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Pamphlet 220–90

Field Organizations

Army Bands: A Guide for Senior Commanders

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SUMMARY of CHANGE

DA PAM 220-90

Army Bands: A Guide for Senior Commanders

This major revision, dated 14 December 2007-

- o Updates the Army bands mission statement (para 6a).
- o Adds a sample band mission essential task list (para 6b).
- o Adds a description of the Army bands role in strategic outreach (para 6c).
- o Adopts a modular music support team structure approved by Force Design Update 05-1 (para 6d).

Field Organizations

Army Bands: A Guide for Senior Commanders

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Official:


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History. This publication is a major revision.

Summary. This pamphlet provides a "how to" guide for senior commanders who are responsible for oversight of Army bands.

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 for this pamphlet is the Deputy Chief of Staff, G-1. The Deputy Chief of Staff, G-1 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 pamphlet 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, Army School of Music, 1420 Gator Blvd., Norfolk, VA 23521-5170.

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

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Glossary

1. Purpose

This pamphlet describes the process and procedures necessary to carry out the mission, role, and structure of Army bands established in AR 220–90. It also outlines recommended policies for booking, training, and supporting the band.

2. References

Required and related publications and prescribed and referenced forms are listed in appendix A.

3. Explanation of abbreviation and terms

Abbreviations and special terms used in the pamphlet are explained in the glossary.

4. Introduction

a. These questions often arise in association with Army bands:

- (1) Why do we have Army bands and what are they supposed to do?
- (2) What kinds of performances should the band be doing?
- (3) Everyone wants the band — how do I get the most out of my band?
- (4) Who on my staff should book the band?
- (5) How can my staff and I ensure we are not breaking any regulations or laws?
- (6) How do I balance on-post and off-post performance requests?
- (7) How much and what sort of training does the band need?
- (8) What kind of facilities does the band need?
- (9) What kind of budget do they need?
- (10) How can I evaluate the health of my band?
- (11) What do bands do in combat?
- (12) Where can I go for more information or assistance?

b. If you are about to take over a command that has a band you are likely to confront these questions very soon. This pamphlet will try to give you some answers and ideas on ways to use your band to full advantage.

5. Roles of Army bands

The first order establishing the Continental Army included provisions for military musicians. Throughout the more than two centuries of United States (U.S.) Army history, bands have played a variety of roles. They have served to signal commands on the battlefield, to rally the spirit of the troops, to intimidate the enemy, and to inspire Americans to support and to serve in their Army. Figure 1 is an example of the Old Guard Fife and Drum Corps recreating the role of musicians on the 18th century battlefield. Figure 2 is an example of the United States Army Band entertaining the troops in Europe, 1944. Figure 3 is an example of the 1st Infantry Division Band on the march in Vietnam, 1968.



Figure 1. The Old Guard Fife and Drum Corps recreates the role of musicians on the 18th century battlefield



Figure 2. The U.S. Army Band entertains the troops in Europe, 1944



Figure 3. The 1st Infantry Division Band on the march in Vietnam, 1968

6. The mission, role, and structure of Army bands

a. Today's Army bands provide music throughout the spectrum of military operations to instill in our forces the will to fight and win, foster the support of our citizens, and promote our national interests at home and abroad. That is the mission of every Army band, from the one on The White House lawn to the one standing on your parade field. Figure 4 is an example of the 82nd Airborne Division Band passing in review, 2005. Figure 5 is an example of the United States Army Band (Pershing's Own) at the White House.



Figure 4. The 82nd Airborne Division Band passes in review, 2005



Figure 5. The U.S. Army Band (Pershing's Own) at the White House

b. Your band commander should develop a mission statement for your band that looks very much like the first sentence of the preceding paragraph. Their mission essential task list (METL) should be drawn from that and directly support the senior mission commander's mission. Bands may be required to train other tasks but, if they do not directly support the mission, those tasks should not be listed in the METL. Figure 6 is an example of the METL for an Army band.

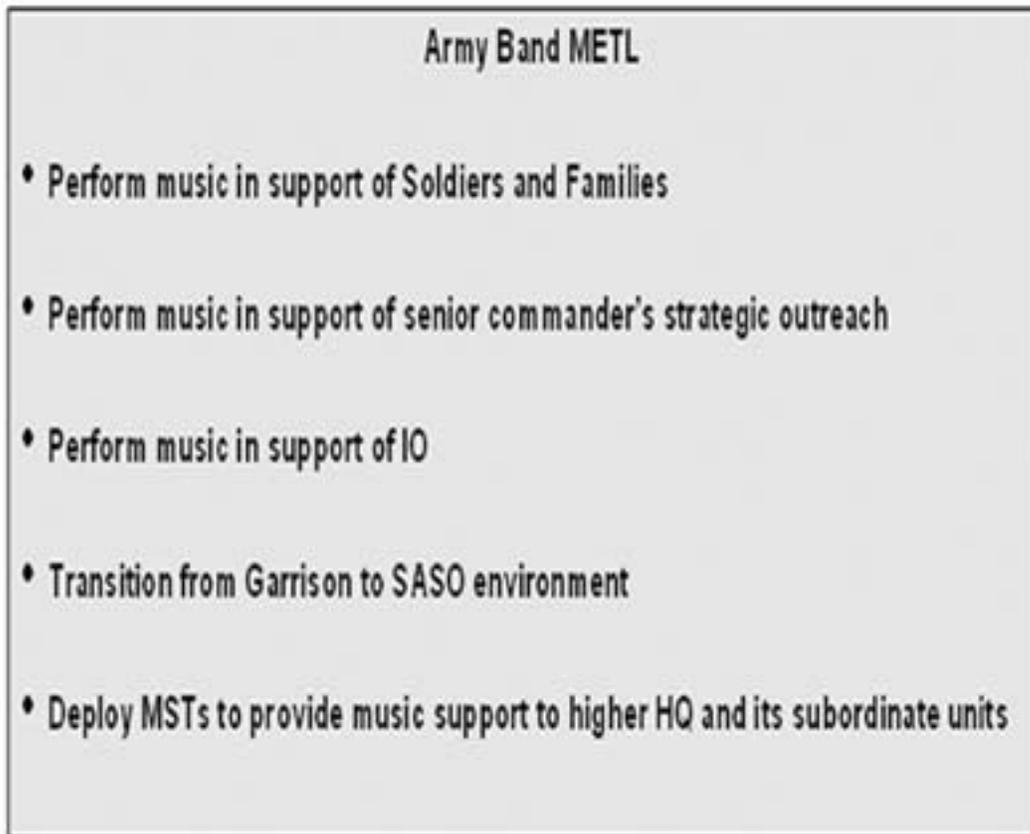


Figure 6. Example of an Army band mission essential task list

c. Although Army force structures have changed, every generation of leaders has recognized the vital role bands play in the Army's mission. Bands are the most visible link with our heritage and preserve Army traditions through their performances. They provide the senior commander with a potent asset in support of Army recruiting, and can provide a needed boost to Soldier readiness. The last several decades have shown Army bands are most effective when used within the context of providing music in support of stability and support operations (SASO). From Vietnam and Operation Desert Storm, stability and humanitarian relief operations in Haiti, the Balkans, and within the United States, to current operations in Iraq and Afghanistan, bands have been invaluable in support of public affairs, civil affairs, psychological operations, and troop morale activities. Used properly, they showcase the Army's professionalism and dedication to service across the entire spectrum of operations, from peacetime to a major armed conflict. Army bands provide critical support to the senior commanders strategic outreach. All parts of their mission connect to this effort. The bands' role in strategic outreach includes performing music in support of—

- (1) Soldier Support.
- (2) Family Support.
- (3) Recruiting Support.
- (4) Public Diplomacy.
- (5) Community Relations.
- (6) Education.

d. Army bands are modular units that are designed to support Army, Joint, and Coalition formations. Excluding the

four special bands, there are three different types of Army bands: Small, Medium, and Large. Their modular structure makes these units capable of multiple concurrent missions by deploying various music support teams (MSTs). Figure 7 is an example of Army bands' modular structure. Figure 8 is an example of Army bands' concurrent capabilities.

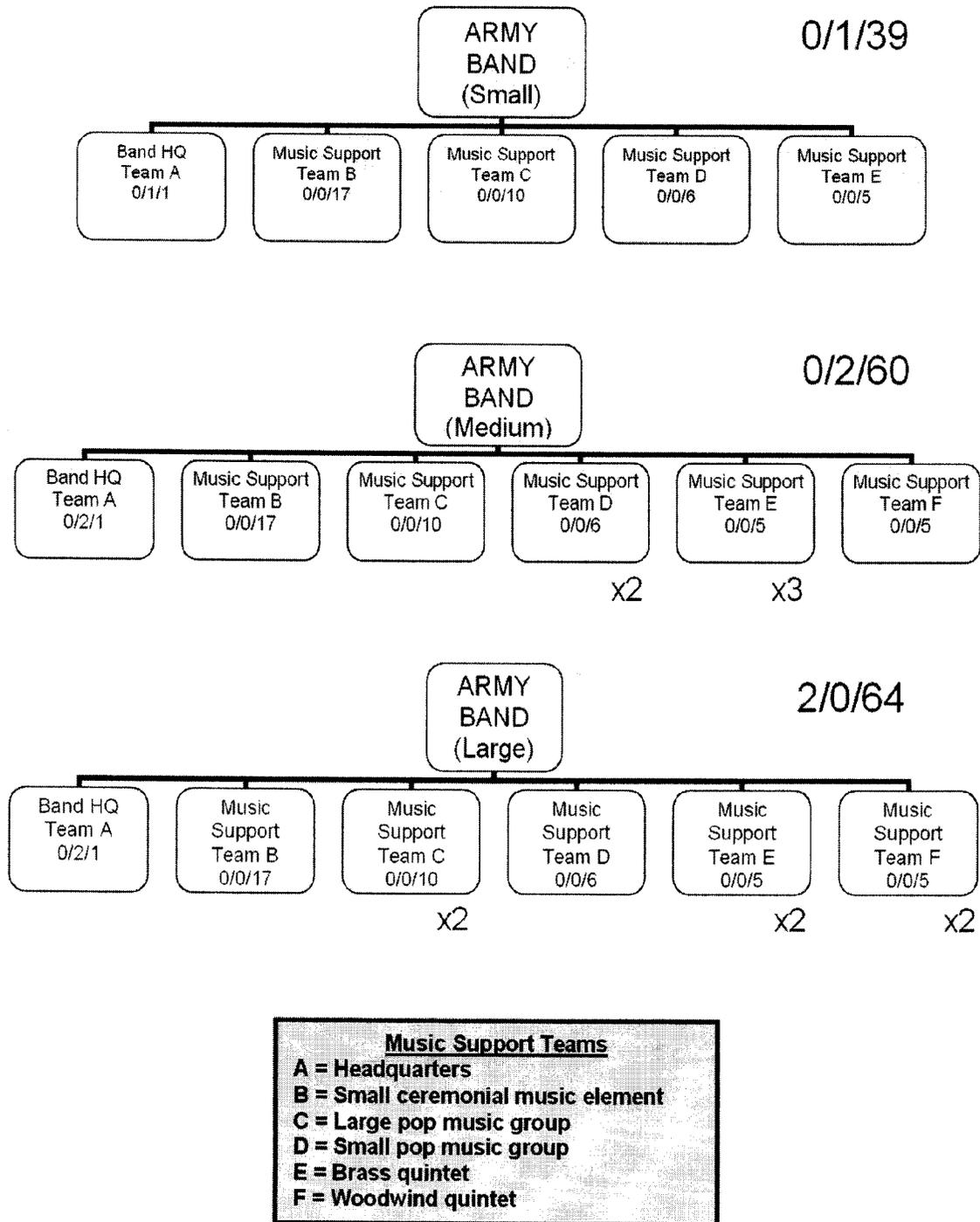


Figure 7. Modular structure of Army bands

	Army Band (Small)	Army Band (Medium)	Army Band (Large)
Marching Band + Pop Music Group	Yes	Yes	Yes
2 Marching Bands	No	Yes	Yes
2 Marching Bands + Pop Music Group	No	Yes	Yes
Marching Band + 2 Pop Music Groups	No	Yes	Yes
2 Marching Bands + 2 Pop Music Groups	No	No	Yes
Concert Band + Pop Music Group	No	No	Yes
Total # of Pop or Chamber Groups	4	7	7

Figure 8. Concurrent capabilities of Army bands

7. Booking the band

a. Many organizations vest all tasking authority in the Deputy Chief of Staff, G-3/5/7 (DCS, G-3/5/7) or its equivalent. However, its important that whatever agency is designated to book the band consider the following:

(1) The DCS, G-3/5/7 or Directorate of Plans, Training, Mobilization, and Security (DPTMSEC) will often have tasking authority for a parent organization. However, the Deputy Chief of Staff, DCS, G-1 (DCS, G-1) or Directorate of Community and Family Affairs (DCFA) is responsible for oversight of band operations. Command of the band for administration, non-musical training, life support, and Uniform Code of Military Justice (UCMJ) purposes will normally be vested in an appropriate major subordinate command with Special Troops Battalion or its equivalent as the best solution. The DCS, G-1 or DCFA's role is critical in prioritizing the competing demands between taskers (DCS, G-3/5/7 or DPTMSEC) and the band's chain of command.

(2) The Public Affairs Officer (PAO) should provide input on all off-post requests.

(3) Tactical plans involving the band should include input from the DCS, G-3/5/7, DCS, G-1, and the PAO to ensure band operations are integrated into Information Operations and the band is used properly for troop morale support.

(4) Band commanders of all ranks have extensive training and experience in the application of laws and regulations governing bands, in how to maximize the band's productivity, and in their unit capabilities. The band commander should be permitted to provide recommendations on all requests for band support.

(5) A published local command policy should spell out procedures and guidelines for requesting band support. A good local policy can head off problems and disputes over band requests, guard against over-commitment of the band, and ensure everyone knows what is legal and what is not. This policy should provide a no later than deadline for band requests. In order to permit the band to develop training schedules 6 weeks in advance in accordance with Army doctrine, requests should normally be submitted at least 60 days in advance.

(6) Some events are strictly prohibited. For example, performances that would selectively benefit, or appear to benefit a private organization, a commercial entity, a particular political, or religious group. AR 220-90 and AR 360-1 provide additional guidance on authorized and prohibited events. Additionally, providing background, dinner, or dance music off the installation is usually prohibited because it puts Army musicians in competition with civilian musicians. When in doubt, ask your local Staff Judge Advocate (SJA) officer or the staff bands officer that supports your command.

b. Some things to look for that may call for more investigation:

(1) Is the event closed to the general public?

(2) Is there an admission charge?

(3) Is there a hidden request? An example would be a request for performance of the National Anthem where the real intent of the requestor is to get dinner music since the band is already here.

c. These red flags do not by themselves indicate the request should be disapproved, but do indicate some more information should be gathered.

8. Balancing band performances

a. Being in charge of an Army band is much like the proverbial filling a 5 pound bag with 10 pounds of sand. There are always many more requests for the band than can be satisfied. You must also ensure the band has enough time to conduct training and to permit a good quality of life for band members.

b. Every installation will have a different mix of on-post and off-post performances. It's helpful to view the band's mission as a three-legged stool. The legs are troop support, community/international relations, and recruiting support, (U.S. based bands only). Without close monitoring, the on-post requests will completely fill up the band's schedule. The senior Army leadership has charged each of us to help man the force by actively supporting Army recruiting and by doing everything we can to connect the Army with the American people — our real bosses. So, how will you know when you're out of balance? During the summer months, most bands are kept busy supporting changes of command and the ratio of on-post to off-post performances will be as high as 95 to 5 percent. This should be balanced out during the non-summer months. If over an entire year your band has performed more than 70 percent of their musical missions (not including funerals) on-post, you should have your staff look to ensure the band is doing enough to support Army recruiting and community relations.

9. Training the band

a. Army bands are table of organization and equipment (TOE) units and their Soldiers need to be trained to perform missions in garrison and on the battlefield. Your band should be conducting musical training for specific upcoming missions, musical sustainment training to maintain and enhance future capabilities, and training for tactical missions. A good rule of thumb is to ensure the band has about a 50–50 split between musical training and performance each week. When bands do nothing but perform, the performance quality will eventually degrade and they will not be able to prepare for major events. Keep in mind that bands suffer the same personnel turbulence as any other military unit and new personnel need training before being fully mission-capable. One factor making this even more of a challenge is the low density of band additional skill identifiers (ASIs), several of which are one deep. Figure 9 is an example of the 42d Infantry Division Band Soldiers conducting musical training in Iraq, 2005. Figure 10 is an example of Soldiers at the Army School of Music conducting convoy Operations training, 2006.



Figure 9. 42nd Infantry Division Band Soldiers conduct musical training in Iraq, 2005



Figure 10. Soldiers at the Army School of Music conduct convoy Operations training, 2006

b. The question you will often be asked is, why can't I get the band, they aren't doing anything that afternoon? Training or compensatory time for one of the many evening or weekend performances are necessary uses of the band's time, just as they would be for any of your other units. With a minimum 60-day deadline for band requests, the band commander and your staff can usually fit in most performances and training and still ensure adequate time off.

10. Supporting the band

a. Funding support of the band is best accomplished with level and predictable budgets. Like any other unit, when subjected to feast or famine, the band's mission effectiveness is reduced and they are precluded from exercising good stewardship of resources. Fortunately, there is a standard budget model for Army bands that has been validated by Headquarters, Department of the Army (HQDA) as part of the Planning, Programming, Budgeting, and Execution System (PPBES) process. The budget model provides a good guide to what the typical Army band needs to perform their mission. Your band commander can adapt the model to the local situation.

b. Band training facilities present some unique challenges. Bands have many thousands of dollars of musical and electronic equipment that need to be properly stored. Most importantly, band Soldiers operate in a high noise environment and proper acoustical treatment is necessary to avoid hearing loss. Your band commander can obtain detailed information to advise your staff on what is needed in a good band training facility. Figure 11 is an example of a view of the United States Army Europe Band and Chorus rehearsal hall from the recording booth.



Figure 11. A view of the U.S. Army Europe Band and Chorus rehearsal hall from the recording booth

11. Health of the band

a. As an experienced leader, you can use some of the same indicators you would use for other units. Here are some other things to look for—

(1) How is the reenlistment rate for the band? Do Soldiers reenlist for present duty assignment or do they always seem to reenlist for anywhere else?

(2) How many late requests are accepted for the band? Causing frequent cancellation of planned family events can quickly sour the attitude of any Soldier's spouse.

(3) How does the band look and sound? Everyone thinks his/her band is the best in the Army. What do those with some musical experience think?

b. An operational readiness evaluation (ORE) is like the band's Army Training and Evaluation Program (ARTEP). It also provides you with good advice on how best to use the band. An experienced band officer with specialized training in band operations performs the ORE. They can give you an objective evaluation of how your band is doing, how to get the most from them, and what they need for support.

12. Special items for Reserve Component bands

Supervisors of Reserve Component (RC) bands have many of the same issues as supervisors of Active Army bands. RC bands are in great demand, but the days they have available for training and performance are severely limited. Special care must be exercised to ensure RC bands maintain a realistic balance of time allotted for musical training, non-musical training, and administrative requirements. To ensure RC bands maintain functional mobilization and deployment capabilities and train to perform their wartime mission for extended periods of time, they will perform their 2 week annual training (AT) at an Active Army installation at least once every 4 years in accordance with AR 220-90. Additionally, overseas deployment training (ODT) missions are high-value training events and should be conducted every 4-8 years. Although bands are required to complete an ORE every 4 years, it's best to ensure your band trains and performs their mission and receives a formal or informal external evaluation from a staff bands officer or other subject matter expert at least every 2 or 3 years. Your band commander and supporting staff bands officer can recommend training sites so your RC band can perform for Soldiers and their Families, enhance community/international relations, and support recruiting during AT. Figure 12 is an example of the 215th Army Band (Massachusetts Army National Guard) passing in review during annual training.



Figure 12. The 215th Army Band (Massachusetts Army National Guard) passes in review during annual training

13. Army bands' mission in combat

The mission of Army bands in combat is the same as in peacetime, to perform music. All or part of the band's modular music support teams (MSTs) can deploy to the joint operations area (JOA) depending on the senior commander's support requirements. The band's modular design allows it to deploy some MSTs to the JOA while simultaneously continuing to support the senior commander's strategic outreach at the home station. It's important to understand that each MST has its own unique mission capability. MSTs can be combined to provide additional capabilities. As an example, marching band support for a brigade change of command requires combining several MSTs. The band commander can advise you on the best way to use the band and explain their capabilities and limitations. It is critical that a mission analysis be conducted to determine what type of music support is needed, where it's needed, and when it's needed. That will help you determine where the band's MSTs should be employed to provide the maximum support to contingency operations and home station activities. RC bands can provide mobilized MSTs to temporarily replace MSTs that are deployed or to augment Active Army bands during peak mission demand. These mobilizations must be coordinated well in advance through headquarters (HQ) Forces Command (FORSCOM). The FORSCOM Staff Bands Officer is key to this process. Figure 13 is an example of the 1st Cavalry Division Band bringing holiday cheer to Soldiers in Bosnia, December 1999. Figure 14 is an example of the 25th Infantry Division Band entertaining troops while deployed to Operation Iraqi Freedom, 2005.



Figure 13. The 1st Cavalry Division Band bringing holiday cheer to Soldiers in Bosnia, December 1999



Figure 14. The 25th Infantry Division Band entertains troops while deployed to Operation Iraqi Freedom, 2005

14. Information or help about Army bands

a. The following resources can provide more information about Army bands:

- (1) AR 220–90 provides regulatory guidance on bands. AR 360–1 provides guidance on the Army’s community relations policies.
- (2) Field Manual (FM) 12–50 is the doctrinal guide for use of bands in peace and in war.
- (3) FM 3–0 and FM 4–0 provide bigger picture perspectives on what bands can and should do in support of operations.

b. Staff bands officers can be your best resource in advising you on how to best use your band. These are experienced Army band officers (AG 42C) or warrant officer bandmasters (AG 420C). They are your subject matter experts in band matters. If you are part of a headquarters that includes two or more bands, the senior bandmaster should be appointed to also serve as staff bands officer. He or she can be valuable in advising the command on how best to use their music support assets. Your band commander can provide you with contact information.

Appendix A References

Section I Required Publications

AR 220–90

Army Bands. (Cited in paras 7a(6), 12, 14a(1).)

AR 360–1

The Army Public Affairs Program. (Cited in paras 7a(6), 14a(1).)

FM 12–50

U.S. Army Bands. (Cited in para 14a(2).)

Section II Related Publications

A related publication is a source of additional information. The user does not have to read it to understand this regulation.

AR 350–9

Overseas Deployment Training

AR 601–2

Army Promotional Recruiting Support Programs

FM 3–0

Operations

FM 4–0

Combat Service Support

TRADOC Pam 525–13

Operational Concept for Army Bands. (Available at <http://www-tradoc.army.mil>.)

TI 800–01, appendix N

Design Guide for Army Band Training Facilities (BTF)

Section III Prescribed Forms

This section contains no entries.

Section IV Referenced Forms

DA Forms are available on the Army Publishing Directorate Web site (www.apd.army.mil).

DA Form 2028

Recommended Changes to Publications and Blank Forms

Glossary

Section I Abbreviations

AR

Army regulation

ARTEP

Army Training and Evaluation Program

ASI

additional skill identifier

AT

annual training

DCFA

Directorate of Community and Family Activities

DCS, G-1

Deputy Chief of Staff, G-1

DCS, G-3/5/7

Deputy Chief of Staff, G-3/5/7

DPTMSEC

Directorate of Plans, Training, Mobilization, and Security

FM

field manual

FORSCOM

Forces Command

HQ

headquarters

HQDA

Headquarters, Department of the Army

IO

information operations

JOA

joint operations area

METL

mission essential task list

MOS

military operational specialty

MST

music support team

ODT

overseas deployment training

ORE

Operational readiness evaluation

PAO

Public affairs officer

PPBES

Planning, Programming, Budgeting, and Execution System

RC

reserve component

SHAPE

Supreme Headquarters Allied Powers Europe

SJA

Staff Judge Advocate

TOE

table of organization and equipment

TRADOC

Training and Doctrine Command

UCMJ

Uniform Code of Military Justice

U.S.

United States

USASOM

United States Army School of Music

USAR

United States Army Reserve

Section II**Terms****Active Army**

The full-time, Active Army.

Army band officer

A commissioned officer (AOC AG42C) selected or directed by HQDA for assignment as commander of a special band or an Army Band (Large), Deputy Commander or Associate Bandmaster of a Special Band; Executive Officer or Operations Officer of a Special Band or an Army Band (Large), Commandant or staff member of the United States Army School of Music (USASOM), technical advisor (staff bands officer) to the commander of an Army or higher headquarters, or officer under a special assignment.

Army bandmember

An enlisted Soldier classified in a band primary or secondary military occupational skill and assigned to an Army band, band activity, or bands office.

ARNG band

An Army National Guard band prior to mobilization.

Band activity

An approved TOE or TDA organization with a unique mission such as the United States Army School of Music or the Supreme Headquarters Allied Power Europe (SHAPE) International Band.

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 band commanders. Army band centers of influence will generally be professional musical organization members (such as music educators' associations), faculty members of music departments and schools,

music industry leaders (including instrument manufacturers, music publishers), or other influential individuals or groups affiliated with music.

Division band

An Army band assigned to a division.

Flexible TOE

A management concept used in Army bands wherein all TOE reflect the same military operational specialty (MOS) and grade totals while MOS and grade combinations may differ.

Information operations

Information operations (IO) encompass psychological operations and the IO-related activities of civil affairs and public affairs. Bands are important tools in these IO areas to accomplish the mission of the combined, joint, and Army commander. Bands do this by being a non-lethal presence in the area of operations, providing forums for presentation of command messages and information distribution, and by demonstrating the excellence of the American Soldier.

Installation and activity commanders

In the Reserve Components, this includes for United States Army Reserve (USAR): regional readiness sustainment commands, division commanders, and major subordinate commands, for Army National Guard (ARNG): the Adjutant General of the states, territories, and the District of Columbia, and ARNG division commanders.

Musical activity

There are two musical activities: the USASOM, and the Supreme Headquarters Allied Powers Europe (SHAPE), International Band.

Musical tour

Official military travel by an Army band performing element to enhance the morale and esprit de corps of troops, recruit, or influence community relations. Tours usually have several performances in different locations and generally involve multiple overnight lodgings.

Official military function

A military sponsored event designated as Official and uses appropriated funds. This event promotes esprit de corps and is primarily for military personnel, their dependents, and guests.

Over-commitment

The conditions when performances or other requirements prevent sufficient time to train personnel, administer unit functions, or provide compensatory time off for successive off-duty official performances. Planners will consider travel time as performance time and schedule commitments accordingly.

Patriotic music

Music selected to enhance the image of the United States or its Armed Forces. The local commander is responsible for determining the suitability of the music to be performed. Determinations should be made within the intent of using Army bands to inspire the will to win in our Soldiers and to foster support for the U.S. and the Army at home and abroad.

Patriotic (Military) Program

A patriotic or military program is a short program either at the opening or closing, or a presentation as a part of the total program, when it is clearly established as a military appearance by a military musical group. A musical program normally consists of the following: a medley of military or patriotic songs, honors, and music to accompany the presentation of colors.

Reserve Component

The Army National Guard or the United States Army Reserve.

Special band

The four special bands are The United States Army Band, The United States Army Field Band, the United States Military Academy Band, and, although not technically organized like a traditional band, The Old Guard Fife and Drum Corps.

USAR band

A United States Army Reserve band prior to mobilization.

Warrant officer bandmaster

A warrant officer holding MOS 420C selected or directed by HQDA for assignment as Commander of an Army Band (Small), Army Band (Medium), or The Old Guard Fife and Drum Corps; Associate Bandmaster of The United States Army Band, The United States Army Field Band, The United States Military Academy Band, or an Army Band (Large); staff officer of the USASOM; technical advisor to the commander of an Army or higher headquarters; or technical advisor to the Chief, Army Bands.

Section III**Special Abbreviations and Terms**

This section contains no entries.

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