

**Army Regulation 220–90**

**Field Organizations**

# **Army Music**

**Headquarters  
Department of the Army  
Washington, DC  
9 November 2016**

**UNCLASSIFIED**

# ***SUMMARY of CHANGE***

AR 220–90  
Army Music

This major revision, dated 9 November 2016—


- o Changes the title of the publication from Army Bands to Army Music (cover).
- o Adds requirement for designation and responsibility of a parent command for music performance units (para 1–6c).
- o Establishes requirements for authoring memorandums of agreement between a parent music performance unit, its detachments, and the installation or organizations supported by the detachments (para 1–9a).
- o Authorizes one Army Music officer for each Army command and Army service component command during war or contingency operations (para 1–13e).
- o Revises responsibilities of the U.S. Army Forces Command staff music officer to clarify evaluation interactions with Army National Guard Music performance units (para 1–15c).
- o Adds a description of areas of responsibility for music performance units (para 2–2b(2)).
- o Incorporates new Department of the Army guidance for the performance of “The Army Goes Rolling Along” (para 2–4f).
- o Authorizes general officer commanders at regiment, brigade, or higher levels to adopt official unit songs (para 2–5a).
- o Assigns responsibility to The United States Army Band for archival of all official songs approved by general officer commanders of Army regiments, brigades, and higher-level units (para 2–5b).
- o Establishes the Army Musician Proficiency Assessment as the only authorized method for assessing musical skills of Soldiers in primary military occupational specialty 42R, 420C, and area of concentration 42C (para 3–1).
- o Establishes the following forms as the only authorized record of completion of an Army Musician Proficiency Assessment: DA Form 7764–1 (Army Musician Proficiency Assessment (AMPA) Trumpet); DA Form 7764–2 (Army Musician Proficiency Assessment (AMPA) Euphonium); DA Form 7764–3 (Army Musician Proficiency Assessment (AMPA) French Horn); DA Form 7764–4 (Army Musician Proficiency Assessment (AMPA) Trombone); DA Form 7764–5 (Army Musician Proficiency Assessment (AMPA) Tuba); DA Form 7764–6 (Army Musician Proficiency Assessment (AMPA) Flute); DA Form 7764–7 (Army Musician Proficiency Assessment (AMPA) Oboe); DA Form 7764–8 (Army Musician Proficiency Assessment (AMPA) Clarinet); DA Form 7764–9 (Army Musician Proficiency Assessment (AMPA) Bassoon); DA Form 7764–10 (Army Musician Proficiency Assessment (AMPA) Saxophone); DA Form 7764–11 (Army Musician Proficiency Assessment (AMPA) Percussion); DA Form 7764–12 (Army Musician Proficiency Assessment (AMPA) Keyboard); DA Form 7764–13 (Army Musician Proficiency Assessment (AMPA) Guitar); DA Form 7764–14 (Army Musician Proficiency Assessment (AMPA) Electric Bass Guitar); DA Form 7764–15 (Army Musician Proficiency Assessment (AMPA) Vocalist); DA Form 7764–16 (Army Musician Proficiency Assessment (AMPA) Music Production Technician) (table 3–1).
- o Requires all personnel who score the Army Musician Proficiency Assessment to be certified by the Commandant, U.S. Army School of Music (para 3–1a(3)).

**Field Organizations**  
**Army Music**

By Order of the Secretary of the Army:

**MARK A. MILLEY**  
*General, United States Army*  
*Chief of Staff*

Official:

  
**GERALD B. O'KEEFE**  
*Administrative Assistant to the*  
*Secretary of the Army*

Guard/Army National Guard of the United States, and the U.S. Army Reserve, unless otherwise stated.

**Proponent and exception authority.** The proponent for this regulation is the Deputy Chief of Staff, G–1 (DAPE–MP). The proponent has the authority to approve exceptions or waivers to this regulation that are consistent with controlling law and regulations. The proponent may delegate approval authority, in writing, to a division chief within the proponent agency or its direct reporting unit or field operating agency, in the grade of colonel or the civilian equivalent. Activities may request a waiver to this regulation by providing justification that includes a full analysis of the expected benefits and must include formal review by the activity's senior legal officer. All waiver requests will be endorsed by the commander or senior leader of the requesting activity and forwarded through their higher headquarters to the policy proponent. Refer to AR 25–30 for specific guidance.

provisions in accordance with AR 11–2 and identifies key internal controls that must be evaluated (see appendix B).

**Supplementation.** Supplementation of this regulation and establishment of command and local forms are prohibited without prior approval from the Deputy Chief of Staff, G–1. Send proposed supplements to the Commandant, U.S. Army School of Music, 1420 Gator Boulevard, Virginia Beach, VA 23459–2617.

**Suggested improvements.** Users are invited to send comments and suggested improvements on DA Form 2028 (Recommended Changes to Publications and Blank Forms) directly to the Commandant, U.S. Army School of Music, 1420 Gator Boulevard, Virginia Beach, VA 23459–2617.

**Distribution.** This regulation is available in electronic media only and is intended for command levels C, D, and E, for the Active Army, the Army National Guard/Army National Guard of the United States, and the U.S. Army Reserve.

**History.** This publication is a major revision.

**Summary.** This regulation covers Army Music policies and describes Army bands' missions. In addition to stating program responsibilities, this regulation reflects the approved Army bands' mission statement and provides guidance on the proper employment, resourcing, training, and evaluation of Army bands.

**Applicability.** This regulation applies to the Active Army, the Army National

**Army internal control process.** This regulation contains internal control

**Contents** (Listed by paragraph and page number)

**Chapter 1**  
**Introduction, page 1**

*Section I*

*General, page 1*

Purpose • 1–1, *page 1*

References • 1–2, *page 1*

Explanation of abbreviations and terms • 1–3, *page 1*

Responsibilities • 1–4, *page 1*

Mission of Army Music performance units • 1–5, *page 1*

Mission command of music performance units • 1–6, *page 2*

Branch affiliation and composition of music performance units • 1–7, *page 2*

Allocation and stationing of music performance units • 1–8, *page 2*

Activation and inactivation of Army Music performance units • 1–9, *page 2*

\*This regulation supersedes AR 220–90, dated 14 December 2007.

## **Contents—Continued**

### *Section II*

#### *Responsibilities, page 3*

Deputy Chief of Staff, G-1 • 1-10, *page 3*

Chief, National Guard Bureau • 1-11, *page 3*

Chief, Army Reserve • 1-12, *page 4*

Commanders of Army commands, Army service component commands, and all commands that are allocated music performance units, to include Army National Guard adjutants general and U.S. Army Reserve general officer commands • 1-13, *page 4*

Senior commanders • 1-14, *page 4*

Commanding General, U.S. Army Forces Command • 1-15, *page 5*

Commanding General, U.S. Army Training and Doctrine Command • 1-16, *page 6*

Major program responsibilities in Army Music • 1-17, *page 6*

## **Chapter 2**

### **Operations, page 10**

#### *Section I*

##### *Performance Requests and Performance Standards, page 10*

Authorized and prohibited participation • 2-1, *page 10*

Commitment criteria • 2-2, *page 10*

Performance standards • 2-3, *page 10*

Ceremonial music performance standards • 2-4, *page 11*

Requests to designate unit songs • 2-5, *page 12*

#### *Section II*

##### *Distributing Army Promotional Items and Recordings of Army Music Groups, page 12*

Branding and licensing • 2-6, *page 12*

Recordings • 2-7, *page 12*

## **Chapter 3**

### **Personnel, page 13**

#### *Section I*

##### *Selection, page 13*

Army Musician Proficiency Assessment • 3-1, *page 13*

Army Music officer and Army warrant officer bandmaster • 3-2, *page 15*

Musician • 3-3, *page 15*

#### *Section II*

##### *Training, page 15*

Musician training • 3-4, *page 15*

Unit training • 3-5, *page 16*

Annual training for Reserve Component Music performance units on Active Army installations • 3-6, *page 16*

## **Chapter 4**

### **Evaluations of Army Music Performance Units, page 17**

Evaluations • 4-1, *page 17*

Senior leader technical assistance visits • 4-2, *page 18*

Other unit evaluations • 4-3, *page 18*

## **Chapter 5**

### **Reports and Information Systems, page 18**

Reports • 5-1, *page 18*

Army Music Information Systems • 5-2, *page 18*

## **Chapter 6**

### **Equipment and Facilities, page 19**

## **Contents—Continued**

Musical instruments • 6-1, *page 19*  
Army Music uniforms • 6-2, *page 19*  
Music library • 6-3, *page 19*  
Heraldic regalia • 6-4, *page 20*  
Facilities • 6-5, *page 20*

### **Appendixes**

- A. References, *page 21*
- B. Internal Control Evaluation, *page 25*

### **Table List**

Table 3-1: DA Form 7764 series, *page 13*

### **Glossary**



# Chapter 1 Introduction

## Section I

### General

#### 1–1. Purpose

This regulation prescribes policy and assigns responsibilities within the Army Bands Career Program (ABCP) for all Army Music performance units (MPUs), musical activities, and musicians of the Active Army (AA), the Army National Guard (ARNG), and the U.S. Army Reserve (USAR).

#### 1–2. References

See appendix A.

#### 1–3. Explanation of abbreviations and terms

See the glossary.

#### 1–4. Responsibilities

See section II of this chapter.

#### 1–5. Mission of Army Music performance units

*a.* Army MPUs provide music throughout unified land operations to instill in our forces the will to fight and win, to foster the support of our citizens, and to promote our national interests at home and abroad. All Army MPUs will—

(1) Serve as integral parts of Army and Joint forces engaged in unified land operations. This includes, but is not limited to—

- (*a*) Soldier support.
- (*b*) Family support.
- (*c*) Recruiting support.
- (*d*) Public diplomacy.
- (*e*) Community relations.

(2) Serve as a combat multiplier by supporting the resilience, morale, esprit de corps, and will to win of troops in their areas of operations, to include—

(*a*) Providing support to coalition operations to help build political and social bonds between U.S. forces and peoples of other nations.

- (*b*) Providing support for ceremonies, troop support functions, concerts, protocol functions, and religious ceremonies.
- (*c*) Providing music performance teams (MPTs) to conduct music support operations.
- (*d*) Providing mission command for assigned or attached MPTs.
- (*e*) Actively supporting efforts to recruit civilian personnel for service in all components of the Army.

*b.* Special bands are assigned the following specific missions:

(1) The United States Army Band (TUSAB) is assigned to and supports the U.S. Army Military District of Washington (USAMDW). It provides musical support to the White House, Department of Defense (DOD), and other governmental and civic agencies in the National Capital Region. TUSAB represents the Army and the United States at national and international events as directed by DOD and Headquarters, Department of the Army (HQDA).

(2) The United States Army Field Band (TUSAFB) is assigned to the USAMDW and operates under the direction of the Chief of Public Affairs, Office of the Secretary of the Army. TUSAFB performs as part of national and international relations efforts as directed by DOD and HQDA.

(3) The U.S. Military Academy Band (USMAB) is assigned to and supports the U.S. Military Academy as well as other military activities in its area of responsibility. USMAB also presents performances for national and international events as directed by HQDA.

(4) The Old Guard Fife and Drum Corps (TOGFDC) is assigned to and supports USAMDW and provides support to the White House, DOD, and other governmental and civic activities in the National Capitol Region. TOGFDC also represents the Army and the United States at major national and international events as directed by DOD and HQDA.

## **1-6. Mission command of music performance units**

*a.* Army MPUs are separate units commanded by an Army Music officer (area of concentration (AOC) 42C) or a warrant officer bandmaster (primary military occupational specialty (PMOS) 420C). In the absence of the MPU commander, the policies of AR 600-20 apply (see death, disability, retirement, reassignment, or absence of the commander, AR 600-20).

*b.* When an Army Music officer (AOC 42C) or a warrant officer bandmaster (PMOS 420C) will not be available for an extended period of time, the senior commander may appoint the senior regularly assigned Army Music officer, warrant officer bandmaster, or noncommissioned officer (NCO) in PMOS 42R as acting commander.

*c.* Senior commanders with assigned Army MPUs will designate an appropriate command (battalion or above) as the MPU's next higher headquarters for administration and logistics. FM 1-0 provides doctrinal guidance for the G-1 to exercise operational control of the MPU with responsibility for approval/disapproval of performance requests. Alternatively, operational control may be assigned to the Public Affairs Office, G-3 (Effects), or other agency responsible for execution of the commander's communication strategy.

*d.* When mission control of the MPU is divided between administrative and operational entities, both will be represented in the MPU commander's rating chain (see AR 623-3 and DA Pam 623-3 to determine eligibility for raters and senior raters). The MPU commander's senior rater will be at a level to oversee both the administrative control and operational control functions (for example, Chief of Staff).

*e.* ARNG MPUs will be aligned to an ARNG command as designated by the State Adjutant General.

## **1-7. Branch affiliation and composition of music performance units**

*a.* Army MPUs were designated as Adjutant General's Corps units in 1950. Army MPUs employ a modular structure consisting of teams of musicians referred to collectively as MPUs. They are built from combinations of six types of music headquarters and four types of MPTs. The modular structure enables MPUs to perform multiple concurrent missions by deploying MPTs task organized to support specific operations, units, agencies, or activities. All MPTs in a given MPU may be combined to form a larger full or marching ceremonial MPT (see structure of MPU in DA Pam 220-90).

*b.* The grade and additional skill identifier (ASI) structure of MPUs are established by tables of organization and equipment (TOEs) and tables of distribution and allowances (TDAs), and vary according to mission (see PMOS 42R musician and related ASIs in DA Pam 220-90). In order to provide required mission capability, MPUs in the AA each require a unique mix of grade and ASI combinations that will be as prescribed by the Chief, Army Music (C, AM) and reflected in applicable modification table of organization and equipment (MTOE).

*c.* The grade, strength, ASI, and equipment authorizations for the U.S. Army School of Music (USASOM), TOGFDC, and the U.S. Army element of the Supreme Headquarters Allied Powers Europe (SHAPE) International Band are established by a TDA.

*d.* Authorization documents for MPUs may also include music performance detachments consisting of a music headquarters and three or more MPTs. Music performance detachments normally are formed to provide minimum musical performance support to an installation or organization that does not have an MPU and cannot receive adequate music support from local travel missions.

## **1-8. Allocation and stationing of music performance units**

*a.* The numbers of MPTs allocated to Operating Force MPUs are calculated by existence-based rules of allocation that use brigade combat teams or brigade troop strength equivalents (such as fires, combat aviation brigades, and sustainment brigades) as the units of analysis. This ensures MPUs will increase or decrease the numbers of their assigned MPTs in proportion to increases or decreases of Army strength measured in brigade combat teams or their troop strength equivalents. Army Music rules of allocation are found in Army techniques publication (ATP) 1-19.

*b.* Separate stationing rules are used to establish the distribution of MPUs and MPTs on Army installations or in deployed forces. Army Music stationing rules are found in ATP 1-19.

*c.* Army MPUs are assigned to the senior commander on the installation or base where it is or will be located. Army MPUs assigned to Joint bases are assigned to the Army senior commander on that Joint base.

## **1-9. Activation and inactivation of Army Music performance units**

*a. Activation.* The U.S. Army Center of Military History determines the names, designations, and historical lineages applied to all newly activated units as prescribed in AR 220-5. Commanders of MPUs with detachments will ensure that appropriate memorandums of agreement (MOAs) with the supported commands or installations are coordinated and approved by primary stakeholders. The MOA will clearly explain the following items:

(1) The detachment's name/designation as approved by the U.S. Army Center of Military History and in compliance with AR 220-5.



(2) The detachment will wear the patch of its Army commands (ACOMs) or Army service component commands (ASCCs) unless directed otherwise by the ACOM, ASCC, or HQDA (Department of the Army, Military Operations (DAMO)).

(3) The agencies exercising operational, logistical, and administrative control of the detachments.

(4) The administration of military justice.

(5) The procedures for requesting and resourcing all performances.

(6) The funding sources for transportation support, supply, travel, use of performance venues that charge for site or services, and other necessary expenditures on behalf of the MPU.

*b. Inactivation.* MPUs and their detachments in the AA, ARNG, and USAR designated for inactivation will follow instructions provided by HQDA (DAMO), the National Guard Bureau (NGB), or Headquarters, U.S. Army Reserve Command (USARC), respectively. The unique nature of musical instruments and of music libraries require all Army Music units in all components to observe the following additional requirements before completing normal property disposition procedures:

(1) Generally, excess musical equipment and sheet music available for lateral transfer will be distributed according to the following priorities:

(a) The Army component (AA, ARNG, USAR) possessing the equipment or sheet music will first make it available for lateral transfer to MPUs within their own component.

(b) After meeting the authorized needs of MPUs in the same component, remaining excess equipment will be considered available for lateral transfer to the other Army components (AA, ARNG, USAR) in accordance with the losing component's equipment disposition procedures.

(c) The Chief, Materiel and Logistics Office, USASOM, will use the Army Music Intranet (AMI) to advertise and coordinate the lateral transfer of excess musical equipment and sheet music, as needed.

(2) Excess musical instruments (those that have been determined to be serviceable but no longer needed by Army or DOD music units) and unserviceable musical instruments will be disposed of in accordance with the policies prescribed in DOD 4160.21–M, procedural guidance provided by the Defense Logistics Agency (DLA) Disposition Services Web site <http://www.dispositionservices.dla.mil/>, and any equipment disposition procedures unique to the ARNG or USAR.

(3) MPU commanders and other concerned agencies may refer technical questions on musical instrument and music library dispositions to USASOM, Chief, Materiel and Logistics, 1420 Gator Boulevard, Joint Expeditionary Base Little Creek – Fort Story, Virginia Beach, VA 23459–2617.

## **Section II**

### **Responsibilities**

#### **1–10. Deputy Chief of Staff, G–1**

The DCS, G–1 will—

*a.* Provide policy oversight for the management of the Army Music Program.

*b.* Appoint the Director, Military Personnel Management, to serve as the principal coordinator for all matters pertaining to the Army Music Program.

#### **1–11. Chief, National Guard Bureau**

The CNGB is responsible for all matters related to the Army Music Program in the ARNG. The CNGB will—

*a.* Ensure ARNG MPUs are prepared to respond to their dual-status mission requirements as directed by their respective Governor or responsible authority.

*b.* Prepare recommendations on force structure of ARNG MPUs and develop them through the force design update and total Army analysis (TAA) processes. Review all proposed changes to personnel specialty structures of ARNG MPU.

*c.* Review all new and revised programs of instruction that affect ARNG MPUs.

*d.* Identify the senior ARNG warrant officer bandmaster (PMOS 420C) and senior ARNG sergeant major (SGM) (PMOS 42R) to serve as members of the Army Music Action Group (AMAG) and provide advice to the C, AM on issues pertinent to the ARNG Army Music Program.

*e.* Assign the senior ARNG bandmaster to—

(1) Coordinate ARNG Army Music issues with DOD and Department of the Army (DA) staff; NGB; C, AM; Army Bands Proponency Office; Commandant, USASOM; and the U.S. Army Forces Command (FORSCOM) staff music officer.

(2) Serve as a member of the AMAG to provide the C, AM with decision support information pertaining to Army Music in the ARNG.

(3) Provide coordinating information and guidance pertaining to ARNG MPUs to NGB staff directorates on all matters concerning the ARNG band program to include budgeting, utilization, training, and policy.

(4) Provide an annual report on ARNG MPUs to the Director, ARNG.

(5) Appoint, organize, and supervise a standing team of ARNG band subject matter experts (SMEs) to provide technical assistance to ARNG MPUs and to conduct periodic validations of each ARNG MPU.

(6) Assist NGB/ARNG staff with development of regulations and guidance specific to ARNG bands.

*f.* Assign the senior ARNG SGM to—

(1) Serve as a member of the AMAG. Provide the C, AM with decision support information pertaining to enlisted issues of ARNG Soldiers and NCOs in PMOS 42R.

(2) Assist in conducting evaluations of ARNG MPUs.

(3) Assist in conducting Technical Assistance Visits to ARNG MPUs.

### **1–12. Chief, Army Reserve**

The CAR is responsible for all matters related to the Army Music Program in the USAR. The CAR will—

*a.* Ensure USAR MPUs are prepared to respond to mission requirements as directed by the Reserve Support Commands (RSCs) to which they are assigned.

*b.* Prepare recommendations on the force structure of USAR MPUs and develop them through the force design update and TAA processes.

*c.* Review all proposed changes to personnel classification and unit structures of the Army Music Program in the USAR.

*d.* Review all new and revised programs of instruction that affect USAR MPUs.

*e.* Identify the senior USAR warrant officer bandmaster (PMOS 420C) and senior USAR SGM (PMOS 42R) to serve as members of the AMAG and to provide advice to the C, AM on issues pertinent to the Army Music Program in the USAR.

*f.* Direct the senior USAR warrant officer bandmaster to—

(1) Serve as a member of the AMAG to provide the C, AM with decision support information pertaining to Army Music in the USAR.

(2) Conduct or assist in conducting training and operational readiness evaluations.

(3) Serve on the USAR chief warrant officer five selection panels.

*g.* Direct the senior USAR SGM to—

(1) Serve as a member of the AMAG to provide the C, AM with decision support information pertaining to Army Music in the USAR and on enlisted issues of USAR Soldiers and NCOs in PMOS 42R.

(2) Assist in conducting training and operational readiness evaluations.

### **1–13. Commanders of Army commands, Army service component commands, and all commands that are allocated music performance units, to include Army National Guard adjutants general and U.S. Army Reserve general officer commands**

These commanders will—

*a.* Make an MPU available for active, continuing support of Army recruiting.

*b.* Provide their MPUs with adequate operational and training facilities within the guidelines set in paragraph 6–5.

*c.* Support Army Music leader training (AMLT) to improve the technical knowledge and capabilities of Army MPU command teams, Army Music officers (AOC 42C), Army bandmasters (PMOS 420C), senior NCOs, and MPT leaders.

*d.* Support bandmaster participation in civilian music-related workshops and clinics to improve technical capabilities.

*e.* In war or during contingency operations, commanders of ACOMs or ASCCs with five or more MPUs or music detachments assigned may resource at least one full-time Army Music officer at the rank of major, AOC 42C, in their headquarters' staff who will monitor operations of all assigned MPUs and music detachments of any Army component. The staff music officer will—

(1) Assist the ACOM or ASCC G–1 with synchronization of MPU operations and morale, welfare, and recreation (MWR) entertainment in theater.

(2) Coordinate transitions between deploying and redeploying MPU elements.

### **1–14. Senior commanders**

Senior commanders who have mission control of Army MPUs will—

*a.* Provide administrative and logistical support including, but not limited to, food service, quarters/billeting, secure/non-secure telecommunications/automation support, and transportation commensurate with all other units under their command. Such support may be provided through the U.S. Army Installation Management Command (IMCOM), as appropriate.

*b.* Provide adequate funding to accomplish missions authorized in AR 360–1 and official military functions conducted on or off military installations.

*c.* Program, provide, construct, renovate, and repair MPU facilities (see para 6–5). Develop and implement written policies and procedures pertaining to the utilization and scheduling of Army MPUs under their control.

*d.* Monitor MPU scheduling to ensure musical and tactical training is balanced effectively to ensure mission accomplishment. The MPU commander is the technical expert responsible for determining the training requirements for achieving unit readiness.

*e.* Provide public information releases, press kits, publicity photos, and recordings for use in MPU support of community relations events through their local Public Affairs Office, in accordance with AR 360–1, in partnership with the Army Marketing and Research Group.

*f.* Ensure MPUs are available to support the Army Marketing and Research Group, U.S. Army Recruiting Command (USAREC), ARNG recruiting, or State or Territory recruiting and retention offices, and to apprise local recruiting officials in advance of all off-post performances and all on-post performances to which the public is invited.

*g.* Fund MPU's travel to resource its troop support, recruiting, and community relations missions.

*h.* Support temporary duty travel for MPU commanders and executive officers, MPU senior sergeants, Reserve Component (RC) full-time support personnel, and selected musicians to the AMLT and to civilian music workshops, clinics, and seminars.

*i.* Support funding for military occupational specialty (MOS) and ASI related training programs. These include, but are not limited to, private instrumental or vocal music lessons (live or online), conductor training, and music arranging instruction.

#### **1–15. Commanding General, U.S. Army Forces Command**

The CG, FORSCOM will—

*a.* Establish guidelines for mobilization of all RCs, including Army MPUs, under the provisions of Title 10, United States Code (10 USC).

*b.* Inspect the training and readiness of all Army units and activities in the RCs, including Army MPUs, within its Army Force Generation mission (AR 1–201 and AR 525–29).

*c.* Maintain one staff music officer (AOC 42C) on the command's authorization document to monitor and coordinate the assessment of training and readiness of all Army MPUs assigned to FORSCOM installations and to all RC commands (see AR 1–201).

*d.* Direct the FORSCOM staff music officer to—

(1) Evaluate the musical proficiency of MPUs, their MPTs, and the support activities directly related to professional musical performance of all AA FORSCOM MPUs in accordance with chapter 4.

(2) Coordinate identification of external evaluators in the AA Music program for duty in AA and RC unit training evaluations as requested by commands conducting external evaluations.

(3) Assist commanders in the formulation of plans and policies that result in effective use of Army MPUs.

(4) Assist USAREC in establishing liaisons with music-related centers of influence (for example, college and high school music educators, instructors in musicians' institutes) and in gaining their support in recruiting prospective Army musicians and Army Music officers.

(5) Conduct orientations, in-service training conferences, clinics, workshops, and demonstrations for Army Music officers, warrant officer bandmasters, and enlisted musicians, as needed.

(6) Assess the effectiveness of FORSCOM AA MPUs' mission accomplishment.

(7) Disseminate music-related command information to FORSCOM commands with assigned MPUs.

(8) Provide in-service training on the capabilities and use of MPUs to headquarters, IMCOM; MWR; public affairs; civil affairs; military information support operations; and recruiting personnel.

(9) Provide guidance pertaining to procurement of musical equipment and supplies and coordinate requirements for hearing safety and effective configuration of training and storage spaces during the construction, conversion, renovation, and repair of MPU training facilities.

(10) Review approved HQDA program and budget guidance affecting MPUs within FORSCOM and the RC.

(11) Review the MTOE of FORSCOM, ARNG, and USAR MPUs to ensure accuracy and sufficiency.

(12) Perform unit training evaluations as requested by FORSCOM and RC commands.

(13) Assist RC MPUs with obtaining required mobilization information and procedures for participation in expeditionary or contingency operations that are authorized under 10 USC.

(14) Provide observations, insights, and lessons (OIL) learned from training evaluations of AA or RC MPUs or MPU operations to the Army Bands Proponency Office and the Directorate of Training and Doctrine, USASOM.

(15) Coordinate training opportunities for RC MPUs on AA installations with NGB and Headquarters, USARC.

(16) Serve as a member of AMAG. Provide decision support to the C, AM on matters concerning MPU training readiness, mobilization of AA and RC bands, and leader development in FORSCOM and RC MPUs.

## **1–16. Commanding General, U.S. Army Training and Doctrine Command**

The CG, TRADOC will—

*a.* Assign the Commander, U.S. Army Sustainment Center of Excellence (USASCoE), to serve as the force modernization proponent for the designated area of Adjutant General/Human Resource Management (see AR 5–22). Army MPUs are adjutant general units (see para 1–7).

*b.* Assign the Commandant, U.S. Army Adjutant General School, through the Commander, U.S. Army Soldier Support Institute, to serve as the branch proponent for Army Music as an integral part of the adjutant general designated area and is further appointed as the C, AM.

*c.* Designate that the C, AM will—

(1) Coordinate, recommend, and enforce policy, plans, and programs related to Army MPUs.

(2) Review and recommend policy pertaining to the ABCP within the guidelines established by DOD and DA. Coordinate all policy submissions related to those guidelines with the DCS, G–1 (DAPE–MP), and the Office of the Chief, Public Affairs, when appropriate.

(3) Advise Army leadership and brief the Army Staff on issues related to Army Music.

(4) Provide SME input to the TAA processes.

(5) Assist the Commander, USASCoE, and the Army Staff in the development and implementation of plans to station, mobilize, and use Army MPUs. This includes—

*(a)* Activating, deactivating, and re-stationing AA MPUs.

*(b)* Mobilizing and demobilizing Army MPUs.

*(c)* Deploying Army MPUs.

*(d)* Monitoring the mission, base operations, and funding accounts for all MPUs and their activities.

*(e)* Advising the Commander, U.S. Army Human Resources Command (HRC), on the assignment of officers, warrant officers, and enlisted Soldiers to AA MPUs and activities.

*(f)* Responding to Congressional inquiries concerning the Army Music Program.

*(g)* Responding to the Government Accountability Office and other governmental agencies' inquiries concerning the Army Music Program and Army MPU activities.

*(h)* Serving as chair of the AMAG and ensuring the AMAG meets periodically to provide advice to the C, AM.

*(i)* Supervising the USASOM and ensuring, in coordination with TRADOC, all programs of instruction at the USASOM are compatible with approved doctrine and meet the requirements of Army MPUs.

*(j)* Supervising the Army Bands Proponency Office and directing the conduct of proponent-related activities in accordance with AR 5–22 and AR 600–3.

*(k)* Developing funding levels and input for management decision package QBND to be included in the program objective memorandum for AA MPUs in the Generating Force.

*d.* Designate that the Commandant, USASOM, will serve as the C, AM's primary executive in carrying out the functions of branch proponency for Army Music, by making recommendations on future capabilities of Army MPUs through doctrine, organization, training, material, leader development and education, personnel and facilities analyses, and by supervising the USASOM staff in the key functions listed in DA Pam 220–90.

*e.* Designate the Command Sergeant Major (CSM), USASOM to—

(1) Serve as the proponent CSM for Army Music.

(2) Serve as Commandant, U.S. Army Music Noncommissioned Officer Academy. Develop, implement, and conduct the NCO training programs for the Army Music Program.

## **1–17. Major program responsibilities in Army Music**

*a.* The Commandant, USASOM, is responsible for the following major program responsibilities:

(1) Review equipment changes to authorization documents, TOE/MTOE, TDA, and common tables of allowances (CTA) for MPUs and Army Music activities. Recommend to other proponents, U.S. Army Force Management Support Agency, or ACOMs, any changes, as appropriate.

(2) Review procurement, distribution procedures, and standards for MPU equipment.

- (3) Develop and update all relevant doctrinal publications, as needed.
- (4) Develop, implement, and conduct the initial military training programs for Army Music.
- (5) Perform, all combat development functions concerning Army Music, to include the review, revision, and development of training support systems, the implementation of new technologies in music performance, and all training literature products.
- (6) Coordinate expertise necessary for USASCoE to conduct manpower requirements criteria studies.
- (7) Assist the Army Clothing and Equipment Board in testing, evaluating, and adopting items of Army Music mission clothing and equipment.
- (8) Develop and implement standard musical evaluation and assessment procedures for all persons applying for duty as musicians, warrant officer bandmasters, and as Army Music officers.
- (9) Train and certify music officers (AOC 42C and MOS 420C) and enlisted personnel (MOS 42R) to administer the Army Musician Proficiency Assessment (AMPA).
- (10) Award AOC 42C (Army Music officer), PMOS 420C (warrant officer bandmaster), and PMOS 42R (musician) (including all related ASIs) based on an individual's successful completion of all requirements in Army Initial Military Training. This applies to all new officers, warrant officer bandmasters, and enlisted Soldiers in the AA, ARNG, and USAR.
- (11) Conduct AMLT and the AMAG meetings.
  - (a) Ensure the AMAG includes appropriate representation from the AA, ARNG, and USAR.
  - (b) Provide the AMAG with SMEs and administrative support, as needed.
- (12) Advise and assist the C, AM on combat development initiatives to include TOE, MTOE, TDA, and CTA.
- (13) Organize officer selection boards on behalf of the Director, Officer Personnel Management Directorate. Coordinate applications, evaluations, and selection of applicants seeking assignment as Army Music officers and warrant officer bandmasters.
- (14) Maintain the Army Music operation report system and provide reports, as required.
- (15) Provide subject matter expertise to USAREC on the use of MPUs to recruit Soldiers and on methods to recruit for the ABCP.
- (16) Update and exercise responsibility for this regulation and DA Pam 220–90.
- (17) Assist commanders in the design and programming of MPU facility construction and renovation.
- (18) Develop recommendations on assignments of AA Army Music officers for review by C, AM and submission to HRC.
- (19) Assist HRC with the management of enlisted Army musicians by providing subject matter expertise on career professional development and assignments of enlisted Army musicians.
- (20) Coordinate all aspects of the Force Design Update process for Army Music.
  - b. The CSM, USASOM, will—
    - (1) Serve as proponent CSM for the ABCP.
    - (2) Mentor and supervise the professional development of senior NCOs in MOS 42R.
    - (3) Develop recommendations on assignment of AA MOS 42R Soldiers in ranks of master sergeant, first sergeant, and SGM for review by the C, AM and submission to HRC.
    - (4) Convene meetings of ABCP SGMs of the AA, ARNG, and USAR to review program-wide issues pertaining to ABCP enlisted Soldiers at least annually.
    - (5) Establish promotion guidance for inclusion in DA Pam 600–25.
  - c. The Proponency Office will—
    - (1) Advise and assist C, AM on all Army Music technical matters.
    - (2) Review personnel changes to organization authorization documents, TOE, MTOE, CTA, and TDA for MPUs and Army Music activities. Recommend changes to other Army proponents, the U.S. Army Force Management Support Agency, or ACOMs, as appropriate.
    - (3) Advise and assist USAREC in its partnership with the Army Marketing and Research Group in recruiting for the ABCP. Review and approve advertising and recruiting programs for Army Music.
    - (4) Review strategic and tactical plans, studies, and initiatives concerning the employment of Army MPUs. Develop force planning guides and allocation rules for Army MPUs.
    - (5) Assist USAREC in the selection of active duty warrant officer bandmaster applicants; assist ARNG adjutants general and USAR general officer commands in the selection of warrant officer bandmaster candidates by screening the technical qualifications of their applicants.
    - (6) Develop recommendations on assignment of AA warrant officer bandmasters (420C) for review by the C, AM and submission to HRC.

(7) Assist and advise USAREC; Director, ARNG; and Headquarters, USARC with the appointments and assignments of warrant officer bandmasters, liaison officers, and NCOs.

(8) Assist and advise HRC in monitoring DA-centralized musician accession and the musical qualifications of all Army Music personnel.

(9) Participate in the review and analysis of Army Music force structure requirements.

*d.* MPU commanders (AOC 42C and MOS 420C) will—

(1) Command Army MPUs, with responsibility for unit technical and tactical training, operations, supply, and administration.

*(a)* Maintain expert knowledge of the Army ceremonies; ceremonial and traditional music; and orchestral, full MPU (combined MPTs), light entertainment and popular music.

*(b)* Employ effective conducting techniques when required. Apply expert knowledge of musical styles, harmony, range, and characteristics of instruments, voices, and the talents of individual performers to achieve the desired professional musical performance effects.

*(c)* Review and approve all adaptations (arrangements, transcriptions, and orchestrations) of printed music required for full MPU or MPT performances. Ensure all copyright requirements are met and documented.

*(d)* Participate in domestic or overseas community engagement functions as a music leader representing the U.S. Army.

(2) Advise higher echelon commanders on local MPU matters such as organization, operation, committing procedures, training plans, and facilities. Serve as the command SME on all matters pertaining to music. Advise senior commanders on the most effective way to employ the MPUs' subordinate MPTs in support of operations.

(3) Appoint musicians to leadership and staff positions within the unit.

(4) Evaluate the physical and acoustical limitations of performance sites, length of the events supported, and resources available, and determine the size and instrumentation of musical groups used in support of authorized commitments.

(5) Prepare annual budgets that include, at a minimum, funds to—

*(a)* Maintain and replace MTOE/TDA/CTA equipment and uniform items required for mission success.

*(b)* Procure expendable musical supplies, sheet music, and recordings that sustain and improve the MPUs' capabilities.

*(c)* Budget temporary duty travel for Army Music officers, warrant officer bandmasters, first sergeants, sergeants major, and other musicians to attend the annual AMLT, music clinics, seminars, and other music-related events to ensure professional development of all unit personnel.

(6) Develop and carry out military and MOS and/or ASI-related training programs required for their unit (private instrumental or vocal lessons, conductor training, instruction in arranging, transcribing, or composing music, MPT presentation techniques).

*(a)* MPU commanders will ensure NCOs at the ranks of sergeant, staff sergeant, and sergeant first class are well prepared before attendance at Noncommissioned Officer Education System (NCOES) courses to meet the instrumental, vocal, or music production requirements of their respective ASIs during AMPA or other individual skill assessments required for completion of NCOES.

*(b)* Develop and evaluate the individual technical proficiency of musicians on a regular basis. MPU commanders will recommend reclassification or separation of individuals who cannot meet and maintain minimum qualifications and requirements of their MOS and/or ASI (see DA Pam 611-21 and AR 614-200).

(7) Support U.S. Army recruiting goals by—

*(a)* Selecting MPTs best suited to achieve USAREC's desired effects for events sponsored by USAREC, ARNG Recruiting, or state or territory recruiting and retention offices.

*(b)* Interviewing persons interested in enlisting in the ABCP, in order to determine qualifications for enlistment as musicians (see AR 614-200 and AR 601-210).

*(c)* Establishing and maintaining a rapport with local centers of influence (including college and high school music educators) to gain their support in recruiting Army musicians.

*(d)* Appointing an MPU member to the collateral duty of recruiting liaison with the nearest recruiters, recruiting battalion, and recruiting brigade headquarters.

*(e)* Providing requested musical support to ensure local recruiting programs are achieving desired results.

*(f)* Coordinating recruiting activities with local AA and RC recruiting personnel. Recruiting liaisons must coordinate through channels, and request that ARNG G-1 recruiting division coordinates and approves contact with State command or recruiting units and personnel. AA MPU commanders will synchronize recruiting efforts with ARNG needs and projected unit vacancies to the maximum extent permitted by AA and ARNG policy.

(8) Identify potential in-service personnel for on-the-job-training in shortage music ASIs (see para 3-4b).

- (9) Select and program appropriate music for all MPU support missions.
- (10) Administer an effective unit reenlistment/retention program.
- (11) Review and recommend changes to authorization documents.
- (12) Actively recruit and recommend highly qualified Soldiers for appointment as Army Music officers or as warrant officer bandmasters.

(13) Contribute to the Army Lessons Learned Program (see AR 11–33) by submitting OIL to the Army Lessons Learned Information System at <https://www.jllis.mil/army/>.

*e.* Senior MPU commanders. Field grade and general commissioned officers and warrant officers in the ranks of chief warrant officer four and chief warrant officer five are responsible for establishing and maintaining professional contacts with junior Army Music officers and warrant officer bandmasters to help them overcome the effects of professional isolation from other Army Music leaders. An Army MPU is normally the only unit of its type assigned to an installation. Junior ABCP officers must be able to address concerns, questions, and discuss continuous leadership improvement in their MPU with more experienced Army Music officers and warrant officer bandmasters. Senior Army Music officers and warrant officer bandmasters are also frequently asked to provide expert advice to USASOM and C, AM.

*f.* Army Music senior sergeants. An MPU senior sergeant is the senior NCO designated to fill the highest ranking enlisted position in an MPU. A master sergeant slotted in the 42R5M9(X) position is the MPU first sergeant; a SGM in that position is the MPU SGM. The MPU senior sergeant will—

- (1) Assume temporary command of the MPU in the absence of the commander (see AR 600–20 and para 1–6).
- (2) Maintain discipline, morale, and personnel accountability.
- (3) Provide the commander recommendations and assistance on all matters pertaining to enlisted personnel.
- (4) Assist the commander in planning and conducting the unit's training program.
- (5) Serve as the primary enlisted conductor of the MPU.
- (6) Select unit personnel to perform appointed duties for internal support positions to include, but not limited to, administration, training, operations, logistics, music librarian, instrument repair technician, and technical support, and supervise the execution of these duties.
- (7) Interview persons interested in enlisting in the APCP.
- (8) Continue to perform in the MPU as a conductor, drum major, instrumentalist, and/or vocalist, as appropriate.
- (9) Serve as the primary career counselor for musicians, and act as point of contact for most communications with higher headquarters' personnel managers.
- (10) Serve as the primary representative to the command on enlisted matters and ceremonial issues.

*g.* The USAREC music liaisons—

(1) The Headquarters, USAREC, senior music liaison NCO will serve as the central point of contact between brigade music liaisons and Army Music professional development NCOs at HRC, the Army Music Proponency Office, and the Commandant, USASOM. The senior music liaison NCO will—

- (a) Coordinate with USASOM on matters pertaining to Army Music recruiting issues and audition standards.
  - (b) Coordinate with career managers at HRC concerning mission status, progress, and issues.
  - (c) Assist in recruiting Army Music officers and warrant officer bandmasters.
  - (d) Advise Chief, Special Missions, and USAREC personnel on technical aspects of the Army Music Program.
- (2) The USAREC brigade music liaisons will—
- (a) Serve as central point of contact for all information concerning recruiting of ABCP applicants for the entire brigade to which they are assigned.
  - (b) Serve as the SME on Army Music recruiting issues for the brigade commander.
  - (c) Plan, coordinate, and conduct presentations and auditions in support of recruiters in the recruiting of potential applicants for the ABCP.

- (d) Assist the USAREC music liaison in managing Army Music recruiting mission issues.
- (e) Provide expert advice on trends and developments in the field of Army Music recruiting to their respective brigades and to Headquarters, USAREC, in order to improve and update Army Music recruiting procedures and policy.
- (f) Monitor accession rates and mission achievement numbers for the USAREC music liaison.

*h.* The Army Music Action Group—

(1) Provides C, AM with decision support on issues of policy, force structure, and effective employment of all Army MPUs.

(2) Meets normally three times per year in the following calendar windows: September/October, February/March, April/May.

(3) Is managed by the Commandant, USASOM. The Commandant will react to C, AM directions for work to be completed by AMAG, prepare the calendar and venue for meetings, set action agenda to include specific taskings for members, and solicit membership for action item proposals.

(4) Members will prepare action items for group review as assigned by the Commandant, USASOM, and represent the interests of their own Army components.

## **Chapter 2 Operations**

### **Section I**

#### **Performance Requests and Performance Standards**

##### **2-1. Authorized and prohibited participation**

*a. Competition with civilian musicians.* Participation of Army musicians in performances off military reservations will not interfere with the customary employment of local civilians in the respective arts, trades, or professions pursuant to 10 USC 974 and AR 360-1. See Title 32, Code of Federal Regulations (CFR), section 508.1 (32 CFR 508.1) for guidance on determining whether the use of an Army band at a public gathering is prohibited under Federal regulations.

*b. Public outreach performances.* AR 360-1 provides detailed DA policy on authorized and prohibited participation in public events as well as resourcing for authorized participation. All AA and RC Army MPUs will comply with the policies for public outreach performances contained in AR 360-1.

*c. Performances for official military functions.* The CG responsible for an MPU will decide, in accordance with applicable regulations, what events are "official" and are authorized Army Music support before committing the MPU (see definition of "official military function" in the glossary of this regulation). Commanders are not authorized to declare an event, or any portion of it, "official" if the sole purpose in doing so is to reduce the cost of a social event or to avoid hiring civilian musicians. (See 10 USC 974, 32 CFR 508.1, and AR 360-1 for information on prohibited participation by Army musicians.)

##### **2-2. Commitment criteria**

*a.* Approved requests for performances from military or civilian sponsors are considered commitments. MPU commanders and their higher echelon commitment authorities are responsible for ensuring approved requests meet all criteria established in law and Army policies.

*b.* AR 360-1 provides direction on commitment criteria for Army Music units. The following additional criteria apply to all Army Music units in the AA and RC:

(1) MPU commanders will advise committing officials of the policies and procedures in this regulation, AR 360-1, and AR 600-25. Committing officials will ensure all performance requests comply with these policies prior to obligating MPU support.

(2) An MPU's geographic area of responsibility is the same as its installation senior commander's geographic area of responsibility. MPU commanders will ensure all actions in the command's area of responsibility are coordinated throughout the chain of command and with applicable tenant and neighboring activities.

(3) Committing officials will ensure local recruiters are informed of and invited to all MPU performances in the U.S. civilian community.

##### **2-3. Performance standards**

*a.* Army musicians will adhere to all Federal copyright laws.

(1) Army MPU will use copyrighted material in accordance with AR 27-60 and 17 USC. The complete version of the U.S. Copyright Law is available at <http://www.copyright.gov/title17/index.html>.

(2) TUSAFB is responsible for assisting all Army MPUs with copyright issues by coordinating them with the intellectual property counsel of the Army. Contact TUSAFB to request written guidance: The U.S. Army Field Band, 4214 Field Band Drive, Suite 5330, Fort Meade, MD 20755-7055.

*b.* Army MPUs are highly visible, effective at building esprit de corps and cohesion, and serve to enhance the Army's public image. Members of Army MPUs must demonstrate the highest levels of professional musical performance, conduct, and appearance standards to best represent the Army and the Nation. The following performance standards apply:

(1) No Army MPU in the AA or RC will perform under conditions that would discredit or embarrass the United States or the Army.

(2) MPU commanders will ensure the music and lyrics to be performed are in good taste, not offensive to the audience, and reflect Army Values.

(3) MPUs will not perform in any manner or style that has the potential to injure performers, their audiences, or damage equipment or property.



(a) Performing outdoors during electrical storms or in other severe weather conditions is potentially dangerous to musicians, produces substandard performance, and can damage instruments to the extent of needing costly repairs or replacement.

(b) Rain can severely damage woodwind and percussion instruments and presents a serious safety hazard for electronic instruments, sound reinforcement systems, and other electrical equipment.

(c) At or below the freezing point, as determined by temperature or wind chill, there is high potential for personal injuries from lips or fingers freezing to instruments. Brass, electronic, and woodwind instruments will cease to function properly, if at all. There is high risk of serious damage to instruments and electrical equipment in freezing conditions.

c. Members of Army MPUs will perform in uniform. Committing officials may approve exceptions to this policy for portions of special performances (for example, costumes for holiday concerts, show productions, or entertainment). The audience must be fully aware an Army MPU is performing.

## **2–4. Ceremonial music performance standards**

a. *Sources of ceremonial music performance standards.* Public law, military regulations, and military customs establish standards for the performance of ceremonial music (see AR 600–25). Army Music units and musicians will perform ceremonial music at the position of attention, as modified to allow the use of musical instruments.

b. *The National Anthem.* 36 USC 301 designates the "Star Spangled Banner" as the National Anthem of the United States of America and specifies general conduct during its playing. All Army MPUs will adhere to the provisions of 36 USC 301 and AR 600–25 when performing the National Anthem. All Army MPUs will follow the detailed performance guidance contained in DA Pam 220–90 for performance of the National Anthem.

c. *Foreign national anthems.* Army MPU will—

(1) Perform foreign national anthems as prescribed in AR 600–25. When a foreign national anthem or anthems are performed, "The Star Spangled Banner" will be performed last, except when performed in conjunction with morning colors.

(2) Use only the most current, DOD-approved versions of foreign national anthems. DOD-approved versions and errata sheets are available from TUSAB by writing to: The United States Army Band, 400 McNair Road, Fort Meyer, VA 22211; by calling (703) 696–3648; or by visiting its Web site at <http://www.usarmyband.com/>.

(3) Perform multiple foreign national anthems in the alphabetical order of the nations' names as spelled in English. Adaptations to the order may be made for local practice when on foreign soil.

(4) Accord all national anthems the same honor and courtesies as the U.S. National Anthem.

d. *Hail to the Chief.* The traditional musical selection, "Hail to the Chief," is designated as a musical tribute to the President of the United States, and may not be performed by military musical organizations as a tribute to other dignitaries. The U.S. Marine Band arrangement of "Hail to the Chief" is designated as the official DOD arrangement to be rendered by all Service bands on appropriate occasions. Performances standards for "Hail to the Chief" are found in DODI 1005.4.

e. *The Army Song.* The official song of the United States Army is "The Army Goes Rolling Along," known informally as the "Army Song." Army personnel will stand at attention whenever "The Army Goes Rolling Along" is performed. It may be played during parades, ceremonies, formations, and other official or semi-official affairs throughout the Army. It will not be played to exclusively represent the Field Artillery or any other branch of the Army.

f. *Performance directions for the Army Song.* Performances of "The Army Goes Rolling Along," will begin with a short introduction, followed by the verse, the chorus, and then the refrain. (See DA Pam 220–90 for information on how to obtain lyrics and music for the official version of "The Army Goes Rolling Along.")

g. *Songs of other Services.* The following guidance will be followed in the performance of the official songs of the Armed Forces of the United States:

(1) Other Service songs will be accorded the same courtesies extended to "The Army Goes Rolling Along" as described in paragraph 2–4e.

(2) The order of precedence for Service songs is—

(a) Army: "The Army Goes Rolling Along."

(b) Marine Corps: "The Marine's Hymn."

(c) Navy: "Anchors Aweigh."

(d) Air Force: "The U.S. Air Force Song."

(e) Coast Guard: "Semper Paratus."

(3) Army MPUs will perform the official songs of the Armed Forces of the United States only in the above authorized order of precedence unless "The Army Goes Rolling Along" is used as the finale in a medley. This is authorized as long as the relative order of Service songs is maintained.

(4) In cases where all Services are not represented, it is permissible to omit the songs of the Services not represented. The remaining Service songs will be performed in their order of precedence.

(5) When performing at veteran's events, the official song of the U.S. Merchant Marine, "Heave Ho! My Lads, Heave Ho!" may be added to the Service medley. It will be placed in precedence after "Semper Paratus" (see AR 600–25).

*h. Honors.* For the appropriate ceremonial music for honors, see AR 600–25, table 2–1, Ceremony and parade requirements (in order of precedence).

## **2–5. Requests to designate unit songs**

*a.* General officer commanders at division or higher levels are authorized to adopt official songs for units at regiment and brigade level or higher. Only one song may be considered the official song for units at regiment or higher levels. The song adopted will be used to represent the unit at all official ceremonies. After complying with Federal copyright laws (see para 2–3*a*), unit commanders will forward their song to the commander, TUSAB to be arranged for military band and archived.

*b.* TUSAB will archive all official songs of AA units at regiment and brigade level, to include drilling units of the USAR and the ARNG. To obtain copies, Army MPUs and music activities should contact the TUSAB librarian (see para 2–4*c*(2)).

*c.* The Commander, TUSAB, and the Commandant, USASOM, will determine the most effective method for making titles, sheet music, and recordings of the official songs available throughout DOD and to the public.

## **Section II**

### **Distributing Army Promotional Items and Recordings of Army Music Groups**

#### **2–6. Branding and licensing**

Before distributing any Army promotional items to any audience, Army MPUs in the AA, ARNG, and USAR will ensure the proper use of Army branding and the Army's registered trademark by coordinating their use with the Army Marketing and Research Group (AR 601–208).

#### **2–7. Recordings**

*a. Releases of recordings for free public distribution.*

(1) The production and free release to the public of recordings by Army MPUs, to include electronic media such as Web-based, downloadable, or streaming audio, is authorized, provided the recordings comply with Federal copyright laws (see para 2–3*a*). Unless other agreements are reached with rights' holders or their authorized representatives, mechanical license royalties will be paid monthly pursuant to 17 USC 115.

(2) The production and free release to the public of video projects by Army MPUs, to include electronic media such as Web-based, downloadable, or streaming video, is authorized, provided the performances (and video thereof) comply with Federal copyright laws (see para 2–3*a*). Synchronization royalties will be paid according to the agreement with the rights holder(s).

(3) Army MPUs other than Special Bands may request authority to produce and release recordings to the public free of charge on a case-by-case basis.

*(a)* MPU commanders will contact the Commander, TUSAFB, prior to beginning a recording project to ensure the proposed project meets approval criteria. Recordings will comply with Federal copyright laws (see para 2–3*a*).

*(b)* Recordings will be produced in accordance with the TUSAFB Army Music CD Recording Guide (available upon request from the TUSAFB librarian).

*(c)* AA and RC MPU commanders will record the proposed music in-house and submit it, along with the proposed use and the source of funding for the recording, to the Commander, TUSAFB, for approval prior to proceeding with the project.

(4) Recordings may be distributed to—

*(a)* Sponsors of Army MPU performances for use in advertising MPU concerts.

*(b)* Senior military and civilian dignitaries.

*(c)* Centers of influence (such as reference libraries).

*(d)* Recruiters to aid in recruiting prospective musicians.

*(e)* Other military bands and musicians for use as training aids.

*(f)* Other military units for ceremonial use.

*(g)* Music educators for use as training aids and potential recruiting tools.

*b. Releases of recordings for sale.* The Assistant Secretary of Defense (Public Affairs) oversees the Special Bands recordings for commercial sale (see DODD 5410.18). Proposals for such recordings will be submitted to the Commander, TUSAFB, for processing through the Office of the Chief, Public Affairs, and the Office of the Assistant Secretary of Defense for Public Affairs. Military bands are not permitted to produce or participate in recordings with civilian musicians for commercial sale without approval from the Office of the Assistant Secretary of Defense for Public Affairs.

## Chapter 3 Personnel

### Section I Selection

#### 3-1. Army Musician Proficiency Assessment

*a.* The AMPA is the only authorized method of assessing the instrumental, vocal, and music production skills required for service in PMOS 42R Army musician, MOS 420C warrant officer bandmaster, and AOC 42C Army Music officer. These forms are hereafter referred to collectively as the DA Form 7764 series (see table 3-1).

**Table 3-1**

**DA Form 7764 series**

DA Form 7764-1 (Army Musician Proficiency Assessment (AMPA) Trumpet)
DA Form 7764-2 (Army Musician Proficiency Assessment (AMPA) Euphonium)
DA Form 7764-3 (Army Musician Proficiency Assessment (AMPA) French Horn)
DA Form 7764-4 (Army Musician Proficiency Assessment (AMPA) Trombone)
DA Form 7764-5 (Army Musician Proficiency Assessment (AMPA) Tuba)
DA Form 7764-6 (Army Musician Proficiency Assessment (AMPA) Flute)
DA Form 7764-7 (Army Musician Proficiency Assessment (AMPA) Oboe)
DA Form 7764-8 (Army Musician Proficiency Assessment (AMPA) Clarinet)
DA Form 7764-9 (Army Musician Proficiency Assessment (AMPA) Bassoon)
DA Form 7764-10 (Army Musician Proficiency Assessment (AMPA) Saxophone)
DA Form 7764-11 (Army Musician Proficiency Assessment (AMPA) Percussion)
DA Form 7764-12 (Army Musician Proficiency Assessment (AMPA) Keyboard)
DA Form 7764-13 (Army Musician Proficiency Assessment (AMPA) Guitar)
DA Form 7764-14 (Army Musician Proficiency Assessment (AMPA) Electric Bass Guitar)
DA Form 7764-15 (Army Musician Proficiency Assessment (AMPA) Vocalist)
DA Form 7764-16 (Army Musician Proficiency Assessment (AMPA) Music Production Technician)

(1) AMPA results for assessments of instrumental, vocal, and music production skills will be recorded on the prescribed form for each ASI. Special Bands are exempt from this requirement and may use assessment forms and methods other than the AMPA.

(2) The DA Form 7764 series forms are the only forms authorized for recording AMPA results.

(3) Certified AMPA assessors are the only personnel authorized to score the AMPA. The Commandant, USASOM, will certify AMPA assessors as needed. Procedures for obtaining certification to score AMPAs are found in DA Pam 220-90.

(a) All instrumental, vocal, and music production instructors at the USASOM and USAREC Army Music recruiting brigade liaison NCOs, will be certified to score AMPAs, as major duties required by their positions.

(b) All MPU commanders who have completed AMPA certification training in accordance with procedures contained in DA Pam 220-90 will be certified to score the AMPA.

(4) Each of the completed DA Form 7764 series must be signed and dated by the certified AMPA assessor(s) who scored the assessment. The assessor's signature confirms that all required parts of the AMPA were included in the assessment.

(5) The results of the initial enlistment AMPA are valid up to 180 days after completion of the assessment. Certified AMPA assessors may verify the current status of civilian acquired skills at any time during the 180-day period.

(6) When RC musicians are in split-option training and do not drill with their bands during the year between basic training and advanced individual training (AIT), RC MPU commanders may verify maintenance of the new musician's civilian acquired skills every 60 days from the end of basic training until the new musician departs for AIT.

(7) All AMPAs for new AA musicians in the categories listed must be administered by the USAREC brigade Army Music liaison NCO—

(a) New AA musician enlistees.

(b) AA musicians requesting a change in their control ASI.

(c) Soldiers undergoing supervised on the job training (SOJT) for reclassification to PMOS 42R.

(8) See DA Pam 220–90 for information on minimum score requirements for AMPAs associated with initial enlistment in the ABCP and for meeting NCOES course requirements.

b. Commanders of Special Bands may set instrumental, vocal, and music production standards and use assessment methods that are unique to each Special Band.

c. Personnel who administer the AMPA will ensure—

(1) The person who is recorded while performing the AMPA is the same person either requesting enlistment or being assessed for any of reasons listed in paragraph 3–1d. For civilians, photographic identification is required in the form of a driver's license or other valid local, State, or Federal identification card. A valid military identification card must be verified for serving military personnel who need to complete an AMPA.

(2) The AMPA administrator will verify that the person taking the AMPA is prepared to demonstrate skills in all required parts of the AMPA before a recording is started. Recordings that are incomplete will be returned to the originating administrator for completion.

d. The AMPA may be used by Army Music leaders at any time to determine a civilian's or Army musician's current level of instrumental, vocal, or music production skill. The AMPA is used to determine—

(1) *Enlistment in the Army Bands Career Program.* A civilian, military, or prior service military applicant's eligibility for acceptance into the ABCP (see AR 614–200) requires the applicant to achieve a minimum score of 18 for this purpose. Applicants for ASIs 9H Oboe, 9K Bassoon, 9V Vocalist, and 9X Music Production Technician must achieve a score of 24.

(2) *Eligibility for advanced promotion under the Army Civilian Acquired Skills Program.* A civilian, active duty military, or prior service military applicant's eligibility for advanced promotion under the Army Civilian Acquired Skills Program (ACASP) (see AR 614–200 and AR 601–210), also referred to as Civilian Acquired Skills Program (CASP) by the ARNG (see NGR 600–200), requires the applicant to achieve a minimum score of 18 on the AMPA for this purpose. Applicants for ASIs 9H Oboe, 9K Bassoon, 9V Vocalist, and 9X Music Production Technician must achieve a score of 24.

(3) *Completion of advanced individual training.* A minimum instrumental, vocal, or music production proficiency level for successful completion of AIT and for an award of PMOS 42R with the ASI associated with the musician's primary instrumental, vocal, or music production skills and any other skills sets recognized with ASIs assessed during AIT, requires the applicant to achieve a minimum score of 18 on the AMPA for this purpose. Applicants for ASIs 9H Oboe, 9K Bassoon, 9V Vocalist, and 9X Music Production Technician must achieve a score of 24.

(4) *Retention in the Army Bands Career Program.* A minimum level of instrumental, vocal, or music production skill for retention in PMOS 42R, MOS, and membership in the ABCP requires the individual to achieve the AMPA scores appropriate to his or her rank as defined by his or her eligibility for AIT (score of 18, or 24 for ASIs 9H, 9K, 9V, and 9X), the Advanced Leaders Course (AMPA score of 24, ASIs 9H, 9K, 9V, 9X must score 28), or the Senior Leaders Course (AMPA score of 30). The minimum scores for RC NCOs may be adjusted by the proponent for purposes of fairness and for overall RC MPU strength management at the request of NGB or USARC.

(5) *Completion of Noncommissioned Officer Education System.* A minimum instrumental, vocal, or music production level of skill for completion of the Advanced Leaders Course is an AMPA score of 24 (ASIs 9H, 9K, 9V, 9X must score 28), and an AMPA score of 30 for the Senior Leaders Course. The minimum NCOES completion scores may be adjusted by the proponent to overcome a historical lack of institutional training for RC Soldiers and to assist overall RC MPU NCO strength management as requested by NGB or USARC. All NCOs of all AA and RC units are expected to improve their instrumental, vocal, or music production scores throughout their careers. Benchmarks for skill levels 10, 30, and 40 are described in DA Pam 600–25.

(6) *Instructor assignments.* Eligibility for assignment to USASOM as an instrumental, vocal, or music production instructor is a minimum AMPA score of 36. NCOES small group leaders in the NCOES require a minimum AMPA score of 30. Small group leader for the Warrant Officer Education System, or Officer Education System courses will be selected for assignment by the Commandant, USASOM; AMPA scores may or may not be required.

(7) *Application for appointment as a warrant officer bandmaster (PMOS 420C), or commission as an Army Music officer (AOC 42C).* The AMPA for instrumental or vocal skill is one of several components of the Army Music officer

audition process (see Conductor – Army Bands Program (<http://www.usarmyband.com/vacancies/conductor---army-band-programs.html>)). The minimum required AMPA score is 30 but is waivable upon recommendation by the assessment board.

(8) *Determination of current technical skill level.* The AMPA is used to determine an Army musician's current level of instrumental, vocal, or music production proficiency as diagnostic information to guide the development of individual professional music skills and is followed up with specific recommendations on how to improve weaker skills and maintain the stronger skills.

(9) *Eligibility for the additional skill identifier CI.* A minimum AMPA score of 30 is required.

e. A completed DA Form 7764 series form establishes an applicant's level of civilian acquired musical skills. A minimum score of 18 (24 for enlistees in ASI 9H Oboe, 9K Bassoon, 9V Vocalist, and 9X Music Production Technician) is required to establish eligibility for ACASP benefits, or CASP for ARNG (see NGR 600–200), and for acceptance in the ABCP. Civilian musicians seeking enlistment in the ABCP must complete an AMPA that is signed and dated by a certified assessor. Military Enlistment Processing Station officials must verify with recruiters that they have required AMPA documentation signed by a certified assessor for each applicant requesting enlistment in ABCP and the advanced promotion benefit of the ACASP, or CASP for ARNG.

### **3–2. Army Music officer and Army warrant officer bandmaster**

Applicants must meet requirements to become a commissioned officer in the U.S. Army and—

a. Applicants for service in the ABCP as an Army Music officer (AOC 42C) must comply with the application procedures as described at TUSAB Web site (<http://www.usarmyband.com/vacancies/conductor---army-band-programs.html>).

b. Applicants for service in the ABCP as a warrant officer bandmaster (PMOS 42OC) must comply with the application procedures as described at the U.S. Army Warrant Officer Recruiting Web site (<http://www.usarec.army.mil/hq/warrant/prerequ/wo420c.shtml>).

c. Applicants for service as Army Music officers or warrant officer bandmasters must be deemed fully qualified by an Army Music officer screening board and officer candidate board to serve capably in all elements of the ABCP and be recommended to the CG, HRC, for accession and designation as an Army Music officer or warrant officer bandmaster.

d. Officers accepted by the examining board for service in the ABCP are expected to improve their conducting, musical interpretation, and musical presentation skills throughout their careers in the Army.

e. Commanders who determine an officer has not maintained an appropriate level of conducting and related musical skills will refer the matter to the C, AM with a video of the officer's conducting and other assessments as directed by the Commandant, USASOM. The video will be reviewed by an examining board selected and chaired by the Commandant, USASOM. The board's recommendations will be forwarded to the C, AM for further action, as needed.

### **3–3. Musician**

a. Applicants must meet requirements to enlist in the U.S. Army and, except those enlisting for one of the Army's Special Bands, must complete an AMPA with a minimum score of 18 (24 for enlistees in ASI 9H Oboe, 9K Bassoon, 9V Vocalist, and 9X Music Production Technician) before enlistment. Results must be recorded on DA Form 7764 series forms appropriate to the applicants' primary musical skills.

b. Successful applicants will enlist under the ACASP (see AR 614–200 and AR 601–210), or CASP for ARNG (see NGR 600–200). Upon receiving the primary MOS (PMOS) 42R and applicable ASI from the Commandant, USASOM, musicians become members of the ABCP.

c. A Soldier may be involuntarily reclassified from MOS 42R and from the ABCP for failure to maintain instrumental proficiency, for disciplinary reasons, or due to injuries which result in the musician's inability to perform the duties required for PMOS 42R satisfactorily (see AR 614–200 and DA Pam 611–21).

## **Section II**

### **Training**

#### **3–4. Musician training**

a. *Basic training requirements.* All members of the Armed Forces must complete the basic training requirements of the Armed Force of which he or she is a member before being assigned to active duty on land outside the United States and its territories and possessions. In time of war or national emergency declared by Congress or the President, required basic training may not be less than 12 weeks (10 USC 671).

b. *Civilian acquired musician skills.* New Army musicians must maintain or improve their civilian acquired musician skills during their time in the Future Soldier Training Program and during Split Training Option periods.

*c. Advanced individual training.* After graduating from basic combat training (BCT), all Soldiers who have enlisted for the ABCP, except those assigned to a Special Band, will attend AIT at the USASOM. Technical proficiency requirements for AIT completion will be prescribed by the Commandant, USASOM. AIT will not be waived for PMOS 42R Soldiers. The Commandant, USASOM, will award the appropriate PMOS and ASI upon graduation.

(1) *Special Bands.* Special Band musicians will not attend AIT and will report directly to their assigned Special Band upon successful completion of BCT. When Army basic training is less than 12 weeks, Special Band musicians will complete any remaining weeks of training (up to 12) in their units.

(2) *Reserve Components advanced individual training.* Within 12 months following completion of BCT, all RC musicians will complete AIT in accordance with proponent requirements.

(3) *Reserve Component split training option.* RC commands may choose to train Soldiers under a split training option. This option provides for AIT to be completed no later than 1 year after completion of BCT. New RC Soldiers must recertify their eligibility for the ABCP during the time between completion of BCT and the start of AIT as required and scheduled by their band commanders.

*d. Supervised on-the-job-training.* Enlisted Soldiers in the AA and RC who hold a PMOS other than 42R may be accepted for SOJT as an Army musician if an Armywide or local shortage exists in the ASI.

(1) AA Soldiers requesting SOJT will be assigned or attached to an AA MPU for a period of at least 120 days.

(2) RC Soldiers will complete a minimum of 16 unit training assemblies before taking a final SOJT AMPA.

(3) SOJT personnel who desire to reclassify into PMOS 42R must achieve the required minimum score on the AMPA (see DA Pam 220–90), obtain a recommendation for AIT training from the MPU commander, and complete AIT at the USASOM to be awarded PMOS 42R and one of its related ASIs.

*e. Failure to maintain minimum standards.* If after award of the 42R PMOS and ASI a Soldier fails to maintain the minimum required AMPA proficiency levels described in DA Pam 220–90, para 3–4, the PMOS and ASI may be withdrawn (see AR 614–200) upon recommendation of the MPU commander and verification of technical skills by the Commandant, USASOM.

*f. Primary military occupational specialty and additional skill identifier withdrawal.* If the PMOS 42R and associated ASI are withdrawn, the appropriate active or RC command authorities for the Soldier concerned will determine in accordance with applicable regulations the Soldier's potential for future service in a PMOS other than 42R and for reassignment to a unit with requirements for a new PMOS.

*g. The Noncommissioned Officer Education System.* Musicians in PMOS 42S are exempt from attending resident courses in the NCOES. They will complete the NCO Structured Self-Development Program. All 42R musicians will attend NCOES professional development courses and complete the Structured Self-Development Program in accordance with AR 350–1.

*h. Individual military occupational specialty and additional skill identifier-related training programs.* Musicians participate in individual MOS and ASI-related training programs including private lessons, conductor training, and continuing music education activities to maintain current performance standards and to obtain knowledge of changes in the arts and business of music.

### **3–5. Unit training**

*a.* MPU commanders will conduct unit training to improve musical proficiency and unit readiness in accordance with Army doctrine and local command directives. See Army unit and leader training doctrine in AR 350–1, ADP 7–0, ADRP 7–0, FM 1–0, The Leader's Guide to Unit Training Management (UTM), and ATP 1–19.

*b.* The MPU commander— (or in the absence of the commander, the MPU senior sergeant) determines the training needed to achieve musical success in MPU missions. The commander will determine the extent of individual and collective training that is required to maintain a professional level of performance.

*c.* MPU commanders and their battalion (or higher) operations staff must ensure a realistic balance of time allotted for performances, music training, Soldier training, and their related administrative requirements.

(1) RC MPU commanders will ensure that musicians receive individual Soldier skill training (warrior tasks, weapons qualification, counter improvised explosive device defeat, or other prescribed training) during pre-mobilization training.

(2) RC MPUs must maintain functional mobilization and deployment capabilities to perform their mission for extended periods of time on active duty.

(3) Overseas deployment training (ODT) missions are costly, high-value training events that must be scheduled only for MPUs that are at peak readiness.

(4) RC MPUs must meet all requirements for ODT, as outlined in AR 350–9.

### **3–6. Annual training for Reserve Component Music performance units on Active Army installations**

AA and RC MPU commanders will coordinate all aspects of approved RC MPU unit training on AA installations.

- a. Requirements for RC MPU to perform annual training (AT) on AA installations will be established and coordinated through the appropriate operations and training agencies in NGB and at Headquarters, USARC.
- b. The FORSCOM staff music officer will coordinate the availability of RC MPU training opportunities on AA installations with the NGB and Headquarters, USARC.
- c. AA MPU commanders will provide training support to RC MPUs on AT to the maximum extent feasible with the AA MPUs' operational commitments.
- d. The RC MPU command team will furnish the host AA MPU commander with specific requests for the training support needed during the AT period.

## **Chapter 4**

### **Evaluations of Army Music Performance Units**

#### **4-1. Evaluations**

- a. The C, AM requires all Army MPUs in the AA and RC to conduct unit training based on approved mission-essential task lists to evaluate unit training in accordance with ADRP 7-0 and The Leader's Guide to Unit Training Management (UTM).
- b. All Army MPUs will conduct at least one unit training evaluation in accordance with ADRP 7-0 and The Leader's Guide to Unit Training Management (UTM) every 5 years or when required by designated command levels of the active or RCs (for example, DA, NGB, or USARC).
- c. The Commandant, USASOM, will prepare evaluation rubrics for all MPU training tasks to measure the musical performance capabilities of MPUs and the integration of administrative and logistical systems that impact directly on musical training and performances.
- d. The C, AM may direct out-of-cycle training evaluations, assistance visits, assessments, or Mobile Training Teams in response to requests from senior commanders or evidence of immediate needs to assess Army Music activities within the purview of branch proponentcy.
- e. The unique technical nature of musical skills in Army MPUs requires training evaluators who are experts in assessing music performance and in the execution of Army training evaluations. Battalion and higher-level leaders will evaluate the sustainment and tactical capabilities of their units as described in ADRP 7-0.
- f. Members of the ABCP designated as training evaluators will be qualified, experienced officers (AOC 42C) at the rank of captain or higher; warrant officers (PMOS 42OC) at the rank of chief warrant officer three or higher; or senior NCOs at the ranks of staff sergeant through SGM (PMOS 42R50) who have specific leadership or technical expertise required for accurate evaluations.
  - (1) The Commandant, USASOM, will determine the technical qualifications of individual Army Music officer and warrant officer bandmaster training evaluators in all components. Army Music officer and warrant officer bandmaster evaluators must be in command of an Army MPU or must have previously commanded an Army MPU. Army music officers at the rank of captain or higher and warrant officer bandmasters who have not commanded an Army MPU may be assigned to assist with training evaluations for professional development needed for future assignments.
  - (2) The CSM, USASOM, in the AA and Army Music SGMs in the ARNG and USAR will determine the qualifications of NCOs in their components to serve as training evaluators.
  - (3) CG, TRADOC, and CG, FORSCOM, will provide qualified Army Music officers, warrant officer bandmasters, and/or senior NCOs in PMOS 42R who meet the experience and rank requirements (see para 4-1f(1)) to evaluate the AA MPUs in their respective commands.
  - (4) The FORSCOM staff music officer may assist RC MPUs with coordination and execution of training evaluations at the request of State Joint Forces Commands (JFCOM) in the ARNG or of RSCs in the USAR.
  - (5) The ARNG and USAR will provide training evaluators who meet the experience and rank requirements (see para 4-1f(1)) for training evaluations of MPUs in their respective components.
  - (6) Requirements for training evaluators for AA MPUs in outside the continental United States regions (including but not limited to Alaska, Europe, Korea, Japan, and Hawaii) will be coordinated among AA units by the Commandant, USASOM.
  - (7) Evaluations for ARNG MPUs on Pacific and Caribbean islands will be completed by qualified ARNG personnel with the experience described in paragraph f(1) according to their availability. If properly qualified ARNG members are not available, the Commandant, USASOM, may assist NGB with filling ARNG evaluator requirements for MPUs in the Caribbean Islands; and the adjutant general of the State, Territory, or protectorate for MPUs in the Caribbean area, Guam, or Hawaii.

#### **4–2. Senior leader technical assistance visits**

*a.* The C, AM or the Commandant, USASOM, may require senior leaders among Army MPUs in all areas to conduct staff assistance visits, technical assistance visits, or OIL visits to Army MPUs of all components. The objectives of these visits are to ensure identification and dissemination of best practices and to assist senior commanders or MPU commanders as requested. The C, AM may also direct key leaders to conduct research on matters of official concern or to investigate issues brought to their attention by senior commanders or DA.

*b.* All senior leader technical assistance and OIL visits to AA and RC MPUs will be coordinated in writing with the appropriate senior commander, ARNG State JFCOM, or RSC. Completed itineraries must include electronic copies of acknowledgment from the appropriate higher-level commands.

#### **4–3. Other unit evaluations**

*a.* AA and RC MPUs may require additional unit training evaluations or individual skill evaluations. Unit training evaluations other than those described in ADRP 7–0 will not replace the proponent’s minimum evaluation requirements described in paragraph 4–1.

*b.* C, AM, CNGB or the Director, ARNG, State adjutants general, and Headquarters, USARC, will determine whether additional evaluations are needed among MPUs in their components, who will conduct them, and in what form they will be administered. Unit training evaluations described in ADRP 7–0 may be combined with other evaluation requirements as needed and directed by the AA ACOM, NGB, or USARC for MPUs in the appropriate Army components.

*c.* Commands will forward an executive summary of the results of evaluations (other than those provided in ADRP 7–0) to the Army Bands Proponency Office with a copy to the Commandant, USASOM, for analysis and potential use in Army Music doctrine.

### **Chapter 5 Reports and Information Systems**

#### **5–1. Reports**

*a.* The Army Music Operational Report and the Army Music Annual Funding Report are key data elements in all Standard Requirements Code 02 Army Music force structure and training decisions. The C, AM urges Army Music commanders to ensure timely and thorough reporting of this information. All Army MPUs will use the online reporting systems in AMI to complete the reports required in this paragraph.

(1) MPU commanders in both the AA and RC will report the commitment activity for their MPU using the Army Music Operational Report. AA MPUs will input data no later than 15 days after the end of each month. RC MPUs will input data no later than 30 days after the end of each month.

(2) AA MPU commanders will report the annual direct and reimbursable costs of operating their MPU using the Army Music Annual Funding Report. Data will be input online not later than 15 November of each year. This requirement does not apply to RC MPUs.

*b.* MPU commanders will submit no later than 1 February an annual unit historical report that includes the music repertoire performed by each MPT during the year. This requirement applies to all AA and RC MPUs.

#### **5–2. Army Music Information Systems**

Army Music employs several online information systems and sources for specific purposes. All Army MPUs, music activities, and stakeholders are directed to use the following systems for their intended purposes:

*a.* AMI (<https://abi.army.mil/>) connects Army MPUs in a technical forum restricted to Soldiers and officers serving in PMOS 42R, warrant officer MOS 420C, Army music officer AOC 42C, and DA civilians employed by Army Music and activities. It serves the unclassified, internal technical needs of Army MPUs for completing required reports, sharing news items, connecting via message board, and downloading a wide variety of resources important to Army Music operations.

*b.* Army Music Online (AMO) (<http://music.army.mil/>) provides public, unclassified information about Army Music activities, contact information for Army MPUs in the AA and RC, scheduled performances, and publicized information on how to qualify for job opportunities within Army Music.

*Note.* The webmaster for AMI and AMO may be reached via the “webmaster” links on the home pages of those Web sites.

*c.* MilWiki U.S. Army Music Portal (<https://www.milsuite.mil/wiki/portal>) U.S. Army Bands, is a Common Access Card/Army Knowledge Online authenticated component of MilSuite for DOD personnel use only.



*d.* The USASOM Web site (<http://www.ssi.army.mil/usasom/default.htm>) provides public information to military and civilian audiences about the training of Army musicians, preparation for attendance, and the significant activities occurring in Army musician training.

## **Chapter 6**

### **Equipment and Facilities**

#### **6-1. Musical instruments**

*a.* Authorizations for musical instruments used in Army MPUs are established by TOE, TDA, CTA 50-900, or CTA 50-909.

*b.* Professional, quality musical instruments are required in Army Music units. Contracting offices will procure musical instruments based on the recommendations of the MPU commander, Army Music officer, warrant officer bandmaster, or the MPU senior sergeant (see para 6-1c).

*c.* MPU commanders, staff music officers, or MPU senior sergeants are the only personnel authorized to certify the condition, serviceability, and professional quality of musical instruments, sound reinforcement systems, recording equipment, musical support equipment, and musical expendable supplies for use in ABCP units and activities. Disagreements on what constitutes "professional quality" musical instruments, electronic equipment, or musical support equipment will be referred to the Chief, Army Music Materiel and Logistics Office, Joint Expeditionary Base Little Creek-Fort Story, Virginia Beach, VA 23459-2617, for proponent resolution.

*d.* MPU commanders are responsible for the proper care and maintenance of Army-owned musical equipment and should budget accordingly.

*e.* Musical instruments, accessories, and supplies will be purchased with either the MPU Government credit card or through local Army contracting offices.

*f.* MPU commanders will report excess serviceable and unserviceable equipment in accordance with current property disposal procedures applicable to their respective Army components, DOD 4160.21-M, and the DLA Disposition Services Web site (<http://www.dispositionservices.dla.mil>). Commanders seeking Army recipients of excess musical instruments via lateral transfer may use AMI's lateral transfer feature for that purpose. Refer questions on the use of the AMI lateral transfer feature to the Chief, Army Music Materiel and Logistics Office, Joint Expeditionary Base Little Creek, Virginia Beach, VA 23459-2617.

*g.* MPU commanders in the AA, USAR, and ARNG are not authorized to donate excess musical instruments or sheet music on their personal authority as an MPU commander. Guidance on donation programs can be found on the DLA Disposition Services' Reutilization, Transfer, and Donation Web site at <http://www.dispositionservices.dla.mil>.

*h.* Army MPUs will maintain a minimum, 90-day on-hand supply of expendable musical supplies. These supplies consist of, but are not limited to, instrument lubricants, reeds, mouthpieces, drum sticks and heads. A more detailed list of musical expendable supplies can be found in DA Pam 220-90.

#### **6-2. Army Music uniforms**

*a.* MPU commanders, Army music officers, warrant officer bandmasters, or MPU senior sergeants are the only personnel authorized to certify the sufficiency, condition, serviceability, and quality of Army Music uniforms (see CTA 50-900). Commanders are responsible for budgeting appropriated funds to be used for the purchase, cleaning, and altering of all authorized uniforms for proper fit.

*b.* Additional standard Army uniform items for all AA and RC MPUs are authorized as organizational clothing and individual equipment (see CTA 50-900). Organizational clothing and individual equipment may be managed at a central issue facility, at the unit level, or at the U.S. Property and Fiscal Office for ARNG MPUs. If local policy dictates that all Army Music uniforms be procured through a central issue facility, which will provide funding and issue services.

*c.* CTA 50-900 authorizes distinctive uniform items for all Army MPUs. Appropriated funds will be used to pay for altering them for proper fit.

#### **6-3. Music library**

MPU music libraries are critical assets due to the cost and historical nature of the sheet music. Much of the printed music may be out of print and irreplaceable. A secure area with controlled access and proper temperature and humidity control is required to prevent theft, loss, or destruction of library contents. MPUs are encouraged to post and annually update their library catalog to the AMI library database.

#### **6-4. Heraldic regalia**

Army MPUs are authorized to procure heraldic regalia as listed in CTA 50-900 and CTA 50-909. Requests for approval, design, development, and procurement instructions should be forwarded to the Director, Institute of Heraldry, 9325 Gunston Road, Room S-112, Fort Belvoir, VA 22060-5579.

#### **6-5. Facilities**

- a.* Army MPUs require training facilities that provide adequate space to—
- (1) Conduct organizational, team, and individual training.
  - (2) Maintain and store all assigned equipment and uniforms.
  - (3) Plan, rehearse, and conduct concurrent training operations.
  - (4) Conduct musical rehearsals within the Occupational Safety and Health Administration standards for exposure to excessive sound pressure levels in the workplace. Prolonged exposure to sound pressure levels at or above 85 decibels is considered unsafe and must be mitigated.
- b.* All areas containing musical instruments, equipment, and sheet music will be climate-controlled to ensure proper preservation and protection of the musical instruments, equipment, and sheet music. Questions about the need for climate-controlled facilities should be addressed to the Army Bands Proponency Office, (803)751-8329.
- c.* Each Army MPU will be provided a facility that contains at a minimum—
- (1) A main rehearsal room capable of holding the entire MPU; a separate, large group rehearsal room capable of rehearsing MPTs of 25 to 30 musicians; and two additional, smaller rehearsal rooms capable of rehearsing 5 to 15 musicians. The aggregate training space must provide for simultaneous training or rehearsal by four MPTs.
  - (2) A recording booth adjacent to, and with visual communication with, the main rehearsal room.
  - (3) Nine to 12 individual practice rooms. These are required to maintain mission-essential individual technical proficiency and must have adequate soundproofing. Commercially-available, prefabricated, soundproof practice modules are acceptable substitutes.
  - (4) A room for the music library with adequate space for storage of printed and recorded music.
  - (5) A supply room and storage rooms to secure musical instruments, uniforms, and all other equipment.
  - (6) A musical instrument repair room. This space must include deep sinks, long tables, and shelving for storage of small and large repair parts and tools.
  - (7) Restrooms and dressing rooms that accommodate both male and female Soldiers.
  - (8) Outdoor training areas adequate for ceremonial team marching training. These areas should be as close to the MPU's main rehearsal facility as possible.
  - (9) Unit administrative areas.
- d.* Army MPUs require floor and storage space, offices, rooms, and both small and large group training areas in proportion to the size of the unit and its mission requirements.

## **Appendix A**

### **References**

#### **Section I**

##### **Required publications**

Army publications are available online from the Army Publishing Directorate Web site at <http://www.apd.army.mil/>. DOD publications are available at <http://www.dtic.mil/whs/directives/> and USCs are available at <http://uscode.house.gov/search/criteria.shtml>.

##### **ADP 7-0**

Training Units and Developing Leaders (Cited in para 3-5a.)

##### **ADRP 7-0**

Training Units and Developing Leaders (Cited in para 3-5a.)

##### **AR 1-201**

Army Inspection Policy (Cited in para 1-15b.)

##### **AR 5-22**

The Army Force Modernization Proponent System (Cited in para 1-16a.)

##### **AR 11-33**

Army Lessons Learned Program (ALLP) (Cited in para 1-17d(13).)

##### **AR 27-60**

Intellectual Property (Cited in para 2-3a(1).)

##### **AR 220-5**

Designation, Classification, and Change in Status of Units (Cited in para 1-9a(1).)

##### **AR 350-1**

Army Training and Leader Development (Cited in para 3-4g.)

##### **AR 350-9**

Overseas Deployment Training (Cited in para 3-5c(4).)

##### **AR 360-1**

The Army Public Affairs Program (Cited in para 1-14b.)

##### **AR 525-29**

Army Force Generation (Cited in para 1-15b.)

##### **AR 600-3**

The Army Personnel Development System (Cited in para 1-16c(5)(j).)

##### **AR 600-20**

Army Command Policy (Cited in para 1-6a.)

##### **AR 600-25**

Salutes, Honors, and Visits of Courtesy (Cited in para 2-2b(1).)

##### **AR 600-29**

Fund-Raising within the Department of the Army (Cited in glossary, section II.)

##### **AR 601-2**

Army Promotional Recruiting Support Programs (Cited in glossary, section II.)

##### **AR 601-208**

The Army Brand and Marketing Program (Cited in para 2-6.)

##### **AR 601-210**

Active and Reserve Components Enlistment Program (Cited in para 1-17d(7)(b).)

##### **AR 614-200**

Enlisted Assignments and Utilization Management (Cited in para 1-17d(6)(b).)

**AR 623–3**

Evaluation Reporting System (Cited in para 1–6*d*.)

**ATP 1–19**

Army Music (Cited in para 1–15*b*.)

**CTA 50–900**

Clothing and Individual Equipment (Cited in para 6–1*a*.) (Available at <http://armypubs.army.mil/>.)

**CTA 50–909**

Field and Garrison Furnishings and Equipment (Cited in para 6–1*a*.) (Available at <http://armypubs.army.mil/>.)

**DA Pam 220–90**

Army Music (Cited in para 1–7*a*.)

**DA Pam 600–25**

U.S. Army Noncommissioned Officer Professional Development Guide (Cited in para 1–17*b*(5).)

**DA Pam 611–21**

Military Occupational Classification and Structure (Cited in para 1–17*d*(6)(*b*).)

**DA Pam 623–3**

Evaluation Reporting System (Cited in para 1–6*d*.)

**DOD 4160.21–M**

Defense Materiel Disposition Manual (Cited in para 1–9*b*(2).)

**DODD 5410.18**

Public Affairs Community Relations Policy (Cited in para 2–7*b*.)

**DODI 4500.36**

Acquisition, Management, and Use of Non-Tactical Vehicles (NTVs) (Cited in para B–4*a*(5).)

**FM 1–0**

Human Resources Support (Cited in para 1–6*c*.)

**JP 3–13**

Information Operations (Cited in glossary, section II.)

**NGR 600–200**

Enlisted Personnel Management (Cited in glossary, section II.)

**The Leader’s Guide to Unit Training Management (UTM)**

The Army’s how-to manual for training management techniques. It explains doctrinal processes and concepts in great depth and is based on training doctrine of Army Doctrine Publication and Army Doctrine reference Publication 7.0 (Cited in para 3–5*a*.) (Available at <https://atn.army.mil/>.)

**Title 10**

Armed Forces (Cited in para 1–15*a*).

**10 USC 671**

Requires all members of the armed forces to complete the basic training of their service before being assigned on land outside the United States, its territories, and possessions. In time of war basic training will be no less than 12 weeks (Cited in para 3–4*a*.)

**10 USC 974**

Military musical units and Musicians: performance policies; restriction on performance in competition with local civilian musicians (Cited in para 2–1*a*.)

**17 USC**

Copyrights (Cited in para 2–3*a*(1).)

**17 USC 115**

Copyright law (Cited in para 2–7*a*(1).)

**36 USC 301**

National Anthem (Cited in para 2–4*b*.)

## **Section II**

### **Related Publications**

A related publication is a source of additional information. The user does not have to read a related publication to understand this regulation. DOD publications are available at <http://www.dtic.mil/whs/directives/>. United States Code is available at <http://uscode.house.gov/search/criteria.shtml>.

#### **AR 11–2**

Managers' Internal Control Program

#### **AR 15–1**

Boards, Commissions, and Committees Department of the Army Federal Advisory Committee Management Program

#### **AR 25–30**

Army Publishing Program

#### **AR 215–1**

Military Morale, Welfare, and Recreation Programs and Non-appropriated Fund Instrumentalities

#### **AR 600–8–19**

Enlisted Promotions and Reductions

#### **AR 601–100**

Appointment of Commissioned and Warrant Officers in the Regular Army

#### **AR 735–5**

Policies and Procedures for Property Accountability

#### **DA Pam 670–1**

Guide to the Wear and Appearance of Army Uniforms and Insignia

#### **DA Pam 710–2–1**

Using Unit Supply System (Manual Procedures)

#### **DA Pam 710–2–2**

Supply Support Activity Supply System: Manual Procedures

#### **DODI 1300.15**

Military Funeral Support

#### **DODI 1330.13**

Armed Forces Entertainment Program

#### **DODI 4515.19**

DOD Support for Congressional Funerals

#### **DODI 5410.19**

Public Affairs Community Relations Policy Implementation

#### **FM 3–61**

Public Affairs Operations

#### **USAREC Reg 601–95**

Delayed Entry and Delayed Training Program (Available at <http://www.usarec.army.mil/>.)

#### **32 CFR 508.1**

Utilization of Army Bands

## **Section III**

### **Prescribed Forms**

Unless otherwise indicated, DA Forms are available on the Army Publishing Directorate Web site (<http://www.apd.army.mil>).

#### **DA Form 7764–1**

Army Musician Proficiency Assessment (AMPA) Trumpet (Prescribed in table 3–1.)

**DA Form 7764-2**

Army Musician Proficiency Assessment (AMPA) Euphonium (Prescribed in table 3-1.)

**DA Form 7764-3**

Army Musician Proficiency Assessment (AMPA) French horn (Prescribed in table 3-1.)

**DA Form 7764-4**

Army Musician Proficiency Assessment (AMPA) Trombone (Prescribed in table 3-1.)

**DA Form 7764-5**

Army Musician Proficiency Assessment (AMPA) Tuba (Prescribed in table 3-1.)

**DA Form 7764-6**

Army Musician Proficiency Assessment (AMPA) Flute (Prescribed in table 3-1.)

**DA Form 7764-7**

Army Musician Proficiency Assessment (AMPA) Oboe (Prescribed in table 3-1.)

**DA Form 7764-8**

Army Musician Proficiency Assessment (AMPA) Clarinet (Prescribed in table 3-1.)

**DA Form 7764-9**

Army Musician Proficiency Assessment (AMPA) Bassoon (Prescribed in table 3-1.)

**DA Form 7764-10**

Army Musician Proficiency Assessment (AMPA) Saxophone (Prescribed in table 3-1.)

**DA Form 7764-11**

Army Musician Proficiency Assessment (AMPA) Percussion (Prescribed in table 3-1.)

**DA Form 7764-12**

Army Musician Proficiency Assessment (AMPA) Keyboard (Prescribed in table 3-1.)

**DA Form 7764-13**

Army Musician Proficiency Assessment (AMPA) Guitar (Prescribed in table 3-1.)

**DA Form 7764-14**

Army Musician Proficiency Assessment (AMPA) Electric Bass Guitar (Prescribed in table 3-1.)

**DA Form 7764-15**

Army Musician Proficiency Assessment (AMPA) Vocalist (Prescribed in table 3-1.)

**DA Form 7764-16**

Army Musician Proficiency Assessment (AMPA) Music Production Technician (Prescribed in table 3-1.)

**Section IV****Referenced Forms**

Unless otherwise indicated, DA Forms are available on the Army Publishing Directorate Web site (<http://www.apd.army.mil>).

**DA Form 11-2**

Internal Control Evaluation Certification

**DA Form 2028**

Recommended Changes to Publications and Blank Forms

## Appendix B

### Internal Control Evaluation

#### B-1. Function

The functions covered by this evaluation are—

- a. Army Music commitment criteria.
- b. Unit training and evaluations.
- c. RC MPUs performing AT on AA installations.
- d. Compliance with reporting requirements in this regulation.

#### B-2. Purpose

The purpose of this evaluation is to assist unit commanders, evaluators, and inspectors from agencies and headquarters in the MPU's chain of command in evaluating the key internal controls listed. It is intended as a guide and does not cover all controls.

#### B-3. Instructions

Answers must be based on the actual testing of key internal controls (for example, analysis of MPU commitment requests, direct observation of performances, interviewing, sampling, and/or others). Answers that indicate deficiencies must be explained and the corrective action identified in supporting documentation. These internal controls must be evaluated at least once every 5 years. Certification that this evaluation has been conducted must be accomplished on DA Form 11-2 (Internal Control Evaluation Certification).

#### B-4. Test questions

a. Army Music commitment criteria—

(1) Does the installation, RSC, or State JFCOM have a supplement to AR 220-90, standard operating procedure, MOA, or other document detailing procedures for requesting MPU support? Rules for supplementation are outlined on page i.

(2) Do the MPU commander and higher headquarters commitment authorities seek counsel from the servicing staff judge advocate when questions arise regarding the laws, DOD policies and Army regulations governing authorized performances by MPUs?

(3) Does the MPU commander have documentation describing the senior commander's area of responsibility or a description of areas in which the senior commander does or does not want the MPU to perform?

(4) Does the MPU commander have a procedure to ensure appropriate USAREC personnel are informed of and invited to all MPU performances in the civilian community?

(5) Do the MPU commander and his or her operations staff have copies of the installation/command's policies on permissible operating distance for military vehicles? If so, does the local policy conform to DODI 4500.36?

(6) Does the MPU perform off its installation or base location for more than three nights consecutively while in a temporary duty status? If so, are temporary duty periods of 4 days or more (tours) approved by Office of the Chief, Public Affairs?

(7) When the MPU travels beyond the permissible operating distance, does the installation provide vehicles capable of carrying personnel, equipment, and necessary luggage safely over long distances?

b. Personnel—

(1) Are all instrumental and vocal assessments (auditions) conducted in the MPU properly recorded on DA Forms 7764 series, AMPA?

(2) Does the commander ensure that all AMPA procedures are correctly employed?

(3) Are all personnel who score the AMPA certified by the Commandant, USASOM, as required in this regulation and in accordance with procedures found in DA Pam 220-90?

c. Activations and inactivations—

(1) Do MPU commanders who support detachments at other than home station locations have MOAs describing the operational, financial, logistical, administrative, legal, and mission command arrangements between the detachment, its parent MPU, and the supported organizations?

(2) Have inactivating MPUs followed correct property disposal policies and procedures as described in DOD 4160.21-M, in policies unique to the ARNG and USAR, and in procedural guidance provided by the DLA Disposition Services Web site <http://www.dispositionservices.dla.mil/index.shtml>?

d. Unit training and evaluations—

(1) Does the commander conduct mission-essential task list-based unit training in accordance with ADRP 7–0 and The Leader’s Guide to Unit Training Management (UTM)?

(2) Does the commander use Army MPU combined arms training strategies in unit training?

(3) Does the MPU receive periodic unit training evaluations from higher headquarters agencies?

(4) Does the MPU commander have documentation of the most recent unit training evaluation done in accordance with ADRP 7–0 and The Leader’s Guide to Unit Training Management (UTM)? Is the date of the evaluation more than 5 years old?

(5) If the MPU AA or RC headquarters requires unit evaluations other than those described in ADRP 7–0 and The Leader’s Guide to Unit Training Management (UTM), has the MPU commander provided an executive summary of those evaluations to the C, AM and the Commandant, USASOM?

(6) Has the RC MPU scheduled for ODT completed all pre-deployment evaluations and assessments required in applicable regulations?

*e.* RC MPU performing AT on AA installations—

(1) Does the RC MPU request training opportunities on AA installations through its USAR RSC headquarters or ARNG State operations and training agencies?

(2) Does the RC MPU receive lists of AA installation training opportunities from FORSCOM, NGB, or Headquarters, USARC?

(3) Does the RC MPU provide timely, specific, written training requirements to the commander of the AA MPU on the installation where AT will take place?

(4) Does the AA MPU have a written plan to support the requirements of the RC MPU during the AT period?

*f.* Compliance with reporting requirements in this regulation—

(1) Does the MPU provide timely and accurate input to the Army Music Operational Report System?

(2) Does the MPU provide timely and accurate input to the Army Music Annual Funding Report?

(3) Does the MPU submit its annual historical report in a timely manner?

#### **B–5. Supersession**

No previous checklist exists for this publication.

#### **B–6. Comments**

Help make this a better tool for evaluating internal controls. Submit comments to the Commandant, U.S. Army School of Music, Joint Expeditionary Base Little Creek–Fort Story, 1420 Gator Boulevard, Virginia Beach, VA 23459–2617.



## **Glossary**

### **Section I**

#### **Abbreviations**

**AA**

Active Army

**ABCP**

Army Bands Career Program

**ACASP**

Army Civilian Acquired Skills Program

**ACOM**

Army command

**AIT**

advanced individual training

**AMAG**

Army Music Action Group

**AMI**

Army Music Intranet

**AMLT**

Army Music leader training

**AMO**

Army Music Online

**AMPA**

Army Musician Proficiency Assessment

**AOC**

area of concentration

**ARNG**

Army National Guard

**ASCC**

Army service component command

**ASI**

additional skill identifier

**AT**

annual training

**ATP**

Army techniques publication

**BCT**

basic combat training

**C, AM**

Chief, Army Music

**CAR**

Chief, Army Reserve

**CASP**

Civilian Acquired Skills Program

**CD**

Compact disc

**CFR**  
Code of Federal Regulations

**CG**  
commanding general

**CNGB**  
Chief, National Guard Bureau

**CSM**  
command sergeant major

**CTA**  
common tables of allowances

**DA**  
Department of the Army

**DAMO**  
Department of the Army, Military Operations

**DCS, G-1**  
Deputy Chief of Staff, G-1

**DLA**  
Defense Logistics Agency

**DOD**  
Department of Defense

**DODI**  
Department of Defense instruction

**FORSCOM**  
U.S. Army Forces Command

**HQDA**  
Headquarters, Department of the Army

**HRC**  
Human Resources Command

**IMCOM**  
Installation Management Command

**JFCOM**  
Joint Forces Command

**MOA**  
memorandum of agreement

**MOS**  
military occupational specialty

**MPT**  
music performance team

**MPU**  
music performance unit

**MTOE**  
modification table of organization and equipment

**MWR**  
morale, welfare, and recreation

**NCO**  
noncommissioned officer

**NCOES**  
Noncommissioned Officer Education System

**NGB**  
National Guard Bureau

**ODT**  
overseas deployment training

**OIL**  
observations, insights, and lessons

**PMOS**  
primary military occupational specialty

**RC**  
Reserve Component

**RSC**  
Reserve Support Command

**SGM**  
sergeant major

**SHAPE**  
Supreme Headquarters Allied Powers Europe

**SME**  
subject matter expert

**SOJT**  
supervised on the job training

**TAA**  
total Army analysis

**TDA**  
table of distribution and allowances

**TOE**  
table of organization and equipment

**TOGFDC**  
The Old Guard Fife and Drum Corps

**TRADOC**  
U.S. Army Training and Doctrine Command

**TUSAB**  
The United States Army Band (Pershing's Own)

**TUSAFB**  
The United States Army Field Band

**USAMDW**  
U.S. Army Military District of Washington

**USAR**  
U.S. Army Reserve

**USARC**  
U.S. Army Reserve Command

**USAREC**  
U.S. Army Recruiting Command

**USASCoE**  
U.S. Army Sustainment Center of Excellence

**USASOM**

U.S. Army School of Music

**USC**

United States Code

**USMAB**

U.S. Military Academy Band

**UTM**

Unit Training Management

**Section II****Terms****Army Bands Career Program**

Soldiers holding or later awarded the PMOS 42R or 42S who meet the current technical standards of musical training as determined by Commandant, USASOM (see AR 614–200).

**Army Civilian Acquired Skills Program**

A program that grants advanced rank to those who enter the Army with skills that were learned in civilian life and which significantly shorten the training time needed to be deemed qualified to receive a PMOS (see AR 601–210). Equivalent program for ARNG is CASP (see NGR 600–200).

**Army Music Action Group**

A designated group of advisors from all Army components who support the C, AM. The AMAG is led by the Commandant, USASOM.

**Army Music activity**

Approved TOE or TDA organizations with a unique Army Music mission such as the USASOM, the FORSCOM Army Music Office, USAREC recruiting brigade music liaison NCOs, the Army Bands Proponency Office at Soldier Support Institute, the HRC Army Music career development NCOs, and the SHAPE International Band.

**Army Music Annual Funding Report**

Army Music report used only by AA to report direct and reimbursable annual costs of MPU operations.

**Army Music Intranet and Army Music Online**

AMI (<https://ami.army.mil>) and AMO (<http://music.army.mil>) are Web-based systems of communication that connect Army MPUs in restricted technical channels (AMI) and connect them to their customers (AMO). AMI serves the internal unclassified technical needs of Army MPUs and includes reporting systems, news, message board, and a variety of downloadable resources important to Army Music operations. AMO provides public unclassified information about Army MPUs, their performances, and job opportunities within Army Music.

**Army Music Operational Report**

Army Music report used by AA and RC to report monthly MPU commitment activity.

**Army Music skill clinic or demonstration**

An appearance by an Army MPU or one of its performing elements that is intended to stimulate interest in the ABCP and to attract prospective Army Music enlistees. The audience is the determining factor, not the size of the performing element. To be called a skill clinic or demonstration, the audience must be predominantly musicians or music industry centers of influence. Performances for high school or college music students, State music festivals, and State music educator conferences are some examples of skill demonstration clinics or demonstrations (see AR 601–2).

**Army Musician Proficiency Assessment**

The individual musical performance skills assessment for 42R MOS musicians. The AMPA is the assessment tool used to determine—

- a. A civilian, military, or prior service military applicant's eligibility for acceptance into the ABCP (see AR 614–200).
- b. A civilian, military, or prior service military applicant's eligibility for advanced promotion under the ACASP (see AR 614–200 and AR 601–210), or CASP for ARNG (see NGR 600–200).
- c. Minimum instrumental, vocal, or technical support proficiency level for successful completion of AIT and award of PMOS 42R with the appropriate ASI.

- d. Minimum instrumental, vocal, or technical support proficiency level for retention in PMOS 42R and membership in the ABCP (see AR 614–200).
- e. Required instrumental, vocal, or technical support proficiency level for successful completion of the Advanced Leader Course and Senior Leader Course.
- f. Eligibility for assignment to USASOM as an instrumental, vocal, technical support instructor, or as a Small Group Leader in NCOES courses.
- g. A civilian, military, or prior service military applicant’s eligibility for acceptance as an Army Music officer. This is one of many components of the Army Music officer audition process (for full details, see Conductor – Army Bands Program (<http://www.usarmyband.com/vacancies/conductor---army-band-programs.html>)).

**Army National Guard Music performance unit**

An MPU assigned to a State, Territory, or the District of Columbia.

**Backfill, backfilling**

Normally, a RC MPU’s temporary mission to replace a deploying MPU’s home station mission.

**Background music**

Background music is defined as music performed at formal or informal receptions or similar social events (for example, mixers, meet-and-greets) to provide atmospheric effects desired by the host(s). Generally, background music is distinguished from dinner music by the absence of a planned, formal dinner event as described in the definition of dinner music. Examples may include background music used to support social hours preceding gatherings to acknowledge persons receiving awards or other recognition in order to set the tone for solemn or festive occasions traditionally observed in a military community. Examples include pre-music or music for receptions following changes of command, changes of responsibility, or transfers of authority.

**C1 additional skill identifier**

Awarded by the Commandant, USASOM, to MOS 42R musicians who demonstrate excellence in music performance.

**Centers of influence**

People who can help develop a better image of the Army, influence individuals to enlist in the Army, or refer names of leads to Army recruiters or MPU commanders. Army Music centers of influence will generally be members of professional musical organizations (such as music educators' associations), faculty members of music departments and schools, music industry leaders (including instrument manufacturers and music publishers), or other influential individuals or groups affiliated with music.

**Civilian Acquired Skills Program**

A program that grants advanced rank to those who enter the ARNG with skills that were learned in civilian life and which significantly shorten the training time needed to be deemed qualified to receive a PMOS (see NGR 600–200). Equivalent program for AA and USAR is Army CASP (see AR 601–210).

**Concert tour**

A series of public performances requiring three or more consecutive nights away from the MPU home station (see AR 360–1).

**Dance music**

Music provided to support social dancing, either as part of a larger formal or informal event or dancing as a social activity separate from any other organized event. Examples of larger formal or informal events may include dancing as planned events during branch balls or a command’s holiday celebration. Examples of a dance separate from larger planned event may include traditional father-daughter dances. Spontaneous dancing by members of audiences for events that do not include dancing in a published sequence of events is not included in the definition of dance music. Examples may include troop morale performances for audiences of Soldiers, celebratory events where music is provided to set a festive tone, or informal gatherings in a military community where popular music is included to achieve audience effects desired by senior leaders.

**Defense Logistics Agency Disposition Services Web site**

DLA Web site that provides current policy and procedural guidance for the disposition of DOD materiel.

**Dinner music**

Dinner and cocktail music are defined as quiet music provided to create a relaxed atmosphere conducive to the social aspects of a planned, formal dinner event. These are events where all attendees are seated in the same room at the same time for dining as a separate and distinct portion of a published sequence of events. Dinner music is typically performed by small groups not exceeding four musicians at a volume level below that of attendees’ conversations. It is not per-

formed as featured music intended to capture the attention of all attendees. Examples include Dining In, Dining Out, or a programmed segment of a branch ball set aside for all attendees to dine together. Dinner and cocktail music does not include music performed during spontaneous eating done at attendees' discretion and incidental to a published sequence of events. Examples are grilled or barbecue food available while holiday or other traditional programs proceed with or without a published sequence of events.

**Division Music performance unit**

An Army MPU assigned to a division.

**Enlisted conductor**

An NCO assigned the collateral duty of conducting an MPU's full band or one of its selected large MPTs.

**Fund-raising**

Any activity conducted for the purpose of collecting money, goods, or non-Federal fund support for the benefit of others (see AR 600-29).

**Future Soldier Training Program**

A training program that prepares a future Soldier for initial entry training after enlisting into the regular Army or USAR. USAREC Reg 601-95 prescribes the policies and procedures for this program.

**Information operations**

The integrated employment of the core capabilities of electronic warfare, computer network operations, military information support operations, military deception, and operations security, in concert with specified supporting and related capabilities, to influence, disrupt, corrupt, or usurp adversarial human and automated decision-making while protecting our own. (See JP 3-13.)

**Installation and activity commanders**

Specifically, the commander of the unit, organization, or installation with responsibility of supervisor, manager, and commander. In the RC, this includes the following:

- a. U.S. Army Reserve. Regional sustainment commands, division commanders, and major subordinate commands.
- b. Army National Guard. The adjutant general of the States, Territories, and the District of Columbia, and ARNG division commanders.

**Joint forces command**

Provides oversight of unit readiness for Federal and State missions of the ARNG. The adjutant general of the respective State or Territory commands the Army and Air National Guard, which operates as Joint Task Force Headquarters during an emergency.

**Music headquarters**

Headquarters units that are staffed and equipped to provide command and control, unit equipment, and specialized personnel to its subordinate MPTs.

**Music performance detachments**

Groups of one to three MPTs assigned to a location other than the home station of the parent MPU.

**Music performance team**

Modular building blocks, or subunits of the MPU, organized to provide one or more specific types of music in support of the MPU mission. Each team employs specialized musicians and equipment to provide one or more types of music that support Army ceremonies and morale support activities. They may provide wide varieties of ceremonial music, popular music, and incidental music to include orchestral, full MPU, and choral groups. Each team has a standard MTOE structure and may perform independently or combined according to mission requirements.

**Music performance unit**

A modular music unit in Army force structure. This term may be used synonymously with "Army band." It refers to groups of MPTs that are assigned to a "music headquarters" in the continental United States, overseas, or in overseas contingency operations.

**Music performance unit senior sergeant**

The senior enlisted Soldier in an MPU or Army Music activity. (Formerly called enlisted bandleader.)

**Music staff officer**

A senior chief warrant officer of the ARNG or USAR and a designated advisor to the C, AM within the AMAG, who represents the interests of their respective State ARNG or Headquarters, USARC.

**Musical activity**

Includes USASOM and the SHAPE International Band.

**Musician**

An enlisted Soldier classified in a PMOS and ASI that is related to the ABCP (see AR 614–200).

**Official military function**

A military sponsored event that uses appropriated funds; promotes esprit de corps; is primarily for military personnel, their Family members, and guests; and is designated as an “official military function.”

**Patriotic (military) program**

A short musical performance either at the opening or closing of a program, or a presentation as a part of the total program, when it is clearly established as a military appearance by a military musical group. A patriotic musical program normally consists of a medley of military or patriotic songs, honors, and music to accompany the presentation of colors, and other musical selections clearly demonstrating the professionalism of the Army musicians (see AR 360–1 and the definition of “patriotic music” in the glossary). The Army Music leader planning a performance for an event is responsible for selecting music that is suitable to the occasion and achieves the patriotic effects desired by senior leadership or sponsors.

**Patriotic music**

Music written and performed to inspire loyalty to the United States, dedication to the American way of life, and the desire to support and defend the nation in war and other national emergencies. The Army Music leader planning the use of patriotic music must consider all aspects of the operational environment — especially when performing overseas — to include the suitability of patriotic music for the planned event and the effects intended by senior leadership.

**Reserve Components**

The ARNG and the USAR.

**Senior commander**

An officer designated on orders from HQDA as the senior commander of an installation. Normally the senior general officer at the installation. The senior commander’s mission is the care of Soldiers, Families, and Civilians, and to enable unit readiness. While the delegation of senior command authority is direct from HQDA, the senior commander will routinely resolve installation issues with IMCOM and, as needed, the associated ACOM, ASCC, or direct reporting unit (see AR 600–20).

**Special Band**

Includes TUSAB, TUSAFB, USMAB, and TOGFDC.

**Split Training Option**

An alternative training program for USAR and ARNG Soldiers that do not have enough time to complete BCT/AIT during their initial entry tour. Split training option allows Soldiers to enter and complete the BCT portion, return to their civilian education or occupation, and come back the following year to complete AIT.

**Structured Self–Development**

Consisting of five levels of mandatory development spread across a Soldier’s career, it is supported by a robust evaluation and feedback process that includes self-assessment tools, the increased use of the advanced technology like the Army Career Tracker, a secure test environment, achievable requirements, and policies that set the conditions for continuous growth.

**United States Army Reserve Music Performance unit**

An MPU assigned to one of the USAR regional support commands.

**Warrant officer bandmaster**

A warrant officer holding the PMOS 420C selected by HQDA for assignment as commander of an Army MPU, associate bandmaster in Special Bands, staff officer at USASOM, technical advisor to the commander of an Army or higher headquarters, or technical advisor to the C, AM.

**Section III****Special Terms**

This section contains no entries.





**UNCLASSIFIED**

**PIN 002270-000**