

**Department of the Army
Pamphlet 220–90**

Field Organizations

Army Music

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UNCLASSIFIED

SUMMARY of CHANGE

DA PAM 220–90
Army Music

This major revision, dated 18 November 2016—

- o Changes the title of the pamphlet from Army Bands: A Guide for Senior Commanders to Army Music (cover).
- 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) (para 3-2a).
- o Provides minimum required Army Musician Proficiency Assessment scores for accessions, Noncommissioned Officer Education System qualification, and various assessments related to professional development (para 3–4).

Field Organizations Army Music

By Order of the Secretary of the Army:

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History. This publication is a major revision.

Summary. This pamphlet covers the management of Army music performance units and associated assets; it is to be used with AR 220-90. This pamphlet gives instruction on requesting music support, as well as music performance standards. It explains the composition of music performance units and the procedures and stand-

ards for individual, team, and unit assessments and evaluations. This pamphlet gives guidance for copyright compliance, and it specifically describes the reporting procedures in the Army music operational report.

Applicability. This pamphlet applies to the Active Army, the Army National Guard/Army National Guard of the United States, and the U.S. Army Reserve, unless otherwise stated.

Proponent and exception authority. The proponent of this pamphlet is the Deputy Chief of Staff, G-1 (DAPE-MPR). The proponent has the authority to approve exceptions or waivers to this pamphlet that are consistent with controlling law and regulations. The proponent may delegate this 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.

Suggested improvements. Users are invited to send comments and suggested improvements on DA Form 2028 (Recommended Changes to Publications and Blank Forms) directly to Commandant, U.S. Army School of Music (ATSG-SM-CDT), Joint Expeditionary Base Little Creek – Fort Story, 1420 Gator Boulevard, Virginia Beach, VA 23459-2617.

Distribution. This pamphlet is available in electronic media only and is intended for command levels A, B, 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.

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Glossary

Chapter 1

Introduction, Structure, and Organization

1–1. Purpose

The purpose of this pamphlet is to provide guidance to Army Music units, musicians, battalion and higher headquarters level commanders, staff officers at all levels, and units supported by music performance units (MPUs) in the areas of the mission, organizational structure, program responsibilities, and operational procedures applicable to Army Music.

1–2. References

See appendix A.

1–3. Explanation of abbreviations and terms

See the glossary.

1–4. Structure of Army Music performance units

a. The structure, capabilities, and rules of allocation of MPUs (bands) are described in detail in FM 1-0, and in ATP 1-19. MPUs are modular units that employ the capabilities of Music Performance Teams (MPTs) as building blocks for the entire MPU (see app C for details on the organization and capabilities of MPUs).

b. Each type of MPT (see app C) is identical in personnel structure and equipment throughout the force.

c. Music performance detachments (MPDs) are assigned to MPUs and tasked with supporting more than one installation at distances too great to support with local travel missions. MPD has a Music Headquarters (MHQs) and two or more MPTs (minimum of C-popular music and D-brass team, see app C) with a minimum of 12 personnel authorized.

d. MPUs are not authorized MOS-trained supply, transportation, or human resources personnel. MPU command teams accomplish the required accountability, transportation, and human resource functions by organizing the additional duties of musicians to complete necessary administrative and logistical tasks. MPUs depend on obtaining necessary supply, transportation, human resources, and other forms of support from their next higher headquarters.

Chapter 2

Performance Requests and Performance Standards

Section I

Performance Requests

2–1. General

Effective management of performance requests require a published, local command policy that lists clear procedures and guidelines for requesting Army Music support. This helps to reduce disputes over requests, avoids over-commitment, and ensures everyone concerned knows what is and is not permissible.

a. Common methods of communicating procedures to request performances includes AR 220-90, memorandums of agreement, memorandums of understanding, handbooks, press kits, and brochures. The local policy must provide—

(1) Contact information for the office that will receive the request.

(2) Contact information for the MPU (if different from the office receiving the request).

(3) Forms for collecting information about the event's time, date, venue, sponsorship, purpose of the event and anticipated audience.

(4) Deadlines for submitting requests for performance.

(5) U.S. laws, Department of Defense (DOD), Army, and local policies describing prohibited types of performances (see AR 360-1 and AR 220-90).

(6) Policies governing resourcing of approved performances (who pays for necessary services such as the performance venue, local publicity, transportation, billeting and meals if required, and procedures for payment or reimbursement). This information must be pre-coordinated with the local Judge Advocate General (JAG), resource management, and public affairs offices before publication.

(7) A statement indicating approved performance requests may be cancelled if the MPU must be withdrawn to support higher military priorities.

b. Local policies explaining procedures and criteria for approval of performance requests must be generally available to anyone in the local military or civilian community. Local policies stored on Web sites or available on request as email attachments or hard copy mailings are usually effective methods.

2–2. Criteria for evaluating performance requests

a. *Competition with civilian musicians.* Military musicians competing with civilian musicians are prohibited by Section 974, Title 10 United States Code (10 USC 974) and AR 360-1. Competition with civilian musicians are usually discovered when complaints are received from a local musician's union, performing music groups in the area, or individual professional musicians. These complaints must be referred to the Staff Judge Advocate (SJA) and the MPU commitment authorities immediately, to determine whether or not any legal liabilities are involved and what response, if any, is required.

b. *Resourcing public outreach performances.* Programming, budgeting, and financing for authorized participation in community relations events are the responsibility of the supported Army command (ACOM) or agency. Army MPUs may support authorized community relations events in which there are no additional costs to the government and events in which the government is reimbursed by the event sponsors (see AR 360-1).

c. *Collecting information about performances.* Once a performance request is received, commitment authorities, in coordination with the MPU operations personnel, should ask the sponsor for key information needed to assess the request's eligibility for approval. In addition to typical needs for date, time, and location, the following elements of information should be collected as a minimum:

(1) What other military or civilian groups (musical and other types) will participate? AR 360-1 allows no more than one military or Army band to participate in a single event unless previously approved by the Office of the Chief Public Affairs (OCPA).

(2) What is the purpose of the event? This helps to determine whether the event tends to selectively benefit commercial, political, or other groups rather than the entire public.

(3) Who will sponsor the event or pay for goods or services needed? This helps to determine whether the event tends to selectively benefit commercial, political, or other groups rather than the entire public.

(4) Are local, state, federal, international military, or political dignitaries invited and expected to attend? Alerts the band to possible needs for honors music, state songs, or other appropriate recognition and alerts senior commanders and public affairs offices to potential needs for publicity or protocol activities.

(5) Are local celebrities in the arts, sports, or other domains invited and expected to attend? Alerts senior commanders and public affairs offices to opportunities for recognizing those who are supportive of the Army and permits the MPU commander to determine whether musical themes associated with the celebrity are appropriate for use.

(6) What venue will be used? May indicate whether or not all members of the public can attend (that is, use of facilities owned by private organizations) and provide important information to MPU operations personnel on the audience capacity of the venue, size of stage, electrical facilities, loading areas, and security features of the venue.

2–3. Ground transportation to performance sites

a. *Permissible operating distance in military vehicles.* DOD 4500.36-R, paragraph C2.2.3.3.4, establishes guidelines for permissible operating distance (POD) in military vehicles. DOD policy uses a one-way distance of 100 miles as a guide upon which to base POD for motor vehicles. Committing officials must ensure only the most reliable military vehicles will be used outside the POD for ground transportation of MPU.

b. *Ground Transportation for Army Music units outside the permissible operating distance.* Installation transportation managers should use over-the-road buses (commercial type with storage underneath for personal baggage, uniforms, and musical instruments) for distances outside the locally established POD to the maximum extent possible. Musicians will not be required to drive over-the-road buses.

Section II

Musical Performance Standards

2–4. Expectations of music performance units

Army MPUs are highly visible, effective at building unit 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 performance, conduct, and appearance standards to best represent the Army and serve the nation. Applicable criteria is found in AR 220-90 (see performance requests and performance standards).

2-5. Ceremonial music performance standards

Public law and military customs have established standards for the performance of ceremonial music (see AR 600-25 and DODI 1005.4). Army Music units and musicians will perform ceremonial music at the position of attention, as modified, to allow the use of musical instruments.

a. Established standards for the performance of the following ceremonial music. AR 220-90, AR 600-25, and DODI 1005.4 provides broad policy directives on the performance of the following frequently played ceremonial music pieces—

- (1) The National Anthem.
- (2) Foreign national anthems.
- (3) Hail to the Chief.
- (4) The Army Goes Rolling Along, also known as “The Army Song.”
- (5) Songs of other Services.
- (6) Taps.
- (7) Honors music. For details on correct selection and use of honors music for national and international political or military dignitaries present at ceremonies, see AR 600-25.

b. Special instructions for Army vocalists performing the National Anthem without accompaniment. The Army vocalist performing the National Anthem without accompaniment will—

- (1) Sing the National Anthem at the position of attention.
- (2) Sing only the DOD version of the National Anthem. The vocalist may choose the key best suited to their voice when performing the National Anthem A cappella.
- (3) Choose whether or not to use a microphone and sound system depending on the location, size of the audience, and acoustics.

c. Special instructions for performance of “The Army Goes Rolling Along.” The requirements are—

(1) Whenever the official song of the U.S. Army, “The Army Goes Rolling Along,” is performed, it will begin with a short introduction, then the verse, followed by the chorus, and then the refrain. This changes the previous practice of playing an introduction followed by only singing the chorus and the refrain.

(2) Lyrics, sound files, and sheet music of this format are posted at <http://music.army.mil/armysong>.

(3) Commanders will ensure that all Soldiers learn the lyrics and stand to sing when “The Army Goes Rolling Along” is performed.

(4) When “The Army Goes Rolling Along” is performed as part of a medley of the official songs of the armed forces, it will be performed in the traditional chorus-refrain format and in accordance with AR 220-90 (see The Army Song).

(5) Military and civilian musicians who have questions about the musical arrangement of “The Army Goes Rolling Along” may call The United States Army Band (Pershing’s Own) (TUSAB) arranging staff at (703) 696–3648.

d. Special instructions for Army vocalists performing “The Army Goes Rolling Along” without accompaniment. The Army vocalist performing without accompaniment—

(1) May choose whether or not to use a pre-recorded instrumental accompaniment arranged in accordance with provisions of paragraph 2-4 of this pamphlet and may choose a key best suited to their voice.

(2) May choose whether or not to use a microphone, depending on the location, the acoustics, and the size of the audience.

(3) Must ensure the announcer or the Army vocalist announces the singing of “The Army Goes Rolling Along” and invites the audience to stand and sing along.

2-6. Performance standards for bugle calls

a. All Army buglers of the active and reserve component (RC) will perform all bugle calls at the position of attention, as modified to allow the use of musical instruments.

b. All Army buglers of the active and RC must demonstrate their abilities to perform the bugle calls at professional levels of musicianship to the satisfaction of the band’s command team.

2-7. Managing requests for buglers

a. Satisfying all requests for buglers at veteran funerals with the number of qualified buglers available on a given installation is seldom possible. To optimize the bugle support an installation can provide, senior commanders are encouraged to support MPU commanders’ efforts to identify and train Soldiers outside their primary military occupational skill (PMOS) 42R, to play Taps for veteran funerals.

b. Army MPUs, other than special bands, have authorizations for as few as 7 and as many as 11 trumpet players (PMOS 42R, Army Skill Identifier (ASI) 9B), depending on the authorized size of the band. All the marching and non-marching

outdoor ceremonies normally require 5 trumpet players in each ceremony. MPU command teams and their local commitment authorities must coordinate requirements closely to balance the numbers of Army buglers available for other military ceremonies against the demand for their services at military funerals.

c. In accordance with 10 USC 1491(b), authorization is given to members of the Veteran Service Organization (VSO), as well as other approved organizations, to augment the armed forces' efforts to provide funeral honors (<https://www.dmdc.osd.mil/>). This program is designed to train volunteers in the performance of military funeral honors. MPU commanders and their local commitment authorities should become familiar with the local VSOs' ability to provide buglers for military funeral honors.

d. The U.S. Army Human Resources Command's (HRC) Casualty and Mortuary Affairs Operations Center (CMAOC) Web site (<https://www.hrc.army.mil/tagd/cmaoc>) provides a wide variety of information to include locations and contact information for Casualty Assistance Centers (CAC) throughout the United States and overseas. MPU command teams, their operations personnel, and the MPU local commitment authorities should maintain contact information for the CAC nearest their home installation.

e. TUSAB maintains downloadable recordings of Army bugle calls and other music useful for funerals and other ceremonies on their Web site (<http://www.usarmyband.com>).

2–8. Popular music performance standards

a. MPU commanders will ensure that lyrics and choreography, if used, are in good taste and unlikely to offend the audience.

b. MPU commanders and MPT leaders must tailor their performance programs to appeal to the regional or local culture and the musical preferences of their military and civilian audiences to the maximum extent possible. They should contact sponsors and local media outlets to inquire about—

(1) Audience demographics (age ranges of past audiences, distances people will drive to performances, education and income levels, major employers in the area).

(2) Anticipated audience (sponsor's estimate of the most likely audience for the event).

(3) Music associated with the town or area (songs written about the town or area, theme songs of local schools, theme songs for local sports teams).

(4) Regional or local cultural interests (music schools or festivals in the area, well-known songwriters or composers in the area, participation in local arts and crafts fairs).

(5) Type of occasion the MPU will support (celebration, music for entertaining the general public, patriotic opener).

c. Popular music in particular should be chosen to reflect the styles most in demand on the installation or in the local area. Public Affairs offices and MPU operations personnel may query local television and radio stations and conduct internet searches to help assess musical preferences in their listening area.

Chapter 3 Personnel

3–1. General

a. *PMOS 42R Musician.* Army enlisted musicians are classified into PMOS 42R as part of the initial selection and enlistment process. They are further classified into 16 ASIs, each of which represents a specific musical instrument, voice, or technical support skill set (see table D–1). DA Pam 611-21 provides a detailed description of each ASI related to PMOS 42R, including requirements prerequisite to enlistment (<https://www.milsuite.mil/>).

b. *PMOS 42S Special Band Musician.* Special band musicians enlist for service in one of the four Army special bands (TUSAB, The U.S. Army Field Band (TUSAFB), U.S. Military Academy Band (USMAB), and The Old Guard Fife and Drum Corps (TOGFDC)) with PMOS 42S, and are not classified into ASIs. They are initially selected for a higher order of professional musical skill on instruments or voice and are assigned to positions upon arrival at the Special Band for which they enlisted.

c. *Special Band Musicians.* Special Band Musicians with less than 12 weeks of basic training are ineligible for assignment on land outside the United States in time of war (see 10 USC 671). Special Band Musicians may complete the remaining weeks of basic training in their units as prescribed in programs of instruction approved by the commanders of the Special Bands and HQ, TRADOC.

3–2. The Army Musician Proficiency Assessment

a. AR 220-90 prescribes the use and routine purposes of the Army Musician Proficiency Assessment (AMPA). The DA Form 7764 series provides the only forms authorized for documenting the results of an assessment of musical skills.

Special Bands are exempt from the requirement to use the DA Form 7764 series for internal assessments of their Soldiers' musical skills. Commanders of Special Bands may use the DA Form 7764 series at their discretion. Certified assessors will use these forms to document musical skills for the 16 instruments, voice, and music production skill sets in PMOS 42R Musician:

- The 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)
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- DA Form 7764-15 (Army Musician Proficiency Assessment (AMPA) Vocalist)
- DA Form 7764-16 (Army Musician Proficiency Assessment (AMPA) Music Production Technician)

These forms are hereafter referred to collectively as the DA Form 7764 series.

b. The AMPA employs a rubric of 36 points. Up to four additional points may be awarded to musicians capable of playing more than one instrument or playing one or more instruments and singing. A maximum score of 40 points is possible only for musicians with high levels of competence on a combination of more than instrument or vocal music skills. The additional points are also available to individuals who play instruments other than those represented by ASIs 9B-X (see app D, PMOS 42R Musician ASI).

3–3. Methods for completing the Army Musician Proficiency Assessment

a. Live audition. Individuals who need to complete an AMPA may arrange to meet a certified assessor, in person, at an agreed upon time and place.

b. Live video audition. Certified assessors may arrange for individuals to complete an AMPA over live Web-based or streaming audio-video connection, so long as Army network policies and copyright laws are not violated. (See app F for additional details).

c. Recorded video audition. Individuals who are unable to meet a certified assessor in person may prepare a video of an AMPA for evaluation by a certified assessor in another location. Video AMPAs must be administered by a certified assessor (see AR 220-90). In the RC, all video AMPAs must be administered by the MPU commander. Detailed instructions for completing a video AMPA are available by contacting the noncommissioned officer in charge (NCOIC), U.S. Army School of Music (USASOM) Directorate of Training (DOT) (see app B).

3–4. Minimum requirements for the Army Musician Proficiency Assessment

The minimum required AMPA scores for accessions, completion of AIT, and the award of PMOS 42R and, Noncommissioned Officer Education System (NCOES) qualification, award of ASI C1, NCOES small group leader eligibility, and the USASOM instructor eligibility, are listed in table 3–1.

**Table 3-1
Army Musician Proficiency Assessment**

	Score	Achieve by
Acceptance into the Army Music Career Program (ACMP)	18	Date of enlistment
Advanced promotion under the Army Civilian Acquired Skills Program	18	Date of enlistment
Completion of AIT and award of PMOS 42R + ASI	18	End of AIT
Completion of AIT and award of ASI 9H, 9K, 9V, 9X	24	End of AIT
Advanced Leaders' Course (ALC)	*24	TBD
Senior Leaders' Course (SLC)	30	TBD
Eligibility for award of ASI C1	30	No later than end of SLC
Eligibility for assignment to USASOM as NCOES Small Group Leader	30	Date of AMPA for selection
Eligibility for assignment as rehearsal instructor	30	Date of AMPA for selection
Eligibility for assignment as USASOM instrumental, or vocal instructor	36	Date of AMPA for selection

*ALC standard for ASI 9H, 9K, 9V, 9X is a score of 28 points

3–5. Certification to administer the Army Musician Proficiency Assessment

- a.* The Commandant, USASOM will certify all personnel authorized to administer the AMPA.
- b.* Army Music U.S. Army Recruiting Command (USAREC) Brigade Liaison NCOs, instrumental, vocal, technical skills instructors, and MPU commanders will be certified to administer the AMPA for specific purposes as major duties required by their positions.
- c.* The Commandant, USASOM will certify other Army Music personnel to administer the AMPA, as required, by workload or other circumstances.
- d.* All individuals who require certification (see para 3–5*b* of this publication) or who want to become certified, will do so by scoring video recordings of sample AMPAs. Their scores of AMPA samples must be within a plus or minus two points of the scores given by USASOM instrumental, vocal, or technical skills instructors.
- e.* Students in the Warrant Officer Basic Course and Basic Officer Leader Course-Branch will receive certification to administer AMPA based on course requirements.
- f.* Individuals who successfully complete AMPA certification assessments will receive a DA Form 87 (Certificate of Training) indicating they are certified to administer the AMPA.
- g.* Detailed instructions for scoring the AMPA can be obtained from the USASOM NCOIC, DOT (see app B).
- h.* Members of the AMCP who want to apply for AMPA certification must contact the USASOM NCOIC, DOT (see app B). The NCOIC will provide details on dates, procedures, and requirements for certification.

Chapter 4

Unit Training and Training Evaluations of Music Performance Units

Section I

Unit Training

4–1. General

The ADRP 7-0 and the Leader's Guide to Unit Training Management (UTM) describes the processes MPU commanders and leaders must use to plan, prepare, execute, and assess unit training and leader development. The UTM also helps to identify the resources needed to conduct effective, performance-based training, and leader development. Training occurs primarily at home stations and during annual training (AT) for RC units, but continues while the unit is deployed. The results of unit training assessments are included in unit status report (USR) submissions.

4–2. The operations process

Commanders follow the military decision making process and NCOs follow troop leading procedures when developing courses of action for training events. More information on how to design effective unit training is available on the Army Training Network (ATN) at <https://atn.army.mil/>.

4–3. Digital Training Management System

The DTMS is used to digitally develop, record, and coordinate training plans within organizations and to record training assessments, completion, and readiness. All Army MPUs must use DTMS in preparing and coordinating unit training. MPU leaders and planners will find unique Army Music collective tasks that will help establish the MPU Mission Essential Task List (METL) and properly coordinate MPU training with battalion or higher level headquarters. DTMS is accessible at <https://dtms.army.mil/> and through ATN.

4-4. Army Music combined arms training strategies

a. CATS are task-based, Modified Table of Organization and Equipment (MTOE) driven, and are used to provide leaders with a selection of crawl, walk, run events designed to train a unit's core capabilities. CATS provide ways of customizing task-based, multi-echelon training into events designed to achieve and maintain a high state of readiness.

b. Each CATS task selection group describes a specific mission and capability. The task selection group includes the collective tasks that support training that particular capability. The collective tasks in each task selection group are clearly defined and measurable actions which require organized team or unit effort to successfully complete the task at a defined standard.

c. CATS for Army Music units are tailored to each type of MPU and MPT MTOE. They can be used to integrate MPUs into higher echelon training or multi-echelon training events. Army Music CATS can be found on the ATN at <https://atn.army.mil/>.

4-5. Army Music unique collective tasks

a. FM 7-15 establishes "Army Tactical Task 4.2.5 Provide Band Support" as the root task for all Army Music units in the active and RC.

b. Army Music has seven unique collective tasks, see <https://atn.army.mil/> for complete details of the tasks. At the ATN home page, search for tasks by number. In the "enter search term" box, key in the number for the desired task from the following list:

- (1) 02-2-2404 Provide Mission Command of Music Performance Teams
- (2) 02-2-2405 Provide Ceremonial Music in a Marching Setting
- (3) 02-2-2406 Conduct Music Performance Team Operations
- (4) 02-2-2407 Conduct Full Band Support Operations
- (5) 02-2-2408 Conduct Band Rear Detachment Operations
- (6) 02-2-2409 Conduct Organizational Maintenance of Musical Equipment
- (7) 02-2-2410 Provide Music Mentorship

4-6. Mandatory training

AR 350-1 covers mandatory training for units, institutions, and Army civilians. Additionally, ATN and DTMS provide useful tools and information on executing mandatory training. Commanders must balance their mission training requirements with their mandatory training requirements. One technique is to decentralize mandatory training to the lowest level possible, while centralizing completion reports to the higher headquarters. Ultimately, the commander decides how best to manage both concurrently.

4-7. Mission essential tasks and key collective tasks

a. A Mission Essential Task (MET) describes a specific unit design capability compiled in a METL standardized by MTOE.

b. Key Collective Tasks (KCTs) are those collective tasks that the unit must perform to the Army's standard to achieve the desired end-state of the planned training. KCTs are derived through mission analysis, approved by the higher commander, and provided to the unit's focus for attaining training proficiency.

c. The unit standardized METL provides a menu of tasks the unit was designed to perform. Missions are assigned based on the unit's design capabilities. During mission analysis, the commander selects the tasks from the unit's METL that are most important to successful completion of the training mission; these become the KCTs for planned training mission. Because KCTs train a portion of the unit's capabilities, they also relate directly to unit METs. The unit's assigned mission, the unit's METL, and the KCTs it trains are directly linked to the unit's training status on the USR.

4-8. Unit training management resources

The following mutually supporting resources integrate unit training management concepts and processes. These and many other training resources are available on ATN at the UTM page—

a. Army Doctrine Publication 7-0 is an Army keystone manual approved by the Chief of Staff of the Army that provides a very broad overview of the Army's current training management doctrinal concepts.

b. ADRP 7-0 is nested with ADP 7-0 and provides specific descriptions of Army training concepts and processes.

c. The Leader's Guide to Unit Training Management is the "how-to" element of doctrinal processes in ADP 7-0 and ADRP 7-0. The Web-based UTM resource page provides all the content of the UTM and adds downloadable supporting tutorials and examples.

Section II Unit Training Evaluations and Assessments

4–9. General

All Army MPUs in the Active Army and the RC are required by the proponent to evaluate and assess METL-based training in accordance with ADRP 7-0, using methods and procedures in the Leader’s Guide to UTM (see AR 220-90). All Army MPUs must complete at least one training evaluation every five years. The time available, fiscal resources, operational environment, and specific missions that drive training and training evaluations vary among the active Army and the RC. Each Army component is responsible for the METL-based unit training of its MPU.

4–10. Selecting evaluators for training assessments and evaluations

a. ADRP 7–0, Army Music CATS, and collective tasks provide goals, procedures, and methods for effective unit training and assessments, which is the commander’s assessment of the unit’s ability to perform the tasks or training evaluations and determines the unit’s ability to perform the tasks to the established standards.

b. Battalion and higher level commanders and their staffs are capable of assessing and evaluating their MPU on shared Warrior tasks.

c. Trained and experienced Army Music Officers, Warrant Officer Bandmasters, and senior enlisted musicians in the ranks of master sergeant (MSG), sergeant major (SGM), command sergeant major (CSM) in PMOS 42R are the only personnel qualified to evaluate MPU proficiency on musical performance tasks established by the Army Music proponent.

d. Trained and experienced training evaluators must meet the following rank and experience criteria—

(1) Active Army Music Officers must be majors or higher, who have commanded or are in command of an Active Army MPU.

(2) Active Army or RC Warrant Officer Bandmasters must be a chief warrant officer three (CW3) or higher, who have commanded or are in command of an Army MPU.

(3) Senior NCOs must be MSG, SGM, or CSM and have experience as a first sergeant.

e. Army Music Officers at the rank of captain or higher and Warrant Officer Bandmasters at the rank of warrant officer one (WO1) or CW2, who have not commanded an Army MPU, may be assigned to assist with training evaluations as part of the professional development needed for future assignments as a training evaluator.

f. The CSM in the active Army and the SGM in the Army National Guard (ARNG) and the U.S. Army Reserve (USAR) will determine whether or not individual sergeants first class (SFC) in their components have the experience and background to effectively assist training evaluators.

g. Commanders may request external evaluations of MPUs through training authorities in their chains of command.

h. Qualified external training evaluators may be requested through command or Army component training offices from the sources listed in table 4–1.

Source	For These Commands or Regions
Commandant, USASOM	for Active Army MPU in TRADOC, AMC, NORTHCOM, and OCONUS regions including Alaska, Europe, Korea, Japan, Pacific islands, Southwest Asia, and Africa
HQ FORSCOM Staff Music Officer	for Active Army evaluators for FORSCOM, USAR, and ARNG MPU
ARNG Senior Bandmaster	for ARNG evaluators for MPU in the ARNG
USAR Senior Bandmaster	for USAR evaluators for MPU in the USAR

4–11. U.S. Army Forces Command and U. S. Army Reserve unit evaluations

a. An Operational Readiness Evaluation (ORE) assesses the technical musical aspects of mission performance and the mission support (administrative/logistical) readiness of the unit; this includes command employment and support of the band. Ratings are awarded from an evaluation of functional areas within the performance and support categories. The overall rating will be the lower of the two major areas, (Mission Performance and Mission Support).

b. OREs are required in order to provide a more detailed assessment of MPU technical music capabilities and its internal and external support functions. Unit training assessments as described in ADRP 7-0 and the UTM focus only on the MPU readiness to execute METL tasks and integrate them in a combined arms training evolution.

c. U.S. Army Forces Command (FORSCOM) and USAR ORE will assess these areas of MPU operations:

(1) Mission performance—music performance teams.

(a) Concert ensemble (full band).

(b) Marching/ceremonial team.

- (c) Popular music, ceremonial music, jazz bands, combos, brass, and woodwind teams.
- (2) Mission support.
- (a) Facilities.
- (b) Supply/logistics.
- (c) Resource management.
- (d) Operational control.
- (e) Plans and Training Management.
- (f) Human resources readiness.
- (g) Music library.
- (h) Recruiting.
- (i) Safety and security management.
- (j) Mobilization planning.

4–12. Army National Guard unit evaluations

a. All ARNG units have responsibilities for missions at the state and federal levels. The ARNG conducts Army Music unit validations in addition to those described in ADRP 7-0 and the Field Leader's Guide to UTM to ensure the full scope of the ARNG state and federal missions are reviewed and validated regularly. The ARNG Senior Warrant Officer Bandmaster leads a team of other ARNG Warrant Officer Bandmasters and NCO subject-matter-experts in the completion of the validations of all ARNG MPUs on a five year cycle.

b. MPUs in the ARNG assigned to divisions will complete training evaluations focused on readiness for mobilization according to training directives and schedules generated by their division headquarters.

c. MPUs in the ARNG assigned to state Joint Forces Commands (JFCOM) will complete training evaluations in accordance with ADRP 7-0 and the Field Leader's Guide to UTM, as directed by the state Adjutant General, the state JFCOM, or state ARNG commands.

d. Details of ARNG Army Music unit validations may be obtained from the ARNG Senior Warrant Officer Bandmaster or the ARNG Army Music Senior Sergeant Major.

Chapter 5

U.S. Army Recruiting Command Brigade Army Music Liaison

5–1. General

Army Music provides HQ, USAREC with NCOs in PMOS 42R in the ranks of MSG, SFC, and staff sergeant (SSG) to staff positions for a senior Army Music Liaison NCO; one Army Music Liaison NCO is also provided for each of USAREC's five brigades. These NCOs are responsible for a variety of duties related to identifying and assessing prospects for enlistment into the AMCP.

5–2. Duties of the U. S. Army Recruiting Command brigade Army Music liaison

- a.* Attend AMPA (audition) certification training at USASOM and annual AMPA refresher training, as needed.
- b.* Conduct auditions for applicants to the AMCP.
- c.* Maintain a central order of merit list at HQ, USAREC to ensure the most highly qualified civilian applicants are accepted for training as PMOS 42R Musicians.
- d.* Assist with the processing of all Army Band applicants, from contact through departure to basic training.
- e.* Communicate rapidly and clearly with applicants, the senior band liaison, detailed recruiters, assigned brigade, and Army Bands.
- f.* Travel within the brigade area to—
 - (1) Establish and maintain professional relationships with schools, educators, and professional organizations.
 - (2) Give presentations at regional and national music conventions.
 - (3) Increase marketing outreach through prospecting activities and local or regional advertising.
- g.* Coordinate recruiting tours for U.S. Army performing groups.

Chapter 6 Musical Equipment and Music Libraries

6-1. Musical instruments

a. Authorizations for musical instruments used in Army MPUs are established in TOE, Tables of Distribution and Allowances (TDA), and Common Tables of Allowance (CTA).

(1) Additions, deletions, and changes to these documents will be recommended by MPU commanders and processed through command channels per AR 71-32 and related supply regulations. Questions may be referred to Chief, Army Music Materiel and Logistics Office, Joint Expeditionary Base Little Creek–Fort Story, Virginia Beach, VA 23459.

(2) Army Music MTOE and CTA 50-909 lists equipment that is required by the MTOE or may be required by CTA 50-909 for operations in support of unified land operations.

(3) CTA 50-909, Table 78 lists optional equipment authorized for purchase by all Army Music units in the active Army, ARNG, and USAR. These items are authorized to ensure Army Music units can buy the musical instruments needed to present the music preferred by Soldiers and civilians in a wide variety of operational environments.

b. Musical instruments have National Stock Numbers (NSNs) but are not stocked in the Army's supply system. Army Music NSNs are not linked to specific musical instruments or related equipment. NSNs related to band instruments exist solely to facilitate accountability in a unit's automated property book and unit supply entrance (PBUSE).

c. Musical instruments, accessories, and supplies may be purchased within the established limits and authorized purchase procedures of the units' Government Credit Card (GCC). Army contracting procedures will be used for instruments priced above the maximum purchase limits on the GCC or for quantities of instruments with total costs higher than the purchase limits of the GCC.

d. AR 220-90 establishes MPU commanders, Staff Music Officers, or MPU senior sergeants as the only Army personnel authorized to certify the condition, serviceability, and quality of musical instruments, sound reinforcement systems, recording equipment, musical support equipment, and expendable supplies to be used in MPU operations.

(1) Professional-quality musical instruments are required for use in Army MPUs. Contracting offices will procure musical instruments and related supplies and accessories based on the recommendation of the MPU Commander, Army Music Officer, Warrant Officer Bandmaster, or the MPU senior sergeant (see AR 220-90). Any disagreement between the above personnel and a procurement official over what constitutes professional-quality musical equipment will be referred to the Chief, Army Music Materiel and Logistics Office for resolution (see app B).

(2) Under normal use, most Army musical instruments and electronic equipment have a serviceable life of 5 years with an active Army MPU and 7 to 10 years with an RC MPU (prior to mobilization). Differences in frequency of use, climate, quality of preventive maintenance, and type of storage used will affect the length of the life cycle. A detailed life cycle with estimated annual replacement costs is available on the U.S. Army Music Milwiki portal at <https://www.milsuite.mil/>.

(3) Army Musicians in the active Army, ARNG, and USAR assume direct responsibility for Army-owned musical equipment when they sign hand receipts as described in AR 735-5 for musical equipment. They will clean their musical equipment regularly and perform user-level maintenance as required by applicable MPU and installation policies. Proper custody, use, and safekeeping includes immediate reporting of all damages, loss, or theft of their issued musical equipment.

e. MPU commanders are responsible for organizational policies and procedures to ensure proper care and maintenance of musical equipment. They should budget for maintenance, repair, and replacement accordingly.

f. MPU commanders will report serviceable and unserviceable musical instruments made excess by authorization document changes, reorganization, inactivation, or any other reason to the responsible staff logistics offices within their Army component, the active Army, ARNG, or USAR, for lateral transfer in accordance with priorities in paragraph 6-1*h* of this pamphlet, or for property disposal.

g. The Army Music Intranet (AMI) provides a Web-based method for advertising musical equipment to other Army MPUs in the active Army and RC. Final disposal of musical equipment not laterally transferred is subject to instructions published on the Defense Logistics Agency Disposition Services Web site <http://www.dispositionservices.dla.mil/>.

h. Generally, excess musical equipment available for lateral transfer will be distributed according to the following priorities—

(1) The Army MPU possessing the equipment for lateral transfer will first make the equipment available to MPUs within their own component that have MTOE shortages of the items available for lateral transfer.

(2) If a component still has excess musical equipment after meeting the authorized needs of its own MPU, that equipment will be considered available for lateral transfer to one of the other components, in accordance with the losing component's equipment disposition procedures.

(3) Any items remaining after filling all Army shortages will be referred to the losing component's staff logistics offices for lateral transfer to other services or other authorized property disposal.

i. Army MPUs will maintain a minimum 90-day supply of expendable musical supplies on-hand. These supplies consist of, but are not limited to—

- (1) Instrument lubricants.
- (2) Reeds.
- (3) Mouthpieces.
- (4) Drum sticks.
- (5) Drum heads.
- (6) Lyres.
- (7) Mutes.
- (8) Parts needed for minor repairs to instruments.
- (9) Cleaning materials.
- (10) Fuses.
- (11) Guitar/electric bass/bass violin strings.
- (12) Microphone.
- (13) Speakers.
- (14) Blank recording media, such as compact discs, digital video discs, and recording tapes.
- (15) Power cords and other expendables required to operate sound reinforcement systems.

6–2. Music library

a. MPU music libraries are critical assets due to the cost and historical nature of the sheet music, much of which 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.

b. The budget for procuring new music, recordings, textbooks, and other library materials will be based on mission requirements as determined by the MPU command team.

c. One year prior to the inactivation of an MPU, the commander will prepare an inventory of the music library in a digital format suitable for upload to AMI. General priorities for disposition of the sheet music are to—

- (1) Transfer to Army MPUs in the same component as the inactivating band.
- (2) Transfer to Army MPUs in a different component from the inactivating band.
- (3) Transfer all sheet music not accepted by other Army bands to USASOM, Chief, Army Music Materiel and Logistics Office (see app B).

d. All MPUs require commercial off-the-shelf music writing software and appropriate computer and printer to facilitate preparation of customized musical arrangements. Finale, produced by MakeMusic, is AMCP's standard music authoring software and is used for instruction at USASOM.

Chapter 7

Key Elements of Army Music Reports

7–1. General

All Army Music units are required to report annual data on their operational workloads in the Army Music Operations Report (AMOR) and, for units resourced through management decision evaluation plan (MDEP (QBND)), their budget data (see AR 220-90).

7–2. Army Music Operational Report

MPU commanders in both the active Army and RC will report the commitment activity for their band using the AMOR. Data will be submitted on the AMI (<https://abi.army.mil>) in the Operations Desk application. Active Army MPUs must submit the report no later than 15 days after the end of each month.

a. RC MPUs must submit the report no later than 30 days after the end of each month.

b. Each mission counts as one performance, even if it involves multiple performing groups. When a band and chorus performs together, it will be recorded as one mission categorized under concert/vocal ensemble with one audience total.

c. In other cases of multi-group performances, attribute the mission to the largest ensemble or the one that performed the majority of the program. In events that use multiple MPTs and a bugler, record the bugler as a separate mission to capture accurate total demand for buglers.

d. For category descriptions, see app E.

7-3. Army Music Annual Funding Report

MPU commanders in the group of bands resourced by MDEP (QBND) will complete this report according to schedules posted on AMI.

Appendix A References

Section I Required Publications

ADP 7–0

Training Units and Developing Leaders (Cited in 4–7a.)

ADRP 7–0

Training Units and Developing Leaders (Cited in para 4–7.)

AR 27–60

Intellectual Property (Cited in app F.)

AR 71–32

Force Development and Documentation (Cited in para 6–1a(1).)

AR 220–90

Army Music (Cited in paras 2–1a.)

AR 350–1

Army Training and Leader Development (Cited in para 4–6.)

AR 360–1

Army Public Affairs Program (Cited in para 2–1a (5).)

AR 600–25

Salutes, Honors, and Visits of Courtesy (Cited in para 2–5.)

AR 614–200

Enlisted Assignments and Utilization Management (Cited in glossary.)

ATP 1–19

Army Music (Cited in para 1–4a.)

CTA 50–909

Field and Garrison Furnishings and Equipment (Cited in paras 6–1(a) 2.) (Available at <http://armypubs.army.mil/>.)

DOD 4500.36–R

Management, Acquisition, and Use of Motor Vehicles (Cited in para 2–3a.)

FM 1–0

Human Resources Support (Cited in para 1–4a.)

10 USC 671

Members not to be assigned outside United States before completing training (Cited in para 3–1c.)

10 USC 974

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

17 USC 105

Subject matter of copyright: United States Government works (Cited in app F.)

Section II Related Publications

A related publication is a source of additional information. The user does not have to read it to understand this publication. DOD publications are available at <http://www.dtic.mil/whs/directives/>. USC material is available at <http://www.gpo.gov/fdsys/browse/collectionuscode.action?collectioncode=uscode>.

AR 25–1

Information Management Army Information Technology

AR 25–30

The Army Publishing Program

AR 601–210

Active and Reserve Components Enlistment Program

AR 735–5

Policies and Procedures for Property Accountability

Combined Arms Training Strategy

(Available at <https://atn.army.mil/>.)

DA Pam 611–21

Military Occupational Classification and Structure.

FM 7–15

The Army Universal Task List

10 USC 1491(b)

Funeral honors functions at funerals for veterans (Composition of funeral honors details)

Section III**Prescribed Forms**

This section contains no entries.

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 87

Certificate of Training

DA Form 2028

Recommended Changes to Publications and Blank Forms

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)

Appendix B

Major Program Functions

Appendix B answers the most frequently asked questions in the field of Army Music: Who performs the major roles within the Army Music program? Where are they located? What are the primary responsibilities and where to seek guidance regarding official songs and recordings?

B-1. Chief, Army Music

The Chief of Army Music is located at the U.S. Army Adjutant General School. Additionally, the Commandant of the U.S. Army Adjutant General School, the C, AM is the proponent for the Army Bands Career Program, per AR 5-22.

B-2. Proponency Officer

Located at the U.S. Army Adjutant General School, the proponency officer for Army Music is a senior Warrant Officer Bandmaster, MOS 420C, and is responsible for Warrant Officer Bandmaster assignments and coordination of Army Music force structure requirements.

B-3. Commandant, U.S. Army School of Music

The Commandant, U.S. Army School of Music, manages career field issues in Army Music, officer assignments and accessions, and Army Music force structure. The Commandant, USASOM also establishes Army Music and policy and leads the Army Music Steering Group.

B-4. Command Sergeant Major, U.S. Army School of Music

The Command Sergeant Major is the Commandant, Army Music NCO Academy, at the USASOM and is responsible for enlisted career field issues in Army Music.

B-5. Chief, Army Music Materiel and Logistics Office

Located at USASOM, the Chief, Army Music Materiel and Logistics provides information on acquisition and disposal of musical instruments, musical electronic equipment, and equipment carried on MTOE and on CTA 50-909.

B-6. USAREC Senior Recruiting Brigade Liaison

The USAREC Senior Recruiting Brigade Liaison is located at the U.S. Army Recruiting Command. Primary program functions are the scheduling of AMPAs for civilian applicants to the AMCP and providing information on the availability of training seats for new enlistees.

B-7. Career Development Noncommissioned Officer

Located at HRC, the primary responsibility of the Career Development NCO is to oversee strength and distribution of PMOS 42R in the active Army.

Appendix C

Music Performance Unit Structure and Capabilities

C-1. General

Army MPU and MPD* are modular units consisting of specific types of MPT. The MPTs are identical in personnel and equipment structure wherever they are found in the force.

C-2. Structure and General Capabilities

Table C-1 describes the structure and general capabilities of MPTs within the MPU.

MPT	Title	Personnel	Rank ²	Capabilities	
A	MHQ	Commander	1	MHQ are labeled "A," plus the number of teams assigned to the MHQ (for example, "A5" is a MHQ with five MPTs). Provides mission command and unit equipment to all assigned detachments and teams.	
		Executive Officer (XO) (where authorized)	1		
SGM or 1SG	1				
Music Support Technician	1				
Vocalist	1				
<i>Active Army MPU commanders and XOs are commissioned and warrant officers. RC MPU commanders are warrant officers. The number of additional musicians in MHQ varies according to the number of supported MPTs. See footnote. ²</i>					
B	Ceremonial Team	5 ASI 9B Trumpet	1 SFC		Performs all Army ceremonies in TC 23-1.5 Drill and Ceremonies and other ceremonies, such as airport ramp guards, funerals, and memorials. Provides bugler support as needed. Can be combined with other teams to form a larger marching or concert ensemble.
		2 ASI 9C Euphonium	5 SSG		
		1 ASI 9D French Horn	7 SGT		
		3 ASI 9E Trombone	1 SPC		
		2 ASI 9F Tuba			
		2 ASI 9G Flute			
		3 ASI 9J Clarinet			
		3 ASI 9L Saxophone			
		3 ASI 9M Percussion			
24 Total Musicians					
C	Popular Music Team	1 ASI 9M Percussion	1 SFC	4 Musicians in a team designed to perform popular music or serve as the core of a larger team with other instruments and vocalists. Capable of rapid movement to support troop morale events and engage local civilians during stability operations.	
		1 ASI 9N Keyboard	1 SSG		
		1 ASI 9T Guitar	1 SGT		
		1 ASI 9U Electric Bass	1 SPC		
		4 Total Musicians			
D	Brass Team	2 ASI 9B Trumpet	1 SFC	5 Musicians in a highly versatile team proven effective in ceremonial, public outreach, and popular music. Capable of rapid movement to support many types of small ceremonies and engage local civilians during stability operations.	
		1 ASI 9D French Horn	1 SSG		
		1 Trombone 9E	2 SGT		
		1 Tuba 9F	1 SPC		
5 Total Musicians					
E	Woodwind Team	1 ASI 9D French Horn	1 SFC	Best suited to occasions requiring quiet music for a relaxed or solemn atmosphere. Capable of rapid movement to support many types of small, indoor ceremonies and engage local civilians during stability operations.	
		1 ASI 9G Flute	1 SSG		
		1 ASI 9H Oboe	2 SGT		
		1 ASI 9J Clarinet	1 SPC		
		1 ASI 9K Bassoon			
5 Total Musicians					

Notes.

¹ MPD consists of a Music Headquarters, one MPT C Popular Music Team, and one MPT D Brass Team.

² Enlisted rank and ASI at SFC and below can be mixed independently of authorizations so long as the totals of ASI and rank are not exceeded.

Appendix D Army Musician Additional Skill Identifiers and Capabilities

D–1. General

Army enlisted musicians are classified into 16 ASIs, each of which represents a specific musical instrument, voice, or technical support skill set.

D–2. Additional Skill Identifiers and Typical Performance Assignments

Table D–1 categorizes ASIs into instrumental families and outlines typical performance assignments for each ASI.

Family	ASI	Typical Performance Assignments
Brass	9B Trumpet	Concert, ceremonial, brass, and popular music teams. Performs as bugler in ceremonies. May also play cornet and fluegelhorn.
	9C Euphonium	Also known as baritone horn, concert, ceremonial, brass, and popular music teams. May also play trombone or trumpet.
	9D French Horn	Concert, ceremonial, brass, woodwind, and popular music teams
	9E Trombone	Concert, ceremonial, brass, and popular music teams. May also play euphonium.
	9F Tuba	Concert, ceremonial, brass, and popular music teams.
Woodwind	9G Flute	Concert, ceremonial, woodwind, and popular music teams. Also plays piccolo.
	9H Oboe	Concert and woodwind music teams. May play other instruments in the ceremonial team as needed.
	9J Clarinet	Concert, ceremonial, woodwind, and popular music teams.
	9K Bassoon	Concert and woodwind music teams. May play other instruments in the ceremonial team as needed.
	9L Saxophone	Concert, ceremonial, popular music, and woodwind music teams. May play other instruments in the ceremonial team as needed.
Rhythm	9M Percussion	Concert, ceremonial, brass, and popular music teams. Plays bass drum and cymbals in concert and ceremonial bands, drum set, timpani, mallet instruments such as the marimba, Latin American instruments such as timbales and conga drums.
	9N Keyboard	Concert, brass, woodwind, and popular music teams. Serves as accompanist to solo vocalists and instrumentalists. Capable of playing solo keyboard music sets for receptions and background music. May use acoustic, electronic, or digital keyboard instruments to include organ and synthesizer. May play other instruments in the ceremonial team as needed.
	9T Guitar	Concert and popular music teams. Serves as accompanist to solo vocalists and instrumentalists. Capable of playing solo guitar music sets for receptions and background music. May use acoustic, electronic, or digital instruments and equipment to include a variety of pedal-controlled effects, speakers, and amplifiers. May play other instruments in the ceremonial team as needed.
	9U Bass Guitar	Concert and popular music teams. May use acoustic, electronic, or digital instruments and equipment to include a variety of pedal-controlled effects, speakers, and amplifiers. May play other instruments in the ceremonial team as needed.
Music Headquarters	9V Vocalist	Concert, ceremonial, brass and popular music teams. Serves as soloist for receptions and background music with piano, guitar, or small team accompaniment. Required to sing most songs from memory. The vocalist position is found in the Music Headquarters of Army MPUs. May play other instruments in the ceremonial team as needed.
	9X Music Support Technician	Provides technical sound reinforcement, recording, lighting and audio-visual services to all MPTs. Requires ability to use a wide variety of amplifiers, speakers, mixing boards, electronic testing equipment, light racks, projectors, and screens, The Music Support Technician position is found in the Music Headquarters of Army MPUs. May play other instruments in the ceremonial team as needed.

Note.

¹ All ASIs in the table are "personnel + authorization" ASIs found in MTOE and TDA throughout standard requirements code 02 Army Music.

Appendix E

Operations Categories in the Army Music Operations Report

The following ensemble category descriptions of commitment activities are provided to assist in the preparation of the AMOR to report operational workloads.

E-1. Reporting requirements

a. Ceremonial Band (Marching). Report all commitments where only pouch music is performed and the band moves while performing music.

- (1) Do not include full band "dry runs" unless those rehearsals take place in front of the public.
- (2) Do not report drum major/bass drum rehearsals as commitments (see expert team).
- (3) Missions by field music ensembles, if they involve marching and playing will normally be in this category.

b. Ceremonial Band (Non-Marching). Report all commitments where only pouch music is performed, whether standing, or sitting, but where there are no marching movements while playing.

- (1) Static ceremonies where the band "stick taps" into place would be reported here.
- (2) Indoor graduation ceremonies are normally reported here, rather than under concert band.
- (3) Do not include full band "dry runs" unless those rehearsals take place in front of the public.
- (4) Do not report drum major/bass or drum/bugler rehearsals as commitments (see expert team).
- (5) Missions by field music ensembles and fanfare trumpet groups will normally be in this category if they do not march and play at the same time.

c. Concert Ensemble. Report all commitments using an instrumental group numbering 20 pieces or more and performing at least some concert-sized music. Orchestras are reported under this category.

d. Small Popular Music Ensemble. Ensembles performing any genre of popular music and including eight or fewer performers. Examples are rock bands, Dixieland groups, country and western groups, as well as duty combos (groups that include a rhythm section will normally be in this category).

e. Large Popular Music Ensemble. Ensembles performing any genre of popular music and including nine or more performers.

- (1) Report standard "big band" as well as show band commitments.
- (2) Include rock bands, Dixieland groups, country & western groups, as well as duty combos if they have nine or more performer combos (groups that include a rhythm section will normally be in this category).

f. Instrumental Ensemble. Report all mixed chamber music groups from duos up to small chamber ensembles (less than 20 pieces).

- (1) Brass or woodwind choirs of 8 to 19 pieces are reported here.
- (2) A chamber recital including mixed groups and combinations would usually be reported here.
- (3) All string ensembles will be reported here.

g. Small Brass Music Ensemble. Report all chamber music groups from duos up to octets where only brass instruments are used. The use of a percussionist, woodwind or vocal soloist in a brass ensemble does not "disqualify" a primarily brass group from being reported here.

h. Small Woodwind Music Ensemble. Report all chamber music groups from duos up to octets where only woodwind instruments (including French Horn) are used. The use of a percussionist, brass, or vocal soloist does not "disqualify" a primarily woodwind group from being reported here.

i. Concert/Vocal Ensemble. Report performances that include vocal ensembles performing on the same program with an instrumental ensemble of 20-pieces or more. Do not include vocal soloists with band here. The intent is to reflect band/chorus performances.

j. Vocal Ensemble. Report performances by a vocal ensemble, accompanied or unaccompanied, as long as the accompaniment is by an ensemble of less than 20 pieces. If the accompaniment is by 20 pieces or more, report under Concert/Vocal Ensemble.

k. Soloist. Report all soloists (except for buglers). Do not include support by key music personnel to dry runs.

l. Expert Team. Report all missions by teams providing expert, music oriented support to other activities. Recruiting teams, music clinic teams, and key personnel supporting a dry run are reported here (including when the team may include a bass drum and/or bugler).

m. Bugler (Non-Funeral). Report all bugle missions not in support of a funeral, memorial service, or memorial wreath-laying.

- (1) Bugler support to Reveille ceremonies or dining-ins would be included here.
- (2) Solo trumpeters performing other than bugle calls are reported under soloist.

n. Bugler (Funeral). Report all missions in support of a funeral, memorial service, or wreath-laying. Basically, if a band member plays "Taps," it is to be counted here.

E-2. Support Categories

The following support category provides descriptions of commitment activities provided to assist in the preparation of the AMOR as it relates to reporting operational workloads.

a. Soldier and Family Support. Report all commitments where the primary target audience is military (active or reserve). Do not include bugle missions or military funerals.

b. Recruiting Support. Report all commitments where the primary purpose is to interest young Americans in the U.S. Army. Do not include bugle missions or military funerals.

c. Public Outreach Support. Report all commitments where the primary target audience is the general public. Soldiers and their Families may comprise a significant part of the audience but the event is not geared specifically toward a military audience. Do not include bugle missions.

d. Educational Outreach Support. Report all commitments where the primary purpose is to provide music instruction. These events are mostly educational in nature, but master classes or clinics may have an underlying recruiting purpose that includes sharing information on Army careers with the audience. Do not include bugle missions.

e. Bugler (Non-Funeral). Report all bugle missions not in support of a funeral, memorial service, or memorial wreath-laying; essentially all is reported except "Taps."

f. Funeral. Report all types of missions in support of military funerals, memorial services, or wreath laying. Most of these will be bugler missions. Some bands, especially Special Bands, will use a marching band or other groups in support of funerals.

Appendix F

Army Music Copyright Guidance

This appendix pertains to the responsibilities Army Music leaders have in the enforcement of copyright law. It is DA policy to recognize the rights of copyright owners consistent with the Army's unique mission and worldwide commitments (AR 27-60). Members of the Army Music program will adhere to all federal copyright laws as they pertain to the performance of music, in accordance with Title 17 USC, AR 27-60, AR 25-1, and AR 220-90.

F-1. Copyright

a. Copyright is a bundle of rights ascribed to the creator of a work, intended to promote creativity by making it financially viable to create for a living. The Copyright Law of the U.S. and related laws contained in 17 USC 106 gives the creator of a work exclusive rights to—

- (1) Reproduce the copyrighted work (make copies).
- (2) Distribute copies to the public by sale, rental, lease, or lending.
- (3) Prepare derivative works based on the original.
- (4) Perform the copyrighted work publicly.
- (5) Display the copyrighted work publicly.
- (6) Perform sound recordings by digital audio transmissions.

b. Copyright automatically gives the creator of a work of sufficient originality the exclusive right to copy, alter, distribute, or perform/display the work, or authorize others to do so for a limited time. Under 17 USC 105, copyright protection does not apply to works of the U.S. Government. A government work is defined as a work prepared by an officer or employee of the U.S. Government as part of that person's official duties. Those duties may be expressed or implied (see AR 27-60). MPU commanders are encouraged to craft a policy letter in coordination with a local JAG office governing the performance of arrangements or original works composed by unit personnel (see AR 27-60 and the Copyright Law of the U.S. and related laws contained in 17 USC for additional information).

c. The term of copyright protection is dependent on when the work was created and where it was published. Current term in the U.S. is 70 years after the death of the creator. For corporate works, the term is 95 years from publication or 120 years from creation, whichever is shorter. For works created in the U.S. between 1923 and 1977, assume the term is 95 years from publication, unless proven otherwise. Works created prior to 1923 in the U.S. are in the public domain.

F-2. Fair Use

The Copyright Act gives copyright holders the exclusive right to reproduce works for a limited time period. Fair use allows people other than the copyright owner to copy part, or in some circumstances, all of the copyrighted work, even where the copyright holder has not given permission or objects. Figure F-1 depicts the fair use guidance as stipulated in Section 107.

Title 17, Section 107 Fair Use

Notwithstanding the provisions of sections 106 and 106A, the fair use of a copyrighted work, including such use by reproduction in copies or phonorecords or by any other means specified by that section, for purposes such as criticism, comment, news reporting, teaching (*including multiple copies for classroom use*), scholarship, or research, is not an infringement of copyright. In determining whether the use made of a work in any particular case is a fair use the factors to be considered shall include -

- (1) the purpose and character of the use, including whether such use is of a commercial nature or is for nonprofit educational purposes;
- (2) the nature of the copyrighted work;
- (3) the amount and substantiality of the portion used in relation to the copyrighted work as a whole; and
- (4) the effect of the use upon the potential market for or value of the copyrighted work.

The fact that a work is unpublished shall not itself bar a finding of fair use if such finding is made upon consideration of all the above factors.

Figure F-1. 17 USC 107

F-3. Fair Use guidance

Only a court of law can determine whether a use is fair or not. However, fair use guidance provides Army Music leaders with a litmus test to help determine if a piece of music can be copied for a specific purpose.

F-4. Photocopying guidance

a. The copyright holder has exclusive rights to make copies of a work. If materials are permanently out of print, contact the publisher for permission to photocopy; typically a fee will be required. Photocopies can only be made without permission when there is an imminent performance and legal replacements are on order. This includes individual parts for large ensemble works. If lost, individual parts may be available for purchase. However, some parts are inordinately expensive, so Army Music leaders must ensure all music is accounted for on a regular basis.

b. Figure F-2 provides a general format to request permission to make a photocopy of a copyrighted piece of music.

Photocopy Request Format

We request permission to make a photocopy of a complete set of (*Title by Composer/Arranger and last known catalog number*) from a set currently in our music library of source. All performances by the (*band number or name*) Army Band are free and open to the public. Thank your for your consideration.

Note: Some companies offer online forms for this, others accept emails, and others may require fax transmissions

Figure F-2. Photocopy request format

c. The following is the general copy guidance Army Music leaders must enforce:

(1) *Replacing lost copies of printed music.* In the event a single part is lost, contact the publisher to request permission to photocopy a replacement part or purchase a replacement copy through the publisher if applicable

(2) *Maintaining master sets of printed music.* MPUs are authorized to maintain master sets of printed music. However, the use of photocopies made from those master sets is prohibited unless a replacement is on order. The practice of distributing photocopies of copyrighted music, created from a master set, is not authorized.

(3) *Archiving copyrighted music in digital formats.* Digital archiving of copyrighted music is authorized, however, any copies created from these archived digital formats are only authorized for use if replacement parts are on order.

(4) *Digital scanning of music for use in electronic music stands or tablet computers.* This practice is not authorized without the permission of the copyright holder.

(5) *Distribution of audition materials.* When compared as a whole against the four factors of fair use in figure F-1, the distribution of audition materials generally meets the fair use guidance. However, once specific versions of a piece of music are requested for an audition, it ceases to be used as music in this case, and is instead used as a metric to determine an individual's suitability for a job.

d. When selecting audition material, leaders will ensure required excerpts are short, the copyright notice is visible, and any downloadable copies are removed as soon as a vacancy is filled. The following questions will help in determining the selection of audition material:

- (1) Is there a way I can test this quality (technique, articulation, rhythm, tone) using public domain materials?
- (2) If not, am I using the shortest possible excerpt to get the job done?
- (3) If not, am I using so substantial a portion of the work that I should get permission?

F-5. Steps for requesting copy permissions

The following outlines the basic steps necessary to request copy permissions—

a. Identify a military band with a clean set of the piece in question, who is willing to copy. If a copy does not exist in a military band, seek out large universities, or review <http://www.worldcat.org>.

b. Identify the copyright holder. This information is typically located on the bottom of the first page of a piece of music. The information can also be found on the internet at <http://www.ascap.com> or <http://www.bmi.com>. Once the copyright holder's name is identified, <http://mpa.org> can provide you with updated contact information.

c. Contact the publisher in writing. Some copyright holders have online forms, others accept emails or faxes; responses typically take 2-8 weeks.

d. Once permission in writing is received, file it with the set of copied music, or in a separate copyright file, or both.

F-6. Loaning guidance

a. Under 17 USC 109 allowance is given to the owner of a particular copy of a copyrighted work to sell or otherwise dispose of the possession of that copy. Under Section 109, MPUs are authorized to loan original sets of copyrighted music to one another for the purpose of accommodating on-time programming requirements, when the purchase of that music is not justified. However, MPUs must physically mail the complete requested set to one another. The one physical set in existence will simply move from one place to another. Upon completion, the set will be mailed back to the original owner.

b. Army Music leaders will ensure—

- (1) Only original sets of music are mailed to requesting MPUs.
- (2) Music will not be faxed.
- (3) Copies of the original will not be retained while original sets are loaned to another MPU.
- (4) Music will not be scanned and sent in electronic digital formats.

Note. This loaning guidance does not apply to arrangements of music created for the exclusive use of a specific MPU. MPUs with exclusive rights to a particular piece of music are not authorized for loaning unless the requesting MPU gains permission from the copyright holder.

F-7. Arranging guidance

a. The copyright holder has the exclusive right to prepare derivative works such as arrangements. Requests to create arrangements based on the copyright holder's original works are at the discretion of the copyright holder. Additionally, creating arrangements without the copyright holder's permission is not authorized, even if the arrangement is never performed. Any arrangements that may exist without a corresponding copyright holder agreement should request permission as soon as possible. If permission is denied, all copies (paper and digital) of the arrangement must be destroyed.

b. Figure F-3 provides a general format to request permission to create an arrangement of a copyrighted piece of music:

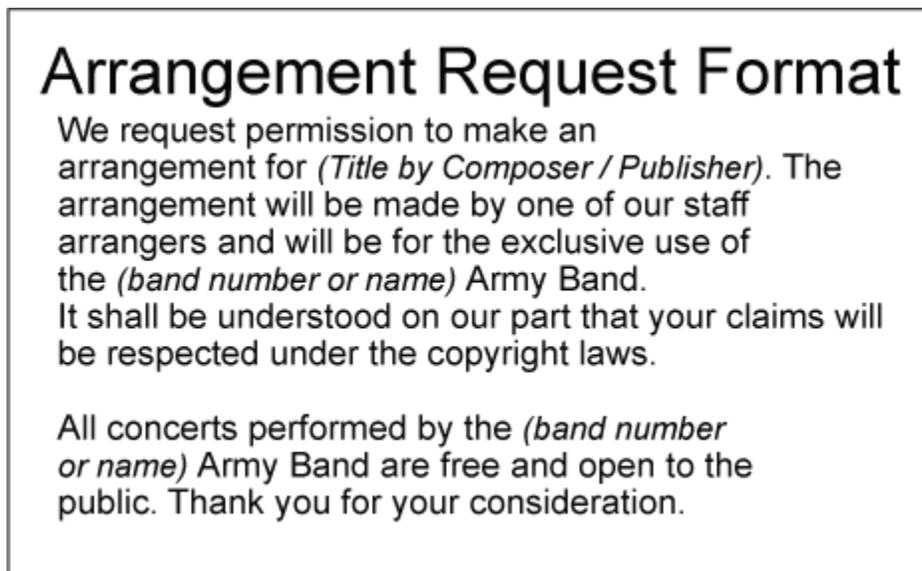


Figure F-3. Arrangement request format

c. Simplifying a purchased part is authorized, but typically limited to the transposition of parts when necessary. For example, if an MPU is not allocated an oboe, that part may be transposed for another instrument if necessary. Any significant changes to the piece will require permission from the copyright holder. The practice of adding vocals to a published instrumental arrangement requires permission from the copyright holder.

d. Creating an arrangement aurally (that is, by ear) requires print rights, which is the same as requesting permission to arrange a piece of music. Every effort should be made to ensure the arrangement in question is available for sale.

F-8. Steps for requesting arranging permissions

The following outlines the basic steps to request permission to create arrangements of copyrighted works for your unit—

a. Attempt to locate a suitable published version prior to requesting arranging rights.

b. Identify the complete and correct title and composer information. For example, “St. Louis Blues” or “St. Louis Blues March.”

c. Identify the copyright holder. This information is typically located on the bottom of the first page of a piece of music. The information can also be found on the internet at <http://www.ascap.com> or <http://www.bmi.com>. Once the copyright holder’s name is identified, updated contact information can be found at <http://mpa.org>.

d. Identify the print rights administrator. This information can typically be found on the internet at <http://www.halleonard.com> or <http://alfred.com>.

e. Contact the copyright holder or print rights administrator in writing; be specific as possible. They will need to know the following information—

- (1) Will vocals be included?
- (2) Will it be a standalone arrangement or part of a medley?
- (3) Will it be used as an excerpt?
- (4) Will it be used exclusively for an educational program?
- (5) Will it be used for a limited number of planned performances?

f. Coordinate funding with local budget personnel to purchase arranging rights.

g. Verify that the correct copyright notification appears properly on the arrangement. Copyright holders may request a copy of the score to ensure they are properly credited.

h. File the paperwork with the set, in a separate copyright file, or both.

Note. The arranging fee is usually expected by check; verify payment options early in the process.

F–9. Recording guidance

a. The copyright holder has the exclusive right to make and distribute recordings. However, not only is it highly possible to get permission, it is usually compulsory. Permission will usually consist of a mechanical license, which can be obtained from the copyright holder directly or online through the central clearinghouse for permissions, the Harry Fox Agency at <http://www.harryfox.com>. The only case where a mechanical license is not compulsory is when you are the first ensemble to record a work. For commissioned work, the right of first recording should be addressed in the commissioning agreement. For other published, but unrecorded works, a negotiated license is needed.

b. Figure F–4 provides a general format to request permission to record a copyrighted piece of music (notice of intent).

**Format for:
Notice of Intent to Obtain a Compulsory License for
Making and Distributing Recordings**

Licensee: *Name, address, phone, email, fax*

Composition: *Title*
Writers: *Composer*

Playing Time: *0m 00s*
Rate: *\$.091 (statutory)*
Units: *(number of copies of recording)*
Total Royalty: *\$ (number x rate)*
(*Publisher*) Split: *0%*
(*Publisher*) Royalty: *\$ (number x rate x split)*

CD/Album Title: *CD/Album Title*
Artist: *(Ensemble) of the (band number or name) Army Band*
Label: *(band number or name) Army Band*
Release Date: *Month Year*
Distribution: *US*
Retail Price: *Free*

Figure F-4. Notice of intent

c. For in-house arrangements, permission from the copyright-holder for the underlying work is required. Original songs written by Soldiers should have licenses in writing as well, particularly if the songs in question are not considered government works in accordance with AR 27-60. Soldiers should agree to waive the statutory rate, although they are not required.

d. Budgeting for recording projects has multiple variables. As a general rule, budget 9.1 cents per track, per unit.

Note. Some tracks may be more (if longer than five minutes), and some companies may waive or reduce the fees.

F-10. Steps for requesting recording permissions

The following outlines the basic steps to request permission to create recordings of copyrighted works for your unit—

a. Attempt to get a waiver of the statutory fees.

(1) Identify the complete and correct title and composer information.

(2) Identify the copyright holder.

(3) Contact the copyright holder in writing. At a minimum, include the title, composer, arranger, performer, the projected number of units for release, and release date. If known, add the album title, an estimated timing of the track, the number of tracks on the recording, and the total length of the recording. Include any information that might reduce fees (for example, “to be distributed free of charge to high school band directors,” or “to be distributed free of charge to spouses of deployed Soldiers”).

(4) The copyright holder may waive fees entirely, waive a percentage of the fees, assess a flat rate (below statutory), or ask for the statutory rate. The copyright holder may also add a “most favored nations” clause, meaning they expect the same considerations as the highest paid company. Other standard requirements include specific copyright notifications to appear on all text materials and one or two copies of the recording.

Note. The copyright holder may choose to ignore your request. In this case, the statutory rate is expected.

b. Get a license.

(1) If the copyright holder issues the license, simply pay any applicable fees and sign the license.

(2) If the copyright holder directs you to the Harry Fox Agency, go to “Songfile” (<https://www.harryfox.com/public/songfile.jsp>) to license 2,500 or fewer copies of a recording.

(3) To license more than 2,500 units through the Harry Fox Agency, go to “Mechanical Licensing” (<http://www.harryfox.com/public/mechanicalllicenseslic.jsp>) to license a recording.

(4) If the copyright holder agrees to a reduced rate, you cannot license through “Songfile.” For Mechanical “Mechanical Licensing” through the Harry Fox Agency Web site, individuals have the option to print a fax cover sheet before submitting the license request. This should be used to forward reduced rate information.

(5) If the copyright holder requires a compulsory license, submit an official notice and pay any licensing fees in full, up front. If the unit is unable to pay the compulsory license fee, it is strongly recommended not to record the work.

(6) Pay royalties. Licenses negotiated with the company directly are typically paid up front. Royalties to the Harry Fox Agency are paid when the project is distributed. The Harry Fox Agency expects royalty reports and payments to be submitted quarterly. If able, all attempts should be made to distribute all units in the quarter of the recordings release.

Note. Using “Mechanical Licensing” requires a licensee account. A “Songfile” licenses may take a few hours to process and mechanical licensing requests are typically resolved in less than a week.

F–11. Recordings posted for download

a. A digital recording intended for download is treated exactly the same as a track of a compact disc (CD) or album. Any copyright protected material downloaded from a Web site requires a license and should be paid when the recording is downloaded.

Note. Licensing will typically consume an extensive portion of the project budget. Posting for download is not necessarily a cost-saving measure.

b. Post only public domain works, or works for which the copyright holder has waived mechanical fees for usage.

Note. Companies that waive the statutory rate for a physical CD or album are not guaranteed to waive mechanical licensing fees for digital recordings for download. For example, the company may only have domestic rights, so usage needs to be addressed separately. This may also place restrictions on internet usage and time limits.

c. If a Web site is dynamically configured (see Webmaster), a set number of downloads can be licensed and paid for up front. When the total number of licensed downloads has been reached, the link can be coded to top appearing on the site. Another option is to post a recording for a limited time (less than a full quarter) and pay for each download when it has been removed.

Note. Posting recordings of protected works for which the fee has not been waived, without a dynamically configured Web site, requires fastidious tracking of downloads and quarterly reporting and payments to the Harry Fox Agency or agreed-upon reporting and payments to the publisher directly.

F–12. Recordings streamed on-demand

Interactive Web content by military bands or military-controlled Web sites is a point of contention. Depending on the licensing organization, streamed content is considered either a performance or a copy. In any case, it is strongly advised to stream only public domain works.

F–13. Video

a. Any video project that includes copyrighted music requires a synchronization license. Unlike mechanical licenses, there is no central clearing house for permission, there is no statutory rate, and permission is not compulsory. A request can be denied for any reason or charged to the extent that the use of a particular work is unfeasible.

Note. The interpretation of a video is extremely broad; as an example, a PowerPoint presentation can constitute a video.

b. Figure F–5 provides a general format to request permission to videotape the performance of a copyrighted piece of music for posting on a Web site or YouTube:

Video Request Format

We request permission to video a rehearsal or performance of *(Title by Composer/Arranger, edition, and last known catalog number)* for posting on our website or YouTube.

Thank you for your consideration.

Figure F-5. Videotape request format

c. Although an Army Music performance is part of the public record, the underlying music may be protected by copyright. If an Army Music performance is used as part of a video, a license is required. If local media wants to show portions of a performance in the context of news reporting, it falls under fair use. If the media wants to broadcast the entire concert, they will need to obtain licenses from the affected performing rights organization. Most stations will have blanket licenses and should request a set list in advance in an effort to address any rights issues.

d. It is highly recommended for MPU commanders to develop a simple policy letter that can be distributed at performances or incorporated into performance programs explaining that while the performance itself is in the public domain, there may be fees associated with recording or broadcasting the compositions themselves.

Note. Be wary of a bank of video cameras at a venue and no one requesting information pertaining to licensing.

F-14. Video of live performance

Video of live performances is another point of contention. Army Music leaders must ensure live performance videos that includes copyrighted material are appropriately licensed. A synchronization license may be required depending on the issuing performance rights agency.

F-15. Sampler videos of live performance

Sampler videos that demonstrate performance capabilities of an MPU are defensible as fair use. However, do not include more than a verse and chorus of a single work.

F-16. Educational Video

Excerpts of copyrighted works, used as examples in educational products, are defensible as fair use as long as they are appropriately used (that is, not in excess). The Copyright Law of the U.S. stipulates that works used in this manner must be appropriate in kind and amount. In general, use only the minimum amount necessary to convey the concept being discussed.

Note. A video that strays away from a live performance (that is, includes a plot) is not an educational video and requires a synchronization license.

F-17. Using Others' Audio

Music and sound recordings are different works, so two separate licenses are required:

- a. Music Publisher: a synchronization license.
- b. Copyright Holder/Music label: a master use license.

F-18. YouTube

a. Any one project can require permissions from multiple copyright holders. In light of this, and the detailed information required to fill out the requisite forms, it is difficult to know when to start a project. If too early, it will not be possible to answer the publisher's questions; if it is too late, it is possible that the project will be held up while waiting for permission.

b. The following information outlines the basic steps to request permission to upload Army Music performances of copyrighted works to YouTube—

- (1) Identify the complete and correct title and composer information.
- (2) Identify the copyright holder; this information is typically located on the bottom of the first page of a piece of music. The information can also be found on the internet at <http://www.ascap.com> or <http://www.bmi.com>. Once the copyright holder's name is identified, updated contact information can be found at <http://mpa.org>.
- (3) Contact the copyright holder in writing and be sure to include as much information as possible; expect 2-8 weeks for a response.
- (4) If the copyright holder issues the license, pay applicable fees and sign the license.
- (5) Ensure the copyright holder is appropriately credited on the project.

F-19. Summary

a. Copyright holders of creative works have certain rights granted to them by federal law, specifically Title 17. Although much of the law consists of limitations on those rights, most uses require permission from the copyright holder. This is usually done in writing, often carries a fee, and can take a considerable amount of time; proper planning is necessary.

b. It is DA policy to recognize the rights of copyright owners consistent with the Army's unique mission and worldwide commitments (see AR 27-60). Members of the Army Music program will adhere to all federal copyright laws as they pertain to the performance of music, in accordance with 17 USC, AR 27-60, AR 25-1, and AR 220-90.

Glossary

Section I

Abbreviations

AA

Active Army

ABCP

Army Bands Career Program

ABOR

Army Band Operational Report

ACOM

Army command

ADP

Army Doctrine Publication

AG

Adjutant General

AIT

advanced individual training

ALC

Advanced Leaders' Course

AMAG

Army Music Action Group

AMC

Army Materiel Command

AMCP

Army Music Career Program

AMI

Army Music Intranet

AMO

Army Music Online

AMOR

Army Music Operations Report

AMPA

Army Musician Proficiency Assessment

AR

Army Regulation

ARFORGEN

Army Force Generation

ARNG

Army National Guard

ASI

additional skill identifier

AT

annual training

ATN

Army Training Network

ATP
Army Techniques Publication

C, AM
Chief, Army Music

CAC
Casualty Assistance Centers

CATS
combined arms training strategies

CD
compact disc

CIF
central issue facility

CMAOC
Casualty and Mortuary Affairs Operations Center

CSM
command sergeant major

CTA
Common Tables of Allowances

CW3
chief warrant officer-3

DA
Department of the Army

DOD
Department of Defense

DOT
Directorate of Training

DTMS
Digital Training Management System

FM
field manual

FORSCOM
U.S. Army Forces Command

GCC
government credit card

HQ
Headquarters

HRC
Human Resources Command

JAG
Judge Advocate General

JFCOM
Joint Forces Command

KCT
Key Collective Tasks

MDEP QBND
management decision evaluation plan (QBND)

MET
Mission Essential Task

METL
mission essential task list

MHQ
Music Headquarters

MOS
military occupational specialty

MPD
Music performance detachment

MPT
Music Performance Team

MPU
music performance unit

MSG
master sergeant

MTOE
Modified Table of Organization and Equipment

NCO
noncommissioned officer

NCOES
Noncommissioned Officer Education System

NCOIC
noncommissioned officer in charge

NORTHCOM
Northern Command

NSN
National Stock Number

OCONUS
outside the continental United States

OCPA
Office of the Chief, Public Affairs

ORE
Operational Readiness Evaluation

PA
public affairs

PBUSE
property book unit supply enhanced

PMOS
primary military occupational specialty

POD
permissible operating distance

RC
Reserve Component

SFC
sergeant first class

SGM
sergeant major

SGT
sergeant

SHAPE
Supreme Headquarters Allied Power Europe

SJA
staff judge advocate

SLC
Senior Leaders' Course

SPC
specialist

SSG
staff sergeant

SSI
Soldier Support Institute

TBD
to be determined

TC
training circular

TDA
Tables 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

USAR
U.S. Army Reserve

USAREC
U.S. Army Recruiting Command

USASOM
U.S. Army School of Music

USC
United States Code

USMAB
U.S. Military Academy Band

USR
unit status report

UTM
unit training management

VSO

Veterans Service Organizations

XO

executive officer

1SG

first sergeant

**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 the Commandant, USASOM.

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, 7-1, or the Civilian Acquired Skills Program, National Guard Regulation 600-200).

Army Music Action Group

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

Army Music activity

Approved TOE or TDA organizations with a unique Army Music missions such as USASOM, FORSCOM's Army Music Office, USAREC Recruiting Brigade Music Liaison NCO, the Army Music Proponency Office at the Soldier Support Institute (SSI), the HRC Army Music career development NCOs, and the Supreme Headquarters Allied Power Europe (SHAPE) International Band.

Army Music Intranet and Army Music Online

AMI (<https://ami.army.mil>), and Army Music Online (AMO), (<http://www.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). The 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 Musician Proficiency Assessment

The field and training assessment for 42R MOS Musicians. The AMPA is the initial assessment to enter the AMCP and the Army Civilian Acquired Skills Program.

Army National Guard Music Performance Unit

A MPU assigned to a state, territory, or the District of Columbia.

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.

Concert tour

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

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. US Army Reserve. Regional support 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 for unit readiness for the 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.

Key Collective Tasks

KCTs are those essential collective tasks that the unit must perform to the Army standard to achieve the desired training mission end-state. KCTs are derived through mission analysis, approved by the higher commander and provide the unit focus for attaining training proficiency.

Mission essential task

Describes a specific unit design capability compiled in a METL.

Music headquarters

Units 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 teams

The modular building blocks of MPU. 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.

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 MHQ in the continental United States (CONUS), overseas or in overseas contingency operations.

Musical activity

Includes the USASOM and SHAPE International Band.

Musician

An enlisted Soldier classified in a PMOS and ASI that is related to the AMCP (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, in accordance with paragraph 2–3 of this pamphlet.

Reserve Component

The ARNG and the USAR.

Special Bands

Includes TUSAB, TUSAFB, USMAB, and TOGFDC.

U.S. Army Reserve Music Performance Unit

A MPU assigned to one of the USAR Regional Support Commands.

Warrant officer bandmaster

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

Section III

Special Terms

This section contains no entries

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