army Recruiting Command events. Brigade recruiting liaisons support recruiters by planning, coordinating, and conducting presentations and auditions to identify potential applicants for the Army Bands Career Program and assist traditional recruiters in

handling special procedures and enlistment options for band applicants. Brigade liaisons assist the senior band recruiting liaison in managing band recruiting issues by monitoring accessions rates and identifying trends to improve and update band recruiting procedures and policies. The senior Army Bands recruiting liaison is stationed at Fort Knox, KY at the U.S. Army Recruiting Command headquarters.

ARMY BANDS TALENT MANAGEMENT NONCOMMISSIONED OFFICER

3-27. The Army Bands talent management NCO oversees the strength and distribution of primary MOS 42R in the Regular Army. The career development NCO is stationed at Fort Knox, KY at the U.S. Army Human Resources Command.

SUPREME HEADQUARTERS ALLIED POWERS EUROPE INTERNATIONAL BAND

3-28. The SHAPE International Band at Casteau, Belgium is the official musical representative of NATO and SHAPE. The mission of the SHAPE International Band is to support the Supreme Allied Commander Europe and to promote the esprit de corps among NATO military personnel by providing music for official functions. The SHAPE International Band also functions as a public relations capability by promoting the shared purpose and ideals of NATO member nations through performances at civilian concerts, national celebrations, festivals, presentations, and musical tours.

ARMY MUSICAL OUTREACH

3-29. Army Musical Outreach is a small popular music element that serves as part of U.S. Army Recruiting Command. Army Musical Outreach influences the American people to join the Army by conducting and enhancing recruiting operations through direct engagements and demonstrating elite Army skills in order to achieve the Army's recruiting mission. Army Musical Outreach is stationed at Fort Knox, KY.

ARMY BANDS PROPONENCY

3-30. The Commandant, U.S. Army School of Music is the appointed Chief, Army Bands and serves as the Army Bands senior advisor to the Chief, Adjutant General's Corps. The Chief, Adjutant General's Corps is the AG Branch Proponent. The Chief, Army Bands is the AG Branch Executive Agent responsible for executing Army Band programs, policy, guidance and special initiatives on behalf of the Chief, Adjutant General's Corps.

3-31. Proponency functions for Army Bands includes all three components and are performed by a combined USASOM team of the Commandant (42C), Command Sergeant Major (42R), and Army Bands Proponency Officer (420C) to represent the three personnel cohorts (officer, warrant officer, and enlisted). Proponency responsibilities includes the execution of training, leader and professional development and education, and management of personnel proponent requirements. In addition, they may assist the Commanding General, TRADOC in determination and validation of requirements, in designing, developing, and integrating force capabilities for the Army, and in providing doctrine, organization, training, materiel, leadership and education, personnel, facilities, and policy (also called DOTMLPF-P) input to support the force modernization proponent.

3-32. The Army Bands Proponency Officer is assigned to the AG Proponency and Leader Development Division with duty at USASOM. The enlisted career manager (MOS 42R/S) functions under the Army Bands Proponency Officer at USASOM. The enlisted career manager advocates for enlisted 42R Soldiers across all components and advises senior Army leaders on decisions that affect the overall structural health of the enlisted Army Bands force in regard to the personnel and organization domains. The enlisted career manager is responsible for updating DA Pam 600-25 and DA Pam 611-21, providing pre-board supplements for centralized boards, conducting post-centralized board review and analysis, maintaining the Army Career Tracker career map for primary MOS 42R and 42S in accordance with DA Pam 600-25, and providing assistance on 420C and 42C accessions.

UNITED STATES ARMY SCHOOL OF MUSIC

3-33. USASOM trains and educates Army Musicians and leaders; designs, develops, and implements training; and integrates unit capabilities, concepts, and doctrine in order to build Army Bands that are versatile and adaptable in peacetime, conflict, and war.

3-34. At USASOM, training and doctrine developers, lessons learned analysts, and instructors work side-by-side to deliver the most relevant training to Army Musicians. USASOM instructors, cadre, and staff are selected through a nominative process.

DIRECTORATE OF TRAINING AND DOCTRINE

3-35. The Directorate of Training and Doctrine supports USASOM's mission as the catalyst for change and the lead for development of innovative training and doctrine products that support the institutional, operational, and self-development needs of Army Bands.

3-36. The Directorate of Training and Doctrine provides doctrine, learning, and leader development products and programs, as well as education and training strategies responsive to the needs of Army Musicians. The Directorate of Training and Doctrine collects lessons learned from band support operations and training, and integrates proven, effective practices into doctrine and training products.

SECTION II – RULES OF ALLOCATION AND STATIONING GUIDANCE

3-37. This section provides rules of allocation and stationing guidance information for standard requirements code 02 Army Bands. This information allows planners to determine required resources and personnel to execute music support operations and identify stationing and mission command relationships.

RULES OF ALLOCATION

3-38. An allocation rule is a statement of a unit's capability, mission, and/or doctrinal employment that incorporates the appropriate planning factors (see AR 71-32). Army Bands rules of allocation allow planners to determine the number of Army Bands required to provide intended music support. These rules of allocation are also used to model operational requirements and may be altered based on geographic or environmental considerations.

3-39. Rules of allocation for Regular Army Bands:
- Direct Support Units, Generating Force/Operating Force (41 personnel):
  - (1) Headquarters element, (1) mission support element, (2) platoons with (3) squads each.
  - Level one support: ceremonial/marching band, funeral support, and mission support as required.
  - Level two MPT support: (2) brass quintets, woodwind quintet, brass band, commercial group, jazz protocol group as required.
- General Support Units, Generating Force/Operating Force (53 personnel):
  - (1) Headquarters element, (1) mission support element, (2) platoons with (3) squads each and (1) platoon with (2) squads.
  - Level one support: ceremonial/marching band, funeral support, commercial group and mission support as required.
  - Level two MPT support: (3) brass quintets, woodwind quintet, clarinet quartet, brass band, jazz protocol group as required.

3-40. Rules of allocation for ARNG Bands:
- Direct Support Units, Operating Force (41 personnel):
  - (1) Headquarters element, (1) mission support element, (2) platoons with (3) squads each.
  - Level one support: ceremonial/marching band, funeral support, and mission support as required.

- Level two MPT support: (2) brass quintets, woodwind quintet, brass band, commercial group, jazz protocol group as required.
    - Direct Support Units, Generating Force (37 personnel):
        - (1) Headquarters element, (1) mission support element, (2) platoons with (3) squads each.
        - Level one support: ceremonial/marching band, funeral support, and mission support as required.
        - Level two MPT support: (2) brass quintets, woodwind quintet, brass band, commercial group, jazz protocol group as required.

3-41. Rules of allocation for USAR Bands:
- Direct Support Units, Generating Force (42 personnel):
    - (1) Headquarters element, (1) mission support element, (3) platoons with (2) squads each.
    - Level one support: ceremonial/marching band, funeral support, and mission support as required.
    - Level two MPT support: (2) brass quintets, woodwind quintet, brass band, commercial group, jazz protocol group as required.

Note. MPTs can be combinations and derivatives of teams listed above, as needed, in support of local mission priorities.

STATIONING GUIDANCE

3-42. The following is the stationing guidance for Army Bands:
- One per division headquarters.
- One per non-division outside the continental United States location.
- One per Army command, TRADOC center of excellence, Joint Base San Antonio, and Army training center.
- One per state without division headquarters (ARNG).
- 3-5 per readiness division (USAR).

Note. The USAR may station Army Bands as determined by supported units, availability of training facilities, and existing Army Bands.

SECTION III – RESPONSIBILITIES

3-43. The paragraphs below outline command echelon responsibilities pertaining to band support.

ARMY SERVICE COMPONENT COMMAND (ASCC) G-1/AG

3-44. The ASCC assistant chief of staff, personnel (G-1)/AG responsibilities include:
- Coordinate with the assistant chief of staff, operations (G-3) and band commander on music support requirements and priorities. Operations oversight often comes from G-3.
- Coordinate with the public affairs officer for input on civil affairs, off-post, or community relations requests for band support. OCPA has policy oversight of Army Bands.
- Ensure band operations are included in all operational plans and orders.
- Synchronize band and morale, welfare, and recreation operations.
- Coordinate with band commander to develop policy for specific procedures and guidelines for requesting band support.

CORPS G-1/AG AND DIVISION G-1

3-45. The corps G-1/AG and division G-1 responsibilities include:

- Coordinate with the G-3 and band commander on music support requirements and priorities. Operations oversight often comes from G-3.
- Coordinate with the public affairs officer for input on civil affairs, off-post, or community relations requests for band support. OCPA has policy oversight of Army Bands.
- Ensure band operations are included in all operational plans and orders.
- Synchronize band and morale, welfare, and recreation operations.
- Coordinate with band commander to develop policy for specific procedures and guidelines for requesting band support.

ARMY BANDS LIAISON OFFICER

3-46. The Army Bands Liaison Officer has the following responsibilities:

- Serve as a subject matter expert for the United States Army Central/Coalition Forces Land Component Command providing an ongoing assessment of Army band assets in theater, course of action, and musical recommendations as necessary.
- Synchronize musical support for Soldiers, headquarters, and diplomatic organizations for ceremonial, protocol, strategic outreach, entertainment, and multinational events.
- Provide weekly situational reports to the Forces Command Staff Bands Officer and Chief, Army Bands.
- Maintain centralized historical and operational records of deployed band missions and submit them to the Army School of Music, Directorate of Training and Doctrine.

BAND COMMANDER

3-47. The band commander has the following responsibilities:

- Serve as quality assurance/control of all musical products.
- Understand, visualize, describe, direct, lead, and assess the operations process.
- Lead unit training management and report on unit status reporting/standards for training proficiency.
- Provide subject matter expertise in employment of Army bands.
- Provide subject matter expertise on military traditions, ceremonies, and music to assigned command.
- Coordinate band operations with G-1/AG, G-3, public affairs officer, or the headquarters and headquarters battalion/theater sustainment command special troops battalion.
- Direct rehearsals and performance to achieve desired musical effects and impart technical knowledge.

Appendix A
Army Bands History

Army Bands have served in the U.S. Army since before our nation declared its independence in 1776. Army Bands have served important roles in cheering and inspiring Soldiers and civilians, regulating troop movements, and displaying America's military might throughout the Army's storied history. To date, 35 Army Musicians have been awarded the Congressional Medal of Honor.

ARMY BANDS IN THE AMERICAN COLONIES

A-1. American military bands draw from the European traditions of martial music. In the American colonies, field music and concert music were two distinct entities. Field music consisted of signals and functional music, performed by fifes, trumpets, and drums. As militias formed in colonial America, drummers were used for summoning the men in rural areas. Concert music was performed by "bands of musick" that operated in addition to the fifes and drums in several regiments of the colonial militias. These bands appeared in parades, civil, and military functions. The earliest account of a full military band concert was in 1767 when a regimental band from New York gave a concert of vocal and instrumental music.

REVOLUTIONARY WAR

A-2. On June 14, 1775, the Second Continental Congress established the Continental Army for common defense. The resolution establishing the Army began with, "Resolved, that six companies of expert riflemen be immediately raised in Pennsylvania, two in Maryland, and two in Virginia; that each Company consist of a captain, three lieutenants, four sergeants, four corporals, a drummer or trumpeter, and sixty-eight privates [. . .]." By 1776, the Continental Army had eight companies in fourteen regiments. Each company had two fifers and two drummers, totaling 448 fife and drum positions. John Hiewell was the first music inspector of the Continental Army and formed the 3rd and 4th Artillery Regiment Bands in 1777. These bands, led by Colonels John Crane and Thomas Proctor, achieved such a level of excellence in both signaling and concert performances, that they formed the basis of the American band tradition.

THE FEDERALIST ERA TO THE CIVIL WAR

A-3. In September 1783, the United States and Great Britain ended the Revolution by signing the Treaty of Paris. The Continental Army was disbanded and by the following summer, the Army contained fewer than 100 men. The outbreak of the War of 1812 brought a period of growth to the Army and its bands. These bands were larger and included keyed woodwinds, keyed bugles, serpents, bass horns, ophicleides, and double reeds. Instruction books were published that standardized military beats and signals.

A-4. The West Point Band, America's oldest active military band, was instituted in 1817 at the newly-founded United States Military Academy. Military music reached an elevated stature as audiences took boats from the city to hear the band play from their position over the Hudson River. The American band tradition of performing "The Star-Spangled Banner" was established in this era, long before its adoption as the national anthem of the United States.

A-5. Developments in instrument manufacturing increased the sophistication and expressive capabilities of brass instruments. Order 31 of 1832 limited regimental bands to ten privates and a chief musician. Woodwind instruments were eliminated in favor of all brass bands. By the 1840s, states had begun to incorporate volunteer service instead of mandatory militias. Brass bands were closely associated with these companies, expressing the martial spirit embodied by these volunteers.

THE CIVIL WAR

A-6. Signaling, marching, and rallying music was still played during the American Civil War. When encamped, bands played daily for guard mount and parades. In the evenings, they played serenades for the officers. General Order No. 48 of July 31, 1861, allowed for two principal musicians, up to 20 field musicians, and up to 24 band musicians in each regiment. Segregated regiments of African-American Soldiers also had bands.

A-7. Band musicians were sometimes assigned as surgical assistants or to carry the wounded from the battlefields. Bands performed their musical duties in hospitals; band concerts provided a distraction for the recuperating Soldiers and doctors appreciated the medical benefits. During battles, bands performed in the trenches, sometimes competing with the enemy bands. Bands under General Sheridan would commonly perform under fire to encourage the troops, and the mounted band of General Custer led the charge at Columbia Furnace and the Battle of Washita.

AMERICAN EXPANSION

A-8. The last decades of the 19th century are considered the "Golden Age of the March," and the popularity of these marches resulted in compositions that are still performed by bands today. Marches were often composed with patriotic lyrics that expressed America's emerging nationalistic sentiment.

A-9. There were few official Army Bands during this period of American history. Privately funded civilian bands would support the Army, taking on the names and wearing the uniforms of the regiments to whom they were attached. Army commanders argued to Congress that bands stimulated the fighting spirit in their men. In response, Congress authorized a school for Army bandleaders in 1911.

WORLD WAR I

A-10. After the United States entered World War I, General John J. "Black Jack" Pershing was appointed as Commander of all Allied Expeditionary Forces in Europe. He believed bands were essential to troop morale and implemented a program to improve the Army Bands which included urging Congress to increase the number of bands and regimental band strength.

A-11. Overseas, most bands stayed close to their regiments. They performed for troops under fire in the trenches and for the Soldiers recovering in the rear. Additional musical support was provided for ceremonies, concerts, and official entertainment.

A-12. One of the most historically significant contributions of Army Bands in World War I is the introduction of jazz music to Europeans by James Reese Europe and the "Harlem Hellfighters Band" of the 369th Infantry Regiment. Europe recruited skilled musicians from New York City and Puerto Rico to form an agile entertainment troupe. The band performed extensive concert tours throughout France in February and March of 1918 before they were sent to the front.

WORLD WAR II

A-13. In 1941, Captain Howard C. Bronson was assigned to organize the Army's first official training program for enlisted musicians. Enlisted musicians received nine weeks of band training following their six weeks of basic training. Established professional musicians such as Captain Glenn Miller (Army Air Force Band), Captain Leroy Anderson (U.S. Intelligence Corps), Samuel Barber, and Alfred Reed (529th Army Air Force Band) volunteered or were drafted into the Army. This talent allowed Army Bands to diversify to include dance bands and chamber groups. Officers were selected from nationally known music educators and professional musicians and awarded the rank of Captain.

A-14. In 1942, the first women were inducted into the Women's Army Auxiliary Corps; five bands were composed entirely of women. Although originally formed to support female troops, women's bands supported the repatriation and reconditioning of Soldiers at the end of the war.

A-15. Several division bands distinguished themselves in combat during the war. The 28th Infantry Division Band fought to stop the German advance at Wiltz during the Battle of the Bulge. During that same battle, the

101st Airborne Division Band helped to hold Bastogne, and the 82nd Airborne Division Band helped hold off two German Infantry Divisions and a Panzer Division.

KOREAN WAR

A-16. Army Bands accompanied their units into action during the Korean War. Bands traveled many miles to perform several concerts a day for units close to the front lines. Due to the constant infiltration, sabotage, and behind-the-lines attacks by Communist troops, musicians were forced to engage more directly and more often in combat. Ten Army Bands served in the Korean War, distinguishing themselves by earning several commendations and citations.

DOMINICAN REPUBLIC INTERVENTION

A-17. In 1965, U.S. troops intervened in the Dominican Republic's civil war. The 82nd Airborne Division Band accompanied the division into the capital city, Santo Domingo. In May, as a demonstration of goodwill and esprit de corps, the band held a parade in a sniper-infested corridor. The parade was designed to boost morale, appeal to the local populace, and convey a message to the rebels that Americans were not going to be intimidated.

VIETNAM WAR

A-18. In Vietnam, bands often performed in combat areas with instruments and weapons, played concerts and ceremonies, and fought when needed. They provided psychological support to troops fighting in the conflict. Rock and jazz bands performed in remote areas to assure Soldiers that they had not been forgotten.

A-19. Bands were a vital part of pacification operations such as the Medical, Education, and Civic Action Program. The bands accompanied medical personnel and social scientists to remote villages, entertaining target audiences while the team conducted screenings. They also served as a defense force while the team gathered information about the location of Viet Cong soldiers from locals.

A-20. One notable example of the use of bands in Vietnam was the "Thunder Road" incident, which received national publicity. Major General John Hay, Commanding General of the 1st Infantry Division, ordered his band to march down "Thunder Road" while playing the *Colonel Bogey* march. The road was critical to the division but was under control of a North Vietnamese Army regiment. The enemy, confused by the action, withdrew from the area. The band fulfilled a remarkable combat mission without firing a shot.

LATE 20TH CENTURY

A-21. Several conflicts arose involving U.S. and United Nation forces. Several division bands deployed in support of Operation Just Cause, providing bugle support for memorials and support for command posts and Tactical Operations Centers. During Operation Desert Shield/Desert Storm, eight Regular Army Bands deployed to the Persian Gulf and two ARNG Bands were mobilized for stateside support of the deployed bands. Bands from the 82nd Airborne and 10th Mountain Divisions participated in Operation Uphold Democracy in Haiti, performing numerous concerts for U.S. and NATO troops, foreign dignitaries, and the Haitian people. During the Bosnian War, several bands deployed to Bosnia-Herzegovina as part of the peacekeeping mission. Throughout these conflicts, bands provided full musical support operations.

GLOBAL WAR ON TERROR

A-22. Following the terrorist attacks on September 11, 2001, Army Bands from every major Army division deployed in support of Operations Enduring Freedom, Iraqi Freedom, New Dawn, and Inherent Resolve. Bands have deployed in full unit capacities and as rotations of smaller MPTs throughout Iraq, Afghanistan, and Kuwait. Initially, Army Musicians deployed in support capacities, but later deployments moved to an almost entirely musical mission performing for U.S. troops, coalition troops, local nationals, and foreign dignitaries.

A-23. In April 2004, members of the 1st Cavalry Division Band departed Camp Victory for Forward Operating Base Cuervo to support the first Iraqi Civil Defense Corps officer graduation ceremony. The

convoy came under fire by a rocket-propelled grenade. After returning fire, the convoy proceeded to Forward Operating Base Cuervo and completed the mission.

ARMY BANDS TODAY

A-24. Modern Army Bands are agile organizations that provide full-spectrum musical support to Army operations in garrison, overseas, and while deployed. In 2019, the President of the United States awarded the Musicians of the U.S. Military the National Medal of Arts to recognize their excellence in music and service to the Nation. From supporting military reviews to being used as a tool of public diplomacy, Army Bands are part of the fabric, heritage, and tradition of our military.

Appendix B

Relief in Place and Transfer of Authority Process

Development of an effective relief in place and transfer of authority plan allows an incoming unit to successfully take charge of the outgoing unit's mission after the transition is completed. This appendix provides information on this process to assist band commanders and their staffs in planning for and assessing the effectiveness of their transition.

B-1. Command teams must take into consideration the relief in place and transfer of authority process associated with deployment to an area of operation. Incoming and outgoing leaders must proactively plan transition activities of their designated responsibilities well in advance. The finished plan should consist of a detailed timeline and list of tasks to be accomplished.

B-2. The development of a timeline assists the incoming band's ability to take charge of the mission after the transfer of authority is completed. An effective relief in place will ease the transition between bands and allows MPTs to adapt to their area of operation and prepare to execute music operations as quickly as possible.

> *Note*. Every deployment is different; therefore, every relief in place and transfer of authority will be unique to a specific area of operations.

B-3. Band commanders should consider sending key staff forward with the advance echelon. The exact composition of this group will vary given band capabilities, available personnel, or higher headquarters guidance. However, representatives from the following sections can begin the preliminary work prior to the arrival of the remaining personnel:
- Security and Intelligence.
- Operations.
- Supply.

> *Note.* When circumstances allow, a small MPT (i.e., a brass quintet or woodwind quintet) should be sent with the advance echelon to observe the execution of relevant music support operations by the outgoing unit.

B-4. A transition period of ten to fourteen days is typical. However, unforeseen circumstances may reduce the amount of time incoming and outgoing units will have to work side-by-side. Both groups must make the best use of time available to ensure a successful transition.

B-5. The relief in place and transfer of authority process follows the right-seat/left-seat ride concept. During this period, the incoming band shadows the outgoing band to observe specific techniques, procedures, and SOPs that have worked, and adapt them to their organization. Changing existing techniques, procedures, and SOPs should be avoided until incoming personnel have acquired a firm understanding of day-to-day operational requirements. Incoming bands should assume responsibility for the daily operations as soon as feasibly possible. The end state of the transition is that the incoming band is oriented in all staff support functions and elements of sustainment (i.e., transportation and movement control procedures, local shower and laundry capabilities, water distribution, operational contract support) associated with Soldier support and the execution of band support operations within its area of operations.

B-6. Core activities for outgoing staffs that should be integrated into the timeline include, but are not limited to:

- Conduct operational overview brief.
- Discuss the types of missions and roles performed during the deployment.
- Identify recurring events based on historical Army Bands Operations Reports submitted to Army Bands Intranet.
- Highlight important locations, activities, and contact numbers of relevant agencies.
- Provide SOPs, continuity books, policies, routine reports and reporting requirements, and recurring events.
- Conduct SOP orientation brief.
- Brief techniques and procedures used and refined throughout the deployment.
- Discuss the coordination of transportation.
- Provide a list of points of contact and phone numbers for key personnel.
- Brief current intelligence reports that may affect potential music operations.
- Brief staff on available intelligence systems to collect data for mission planning purposes.
- Brief higher and supporting headquarters' SOPs, policies, and procedures for battalion or brigade manpower and personnel staff sections.
- Brief local policies for supporting diplomatic, community engagement, music mentorship, or PA missions.
- Conduct a 100% inventory of all theater provided equipment.
- Have copies of hand receipts and shortage annexes available.
- Initiate financial liability actions based on any discrepancies found during the joint inventory.
- Provide owner's manuals or product component listings for any equipment procured during the deployment.

B-7. Core activities for incoming staffs that should be integrated into timeline include, but are not limited to:

- Receive copies of all briefings, operation, and fragmentary orders from the last 60 days.
- Understand location and boundaries of current area of responsibility.
- Complete question and answer period with outgoing staff.
- Learn left-seat ride portion and implement SOP requirements during the right-seat ride portion of the relief in place.
- Adapt to outgoing staff's battle rhythm during the left-seat ride and incorporate this into battle rhythm during the right-seat ride.
- Observe the execution of techniques and procedures by outgoing staff during the left-seat ride.
- Understand current intelligence associated with executing missions in the area of operation.
- Understand all policies for official mail.
- Understand the process and requirements for personnel accountability and strength.
- Conduct a 100% inventory.
- Verify and sign organizational and installation hand receipts and take physical possession of all equipment.
- Submit hand receipt paperwork to property book team in accordance with local policy.

Appendix C

Operational Environment Analysis

Band commanders use operational and mission variables to help build their situational understanding. They analyze and describe an OE in terms of eight interrelated operational variables: political, military, economic, social, information, infrastructure, physical environment, and time (also called PMESII-PT). Upon receipt of a mission, commanders filter information categorized by the operational variables into relevant information with respect to the mission. They use the mission variables, in combination with the operational variables, to refine their understanding of the situation and to visualize, describe, and direct operations. The mission variables are mission, enemy, terrain and weather, troops and support available, time available, and civil consideration (also called METT-TC).

OPERATIONAL VARIABLES

C-1. The following questions can guide leaders during the planning process and help analyze an OE using the operational variables from a music support perspective:

- Political:
    - Do the HN or U.S. forces maintain formal control at the mission site?
    - What is the attitude towards U.S. personnel at the mission site?
    - Will political dignitaries be in attendance?
    - What is the motivation behind the performance request?
- Military:
    - Is the U.S. Military a sponsor for the performance?
    - Are there any specific foreign military forces that will be in attendance?
    - Will military dignitaries be in attendance?
    - Will personnel associated with the military (e.g., government civilians) be in attendance?
- Economic:
    - What costs are associated with the mission?
    - Who is funding the mission?
- Social:
    - What are popular forms of entertainment within the general society?
    - What are the local expectations of hospitality?
    - What is considered offensive?
    - What is considered polite?
    - Is there a common language among the general society?
    - What are the underlying cultural norms and values of the audience?
- Information:
    - Have the most up-to-date intelligence reports associated with the mission site been reviewed?
    - Have rally points been identified and are MPT personnel aware of them?
    - Who is the safety and security point of contact for the host organization?
    - What are the associated safety and security procedures for entry and exit to the mission site?
    - Have MPT personnel been briefed on all safety and security procedures?
- Infrastructure:
    - Will the performance take place in an urban or rural environment?
    - Can the physical infrastructure support an MPT performance (i.e., roads, utilities, facilities)?

- Is construction taking place near the site? If so, how can noise interruptions be mitigated?
- Is adequate power available to support MPT equipment?
- Is potable water available at the mission site?

● Physical Environment:
- Is the mission site easily accessible?
- What are the entry and exit points at the mission site?
- Will mobility of personnel and equipment be limited upon arrival at the mission site?
- What is the anticipated weather forecast?
- How can the impact of weather be mitigated in order to create a comfortable environment for the audience?

● Time:
- What is the audience's cultural perception of time, and how should it be accounted for in the planning process?
- How much time is available for planning and rehearsing for the mission?
- What is an appropriate amount of time for a musical performance?
- Are there any specific time periods that the band should arrive, start the performance, or depart?

MISSION VARIABLES

C-2. The following questions can guide leaders during the planning process and help analyze the mission variables from a music support perspective:

● Mission:
- What is the mission?
- Who has requested the band for this mission?
- Which MPT will support the mission?
- What is the overall risk assessment?
- What is the anticipated level of support from higher headquarters?
- Is it a multi-day mission?
- Are there any constraints that may impact mission execution?
- What are the specified, implied, and essential tasks required to accomplish this mission?

● Enemy:
- Are there reports of enemy activity near the mission site?
- Have intelligence reports provided enemy positions and weapon capabilities?

● Terrain and weather:
- How will terrain impact this mission?
- Will precipitation affect the mobility of band personnel and equipment?
- How will temperature and humidity affect band equipment?

● Troops and support available:
- What are the strengths and weaknesses of the MPT leader tasked with the mission?
- What is the present physical condition of the MPT members?
- Is all MPT equipment serviceable?
- Has the tasked MPT received adequate training time to effectively support the mission?
- Are there any additional assets needed to accomplish the mission (i.e., aviation, ground transportation, billeting)?

● Time available:
- What are the critical times for this mission?
- How much training time does the MPT need?

- Will mission preparation take priority over currently scheduled training?
- How much time will it take to accomplish the mission?
- What is the approximate time it will take to move personnel and equipment to and from the mission site?

● Civil considerations:
  - Will the local civilian population be part of the audience?
  - What is the local perception of the U.S. Military?
  - Is there an opportunity to include educational outreach or community outreach into the event?
  - What can we do to ensure this performance builds goodwill within our area of operation?

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Glossary

The glossary lists acronyms and terms with Army or joint definitions. Where Army and joint definitions differ, (Army) precedes the definition. Terms for which the ATP 1-19 is the proponent are marked with an asterisk (*). The proponent manual for other terms is listed in parentheses after the definition.

SECTION I – ACRONYMS AND ABBREVIATIONS

ADP	Army doctrine publication
AG	adjutant general
AR	Army regulation
ARNG	Army National Guard
ASCC	Army Service component command
ATP	Army techniques publication
CATS	Combined Arms Training Strategy
CCDR	combatant commander
DA Pam	Department of the Army pamphlet
DOD	Department of Defense
DTMS	Digital Training Management System
FM	field manual
FORSCOM	United States Army Forces Command
G-1	assistant chief of staff, personnel
G-3	assistant chief of staff, operations
HN	host nation
HR	human resources
LSCO	large-scale combat operations
MDW	Military District of Washington
METL	mission-essential task list
MOE	measure of effectiveness
MOP	measure of performance
MOS	military occupational specialty
MPT*	music performance team
NATO	North Atlantic Treaty Organization
NCO	noncommissioned officer
OCPA	Office of the Chief of Public Affairs
OE	operational environment
PA	public affairs
SHAPE	Supreme Headquarters Allied Powers, Europe
SOP	standard operating procedure

TC	training circular
TRADOC	United States Army Training and Doctrine Command
UPAR	unit public affairs representative
USAR	United States Army Reserve
USASOM	United States Army School of Music

SECTION II – TERMS

assessment

Determination of the progress toward accomplishing a task, creating a condition, or achieving an objective. (JP 3-0)

brand

A customer experience represented by a collection of images and ideas; often, it refers to symbols such as a name, logo, slogan, and design scheme. (AR 601-208)

civil affairs operations

Actions planned, coordinated, executed, and assessed to enhance awareness of, and manage the interaction with, the civil component of the operational environment; identify and mitigate underlying causes of instability within civil society; and/or involve the application of functional specialty skills normally the responsibility of civil government. (JP 3-57)

civil-military operations

Activities of a commander performed by designated military forces that establish, maintain, influence, or exploit relations between military forces and indigenous populations and institutions by directly supporting the achievement of objectives relating to the reestablishment or maintenance of stability within a region or host nation. (JP 3-57)

execution

The act of putting a plan into action by applying combat power to accomplish the mission and adjusting operations based on changes in the situation. (ADP 5-0)

information-related capability

A tool, technique, or activity employed within a dimension of the information environment that can be used to create effects and operationally desirable conditions. (JP 3-13)

key leader engagement

Planned meeting(s) with an influential leader with the intent of building a relationship that facilitates communication and cooperation across a wider population. (FM 3-53)

measure of effectiveness

An indicator used to measure a current system state, with change indicated by comparing multiple observations over time. (JP 5-0)

measure of performance

An indicator used to measure a friendly action that is tied to measuring task accomplishment. (JP 5-0)

military information support operations

Planned operations to convey selected information and indicators to foreign audiences to influence their emotions, motives, objective reasoning, and ultimately the behavior of foreign governments, organizations, groups, and individuals in a manner favorable to the originator's objectives. (JP 3-13.2)

mission-essential task

A collective task on which an organization trains to be proficient in its designed capabilities or assigned mission. (FM 7-0)

mission-essential task list

A tailored group of mission-essential tasks. (FM 7-0)

*music performance team

A team that offers the flexibility to support concurrent musical missions in multiple geographical areas.

operational environment

A composite of the conditions, circumstances, and influences that affect the employment of capabilities and bear on the decisions of the commander. (JP 3-0)

peace building

Stability actions that strengthen and rebuild a society's institutions, infrastructure, and civic life to avoid a relapse into conflict. (JP 3-07.3)

planning

The art and science of understanding a situation, envisioning a desired future, and determining effective ways to bring that future about. (ADP 5-0)

preparation

Those activities performed by units and Soldiers to improve their ability to execute an operation. (ADP 5-0)

Soldier and leader engagement

Interpersonal Service-member interactions with audiences in an area of operations. (FM 3-13)

stability mechanism

The primary method through which friendly forces affect civilians in order to attain conditions that support establishing a lasting, stable peace. (ADP 3-0)

sustainment warfighting function

The related tasks and systems that provide support and services to ensure freedom of action, extend operational reach, and prolong endurance. (ADP 3-0)

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