

Army Regulation 220–90

Field Organizations

Army Bands

**Headquarters
Department of the Army
Washington, DC
14 December 2007**

UNCLASSIFIED

SUMMARY of CHANGE

AR 220-90
Army Bands

This major revision, dated 14 December 2007-

- o Addresses the shift of responsibilities for the Department of the Army Staff Bands Officer (para 1-4).
- o Provides additional command sergeant major authorizations (para 1-4h).
- o Updates guidance for proper utilization of Army bands in accordance with the approved Army bands mission statement (para 1-5).
- o Addresses the change in composition of Army bands to modular music support teams approved by Force Design Update 05-1 (para 1-8).
- o Addresses the consolidation of band military occupational specialties to 42R/42S and implements additional skill identifiers in managing and balancing instrumentation of bands (para 3-3).
- o Addresses conduct of operational readiness evaluations (para 5-1).

Field Organizations

Army Bands

By Order of the Secretary of the Army:

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General, United States Army
Chief of Staff

Official:


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History. This publication is a major revision.

Summary. This regulation covers Army band policies and describes the types of missions of Army bands. In addition to stating responsibilities, this regulation reflects the approved Army bands mission statement, and provides guidance on the proper utilization, resourcing, training, and evaluation of Army bands.

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

Army management control process. This regulation does not contain management control provisions.

Supplementation. Supplementation of this regulation and establishment of command and local forms are prohibited without prior approval from the Deputy Chief of Staff, G-1. Send copy of proposed supplementation to: Commandant, Army School of Music, 1420 Gator Blvd., Norfolk, VA 23521–5170.

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.

Committee Continuance Approval. The Department of the Army Committee Management Officer concurs in the establishment and/or continuance of the committee(s) outlined herein, in accordance with AR 15-1, Committee Management. The AR 15-1 requires the proponent to justify establishing/continuing its committee(s), coordinate draft publications, and coordinate changes in committee status with the Department of the Army Committee Management Office, ATTN: AARP-ZA, Office of the Administrative Assistant, Resources and Programs Agency, 2511 Jefferson Davis Highway, Taylor Building, 13th Floor, Arlington, VA 22202-3926. Further, if it is determined that an established "group" identified within this regulation later takes on the characteristics of a committee, the proponent will follow all AR 15-1 requirements for establishing and continuing the group as a committee.

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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Chapter 1 Introduction

1–1. Purpose

This regulation prescribes policy and assigns responsibilities for all Army bands and musical activities of the Active Army, the Army National Guard (ARNG), and the United States Army Reserve (USAR).

1–2. References

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

1–3. Explanation of abbreviations and terms

Abbreviations and terms used in this regulation are explained in the glossary.

1–4. Responsibilities

a. Deputy Chief of Staff, G–1. The Deputy Chief of Staff, G–1 (DCS, G-1) is responsible for Army band matters. The Director of Military Personnel Policy (DMPP) is the principal coordination point for all matters pertaining to Army bands.

b. Chief, Army Bands (CAB), United States (U.S.) Army Soldier Support Institute. CAB will coordinate, recommend, and enforce policy, plans, and programs relative to Army bands. Further, CAB will—

(1) Review and recommend policy pertaining to Army bands and band personnel within the guidelines established by the Department of Defense (DOD) and the Department of the Army (DA). Coordinate all policy submissions related to these guidelines with the Director of Military Personnel Policy (DMPP) and Office of the Chief, Public Affairs (OCPA) when appropriate.

(2) Advise the Army leadership and brief the Army staff on band issues.

(3) Provide subject matter input to the Total Army Analysis (TAA) Program.

(4) Assist the Army Staff to develop and implement plans to station, mobilize, and use Army bands. This includes:

(a) Activating, deactivating, and restationing Army bands.

(b) Mobilizing and demobilizing Army bands.

(c) Deploying and backfilling Army bands.

(5) Monitor the mission, base operations (BASOPS), and funding accounts for all bands, and band activities.

(6) Advise Commander (CDR), Human Resources Command (HRC) on the assignment of officers, warrant officers, and Soldiers to Army bands and band activities.

(7) Respond to Department of the Army (DA)-level Congressional inquiries concerning the Army bands program.

(8) Respond to the Government Accountability Office (GAO) and other governmental agencies inquiries concerning Army bands and band activities.

(9) Advise and assist public affairs (PA) personnel with media inquiries relating to Army bands.

(10) Represent the Army when coordinating band-related matters with other governmental agencies and National or international institutions. Monitor, advise, and assist Army band involvement with other Army activities at the federal, National, and international level.

(11) Monitor strength accountability for the entire Army band program.

(12) Serve as chair of the Army Bands Steering Group (ABSG) and ensure the ABSG meets periodically to provide strategic direction to Army bands and advice to the Chief, Army Bands.

(13) Supervise the United States Army School of Music (USASOM) and ensure, in coordination with Training and Doctrine Command (TRADOC), all programs of instruction (POI) at the School of Music are compatible with approved doctrine and meet the requirements of Army bands.

(14) Supervise the Army Bands Proponency Office and direct the conduct of proponent-related activities per AR 5–22, and AR 600–3.

(15) Develop funding levels and input for program objective memorandum for the Army bands management decision package (MDEP QBND).

c. Commands and select Army staff. All activities authorized bands, to include ARNG Adjutants General (AG) and USAR General Officer Commands, will—

(1) Make bands available for active, continuing support of Army recruiting.

(2) Provide adequate operational and training facilities within the guidelines of paragraph 4–4.

(3) Support Army Band Leader Training (ABLT) to improve technical capabilities.

(4) Support bandmaster participation in civilian music-related workshops and clinics to improve technical capabilities.

(5) Comply with requirements for operational readiness evaluations (OREs) as specified in chapter 5.

d. Army Command and Army Service Component Command (ASCC) Commanders. Commanders of Army commands or ASCCs with five or more Active Army bands or musical activities assigned will resource at least one full-

time staff bands officer (SBO) (area of concentration (AOC) AG42C) in their headquarters who will monitor and, through periodic ORE, evaluate all assigned bands, regardless of component.

(1) In addition, Commander, Forces Command (FORSCOM) will—

(a) Establish guidelines for the mobilization of ARNG and USAR bands.

(b) Monitor ARNG/USAR Army musician recruiting.

(c) Nominate ARNG/USAR bands for annual training (AT) at selected continental United States (CONUS) and outside continental United States (OCONUS) sites.

(2) In addition, Commander, TRADOC will—

(a) Develop and manage training programs (resident and nonresident) and supervise individual training for Active Army and Reserve Component (RC) personnel.

(b) Develop doctrine regarding the role of band operations in support of Army transformation.

(c) Ensure all POI at the Army School of Music are compatible with approved doctrine and meet the requirements of Army bands.

(d) Ensure Reserve Officers' Training Corps cadets are made aware of procedures to qualify as Army band officers.

e. Installation and activity commanders (see glossary). Installation and activity commanders that exercise command and control of Army bands will provide administrative and logistical support including, but not limited to, food service, quarters/billeting, secure/non-secure telecommunications/automation support, and transportation on a proportionately equal basis to all other units under their command. Such support may be provided through the Installation Management Command as appropriate. In addition, commanders will—

(1) Provide adequate funding to accomplish missions specified in chapter 2, applicable table of organization and equipment (TOE), modification table of organization and equipment (MTOE), and other directives.

(2) Program, provide, construct, renovate, and repair band facilities (see para 4-4).

(3) Develop and implement written policies and procedures pertaining to the utilization and scheduling of Army bands under their control.

(4) Monitor band scheduling to prevent over-commitment and to ensure sufficient musical training is conducted to ensure mission accomplishment. The band commander is the technical expert responsible for determining the musical readiness of the band and determining training requirements.

(5) Monitor the personnel strength of Army bands to ensure their unit(s) maintain(s) a balanced instrumentation.

(6) Provide public information releases, press kits, publicity photos, and recordings for use in band support of community relations events through their local Public Affairs Office, per AR 360-1.

(7) Make bands available to support the U.S. Army Recruiting Command (USAREC), National Guard Recruiting, or state or territory recruiting and retention offices and apprise local recruiting officials in advance of all off-post performances and of all on-post performances to which the public is invited.

(8) Assist local Active Army and RC recruiting personnel in developing and maintaining an effective recruiting program for Army musicians.

(9) Support the funding of travel for the band to carry out its troop support, recruiting, and community relations (COMREL) missions.

(10) Support temporary duty (TDY) travel for band commanders and executive officers, band senior sergeants, RC full-time support personnel, and selected Army musicians to the ABLT and civilian music workshops, clinics, and seminars.

(11) Support funding for military occupational specialty (MOS) and additional skill identifier (ASI) related training programs (that is, private lessons, conductor training, and so forth) with local educators.

(12) Develop suitable rating schemes for band commanders. Although rating schemes for band commanders may be tailored to fit local situations, the office having operational control of the band for performance of missions must, in all cases, be in the band commander's rating chain. Commanders will ensure ORE reports (see para 5-2a) are used as technical input to band commander and band senior sergeant evaluation reports.

(13) Identify and use non-MOS 42R buglers and drummers to perform in military funerals, memorial services, drill and ceremonies training, and other musical events. (see para 2-1f.)

(14) When an Army command or an Army headquarters acting as a joint/combined headquarters that is not assigned a staff bands officer in accordance with paragraph 1-4j, is assigned more than one military band, they will appoint the senior Army band officer/warrant officer bandmaster to perform collateral duties as the command's staff bands officer. This officer will perform the duties as described in paragraph 1-4j, as appropriate. In contingency operations, the staff bands officer will advise on the best ways to maximize the effectiveness of band support to the operation and coordinate transitions between deploying and redeploying band elements.

f. Deputy Chief of Staff, G-1/J-1/C-1. In accordance with FM 1-19, the DCS, G-1 (J-1 or C-1 in task forces) is responsible for staff oversight of band operations. The DCS, G-1 (J-1 or C-1 in task forces), with oversight of both band operations and MWR entertainment, must synchronize their efforts to ensure maximum support to U.S. forces and information operations.

g. Commandant, United States Army School of Music (USASOM). The Commandant, USASOM will—

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

(2) Review procurement, distribution procedures, and standards for band equipment. Maintain standard operating procedures for the lateral transfer of equipment throughout the Army bands program.

(3) Develop and update all relevant doctrinal publications as needed.

(4) Develop, implement, and conduct officer, noncommissioned officer (NCO), and initial military training programs for the Army bands program.

(5) Perform, in coordination with specialty skill identifier, all combat development functions concerning Army bands, to include the review, revision, and development of all doctrinal and training literature products.

(6) Coordinate expertise necessary for the Combined Arms Support Command to conduct manpower requirements criteria studies.

(7) Assist the Army Clothing and Equipment Board in testing, evaluating, and adopting items of Army band mission clothing and equipment.

(8) Develop standard evaluation and audition procedures to determine the musical qualifications of all persons applying for—

(a) Appointment as Army band officers or warrant officer bandmasters.

(b) Duty as Army musicians.

(c) Additional skill identifier, C1.

(9) Train and certify Army band officers (AOC AG 42C), warrant officer bandmasters (MOS 420C), and enlisted personnel (MOS 42R) to administer auditions and maintain a database of those personnel certified.

(10) Conduct annual ABLT.

(11) Advise and assist the Chief, Army Bands (CAB) on combat development initiatives to include TOE, MTOE, TDA, and CTA.

(12) Organize officer selection boards on behalf of Director, Officer Personnel Management Directorate. Coordinate applications, evaluations, and selection of applicants seeking assignment as Army band officers.

(13) Review all ORE reports for adequacy and make recommendations to Army command and local commanders when necessary. Identify an Army band officer to conduct mission readiness evaluations of those bands in commands that do not have a staff bands officer. Monitor frequency of Army band mission readiness evaluations to ensure compliance with paragraph 5–2.

(14) Maintain the Army band Operations Report (ABOR) system and provide reports as required.

(15) Provide subject matter expert advice to USAREC on the use of bands to recruit Soldiers and on methods to recruit for the Army Band Career Program (ABCP).

(16) Update and exercise responsibility for AR 220–90 and DA PAM 220–90.

(17) Assist the Army Corps of Engineers and local commanders in the design and programming of band facility construction and renovation.

(18) Develop recommendations on assignment of Army band officers for review by Chief, Army Bands and submission to HRC.

h. Command Sergeant Major (CSM), USASOM. The CSM, USASOM will—

(1) Serve as senior enlisted representative for Army bands.

(2) Develop recommendations on assignment of Active Army MOS 42R Soldiers in ranks of MSG, 1SG, and SGM for review by Chief, Army Bands and submission to HRC

(3) Mentor and supervise the professional development of senior NCOs in MOS 42R.

(4) Convene Army band SGMs to review issues pertaining to Soldiers in MOS 42R, periodically, but no less than annually.

(5) Present recommended briefing materials for DA centralized promotion boards to CAB for approval.

i. Chief, Army Bands Proponency Office. The Chief, Army Bands Proponency Office will—

(1) Advise and assist CAB on all band technical matters.

(2) Review personnel changes to organization authorization documents, TOE, MTOE, CTA, and TDA for Army bands and band activities. Recommend changes to other Army proponents, USAFMSA, or Army Commands as appropriate.

(3) Advise and assist USAREC in recruiting for the ABCP. Review and approve advertising and recruiting programs for Army bands.

(4) Review strategic and tactical plans, studies, and initiatives concerning the employment of Army bands. Develop force planning guides and allocation rules for Army bands.

(5) Assist USAREC in the selection of applicants for training as warrant officer bandmasters by providing technical screening of their qualifications.

- (6) Develop recommendations on assignment of Active Army bandmasters (MOS 420C) for review by Chief, Army Bands and submission to HRC.
- (7) Assist and advise HRC in Army band officer, warrant officer bandmaster, and Army bandmember accessions, management, and assignments.
- (8) Assist and advise HRC in Reserve Component staff bands officers and NCO appointments and assignments.
- (9) Assist and advise HRC in monitoring the DA Centralized Bandmember Accession Management Program and the musical qualifications of all Army band personnel.
- (10) Participate in the review and analysis of Army band requirements.
- j. Staff bands officers.* Staff bands officers will—
- (1) Conduct formal evaluations of Army bands within their command. The administration, training, logistical support, facilities, personnel management, use, and mission effectiveness of bands and Army musicians will be evaluated (see chap 5).
- (2) Assist their commander to formulate plans and policies that prescribe effective band use.
- (3) Establish liaison with centers of influence (including college and high school music educators) to gain their support and assistance in recruiting Army musicians (see glossary, “Centers of influence”).
- (4) Conduct orientations, in-service training conferences, clinics, workshops, and demonstrations for command Army band officers, warrant officer bandmasters, and bandmembers.
- (5) Monitor effective use of bands in their command per AR 360–1 and chapter 2.
- (6) Disseminate band-related information to commands with Army bands.
- (7) Provide in-service training on the capabilities and use of bands to morale, welfare, and recreation (MWR), public affairs (PA), civil affairs (CA), psychological operations (PSYOP), and recruiting personnel at their headquarters (HQ).
- (8) Respond to requests for guidance pertaining to procurement of equipment and supplies, and for construction, conversion, renovation, and repair of band training facilities.
- (9) Monitor band personnel management procedures and ensure bandmasters and personnel officers follow prescribed classification and assignment procedures.
- (10) Review and monitor implementation of approved Headquarters, Department of the Army (HQDA) program and budget guidance affecting bands within their command.
- (11) Review the MTOEs of bands within their commands to ensure accuracy and sufficiency.
- (12) Perform OREs for other commands upon request of FORSCOM SBO. Funding will be provided by the supported command.
- (13) In addition, FORSCOM SBO will—
- (a) Appoint selected senior RC warrant officer bandmasters for additional duty as RC staff band officers to provide subject matter expert oversight and advice to Army bands within their component.
- (b) Appoint selected senior RC NCOs for additional duty as RC staff band NCOs to provide subject matter expert oversight and advice to Army bands within their component.
- (c) Establish duties and responsibilities for RC staff band officers and NCOs.
- (d) Supervise RC SBO’s performance of duties as outlined in 1–4i(1) through 1–4i(12), above. The FORSCOM SBO will provide memorandum input to the rating chain of RC staff band officers and NCOs to enable their chains of command to appropriately include these duties in evaluation reports.
- (e) Review ORE reports prepared by RC SBOs and forward to the appropriate official in HQ FORSCOM for signature.
- k. Band commanders.* Commissioned Army band officers (area of concentration (AOC) 42C), and warrant officer bandmasters (military occupational specialty (MOS) 420C) are responsible for the unit-level command and control of their bands. Responsibilities include Uniform Code of Military Justice authority, administration, operations, training, and supply. In addition, band commanders will—
- (1) Advise higher echelon commanders on local band matters such as organization, operation, committing procedures, planning of training, and facilities.
- (2) Serve as the command subject matter expert on all matters pertaining to music.
- (3) Advise senior commanders on the most effective way to employ the band’s subordinate music support teams (MST) in support of operations.
- (4) Appoint Army musicians to leadership and staff positions within the unit.
- (5) Evaluate the physical and acoustical limitations of performance sites, length of the events supported, resources available, and determine the size and instrumentation of musical groups used in support of authorized commitments.
- (6) Prepare annual budgets that include, as a minimum, funds to—
- (a) Maintain and replace MTOE/CTA/TDA equipment and uniform items required for mission success (see para 4–1).
- (b) Procure expendable musical supplies, sheet music, and recordings (see para 4–1e and 4–2).
- (c) Budget TDY travel for Army band officers, warrant officer bandmasters, the band senior sergeant, and other

bandmembers to attend the annual ABLT, music clinics, seminars, and other band-related events to ensure professional development of all unit personnel.

(7) Develop and carry out military and MOS/ASI-related training programs (that is private lessons, conductor training, and so forth) for their unit. Individual MOS/ASI-related training programs should be coordinated with local educators.

(8) Develop, maintain, and regularly evaluate the technical proficiency of unit personnel. Band commanders will recommend reclassification or separation of individuals who cannot meet and maintain minimum qualifications and requirements of their MOS/ASI (see AR 611-1 and AR 635-200).

(9) Recommend career Army musicians for training as warrant officer bandmasters (MOS 420C) or Army band officers (AOC AG 42C).

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

(a) Providing band support to selected events sponsored by USAREC, National Guard Recruiting, or state, or territory recruiting and retention offices.

(b) Auditioning and interviewing prospects, both on and off-post (including local educational institutions), for enlistment as Army musicians. (See AR 601-210 for further information).

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

(d) Appointing a band member the collateral duty as Recruiting Liaison to coordinate the unit's efforts to support USAREC.

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

(f) Coordinating recruiting activities with local Active Army and RC recruiting personnel.

(11) Identify potential in-service personnel for on-the-job training (OJT) in shortage band ASIs. (see para 3-6c).

(12) Select and program appropriate music for all band support missions.

(13) Administer an effective unit reenlistment/retention program.

(14) Assume the responsibilities of an SBO when directed.

(15) Review/recommend changes to authorization documents.

(16) Actively recruit and recommend highly qualified Soldiers for appointment as warrant officer bandmasters and Army band officers.

l. Senior band commanders. Senior band commanders (commissioned and warrant officer) will have the inherent responsibility to actively mentor more junior Army band officers and warrant officer bandmasters, regardless of command relationship. Additionally, senior Army band officers and warrant officer bandmasters are frequently required to provide expert advice to USASOM and CAB.

m. Commander, The United States Army Band (TUSAB). The Commander, TUSAB will—

(1) Serve as the proponent and procurement source for all foreign national anthems (see para 2-5b, below).

(2) Serve as point of contact (POC) for requests to designate unit/organizational songs. Maintain all approved organizational songs in accordance with paragraph 2-6.

n. Commander, The United States Army Field Band (TUSAFB). The Commander, TUSAFB will—

(1) Coordinate with the intellectual property attorneys of the Army, when necessary, on issues regarding copyright law.

(2) Serve as approval authority for bands (other than special bands) wishing to produce recordings (see para 2-7).

o. Band senior sergeants. A band senior sergeant is the senior noncommissioned officer (NCO) designated to fill the highest ranking enlisted position in a band. A master sergeant slotted in the 42R5M9(X) position is the band first sergeant; a sergeant major in that position is the band sergeant major. The band senior sergeant will—

(1) Assume temporary command of the band in the absence of an Army band officer (AOC AG42C) or warrant officer bandmaster (MOS AG 420C) (see AR 600-20, chap 2, and para 1-6, below).

(2) Maintain discipline, morale, and personnel accountability.

(3) Provide the band commander guidance and assistance on all matters pertaining to enlisted personnel.

(4) Assist the band commander in planning and conducting the unit's training program. The band senior sergeant is the primary unit trainer.

(5) Serve as the primary enlisted conductor of the band.

(6) Select unit personnel to perform appointed duties for internal support positions, to include but not limited to administration, training, operations, logistics, music library, instrument repair, technical support, and supervise the execution of these duties.

(7) Interview and audition, during the absence of the band commander, applicants for enlistment as Army musicians. This responsibility may not be further delegated.

(8) Continue to perform in the band as a conductor, drum major, instrumentalist and/or vocalist as appropriate.

(9) Serve as the primary career counselor for band enlisted Soldiers and act as POC for most communications with higher headquarters' personnel managers.

(10) Serve as the primary representative to the command on enlisted matters and ceremonial issues.

(11) Ensure primary military occupational specialty (PMOS) 42R Soldiers are auditioned on their primary instrumental ASI by appropriate NCO supervisor(s) within 90 days of arrival at a new unit in order to diagnose any technical weaknesses requiring remedial training. If after a brief (usually no longer than 90 day) period of remedial training the Soldier has not attained the technical proficiency for their grade, band senior sergeants will recommend action by the band commander in accordance with paragraph 1-4k(8).

p. Senior band sergeants major. Senior band sergeants major, in addition to the above, serve as the senior enlisted band Soldiers in their commands. They will assist and advise Chief, Army Bands and their respective commands on issues affecting MOS 42R Soldiers. They will assist in the mentoring and professional development of band first sergeants. They will also serve as special assistant to the Theater HRC for the purpose of pinpointing Army band Soldiers to specific Army band units in the theater.

(1) The USASOM Command Sergeant Major, with input from band sergeants major, is responsible for annually drafting recommended briefings for DA centralized promotion boards and transmitting those recommendations to the Army Bands Proponency Office as directed by CAB.

(2) RC band sergeants major, will assist FORSCOM SBO and RC SBOs on matters relating to RC band issues.

q. Detachment Leaders. Perform the duties of a band senior sergeant when placed in supervision of one or more MSTs in split-based operations.

r. Full time support (FTS) personnel (RC only). FTS personnel are the commander's principal representatives and administrators. (See AR 135-2 for more information.) They assist commanders in executing all unit functions and will—

(1) Maintain accountability for Soldiers' pay periods (training assemblies, annual training, additional training assemblies, and other periods of federal or state active duty); initiate requests for the publication of active duty orders; and initiate and track all pay actions including travel pay for all unit members.

(2) Maintain accountability for retirement points for all unit members.

(3) Maintain unit readiness in accordance with the commander's intent through the management of personnel, maintenance, supply, and training issues by—

(a) Coordinating, managing, and accomplishing actions necessary to ensure individual and collective training is planned, executed, and documented.

(b) Initiating and tracking all personnel actions for unit Soldiers.

(c) Ensuring the continual maintenance of all unit equipment and facilities.

(d) Initiating, tracking all unit supply actions, and maintaining property accountability at all levels.

(4) Coordinate, manage, and accomplish all aspects of band operations to ensure smooth execution of band commitments, to include transportation, food service, billeting, and site reconnaissance.

(5) Serve as the commander's full time representative to the community, other military units, and the band's higher headquarters.

(6) Maintain continuity of unit operations between training assemblies.

(7) Unless certified by Commandant, USASOM, FTS personnel are not authorized to perform auditions to qualify Soldiers for acceptance into the ABCP.

s. United States Army Recruiting Command (USAREC) Band Liaison. The USAREC Band Liaison will—

(1) Serve as the central POC between brigade band liaisons and career managers at HRC, Army band Proponency Office, and Commandant, USASOM.

(2) Coordinate with USASOM on matters pertaining to band recruiting issues and audition standards.

(3) Coordinate with career managers at HRC concerning mission status, progress, and issues.

(4) Assist in recruiting Army band officers.

(5) Advise Chief, Special Missions and USAREC personnel on technical aspects of Army bands program.

(6) Serve as acting brigade liaison during their absence.

t. United States Army Recruiting Command Brigade Liaisons. The USAREC Brigade Liaisons will—

(1) Serve as central point of contact for all information concerning recruiting of band applicants for the entire brigade.

(2) Serve as the subject matter expert on band recruiting issues for the brigade CDR.

(3) Plan, coordinate, and conduct presentations and auditions in support of recruiters in the recruiting of potential applicants for the Army Bands Career Program (ABCP).

(4) Assist the USAREC Liaison in managing band recruiting mission issues.

(5) Provide expert advice on trends and developments in the band recruiting field to their respective brigades and to HQ USAREC, in order to improve and update band recruiting procedures and policy.

(6) Monitor accession rates and mission achievement numbers for the USAREC Band Liaison.

1–5. Mission of Army bands

The mission of Army bands is to 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.

- a. All Army bands will—
 - (1) Be employed as an integral part of strategic outreach. This includes, but is not limited to—
 - (a) Soldier support.
 - (b) Family support.
 - (c) Recruiting support.
 - (d) Public diplomacy.
 - (e) Community relations.
 - (f) Education.
 - (2) Serve as a combat multiplier for the commander by supporting the morale, esprit de corps, and will-to-win of troops in its area of operations.
 - (3) Provide support to counterpart-level coalition operations in the geographic location of the parent unit, as well as to build a bond between U.S. forces and peoples of other nations.
 - (4) Provide support for ceremonies, troop support functions, concerts, protocol functions, and religious ceremonies (see para 2–3a(3)).
 - (5) Deploy music support teams (MST) to provide music support to operations.
 - (6) Provide command and control to accept MST to augment the mission or to backfill deployed MST.
 - (7) Actively support Army recruiting efforts as well as supporting efforts to recruit military and civilian personnel for the Army Bands Career Program (ABCP) (see para 1–4k(9), above).
- b. In addition, Army band (Medium) will—
 - (1) Provide music support up to the operational level.
 - (2) Be employed to support joint and multinational operations, to support community relations, and to build a bond between U.S. forces and peoples of other nations.
- c. In addition, Army band (Large) will—
 - (1) Provide music support up to the strategic and theater levels.
 - (2) Be employed to support joint and multinational operations, to significantly strengthen the common spirit and pride of Americans, and to build a bond between U.S. forces and peoples of other nations.
- d. In addition, to the mission assigned to all Army bands, special bands are assigned the following specific missions:
 - (1) The United States Army Band (TUSAB) is assigned to and supports the U.S. Army Military District of Washington (USAMDW) and provides musical support to DOD, The White House, and other civic and governmental agencies in the National Capital Region (NCR). TUSAB also represents the Army and the Nation at major National and international events as directed by DOD and HQDA.
 - (2) The United States Army Field Band (TUSAFB) is under the operational control of the Chief of Public Affairs, Office of the Secretary of the Army. TUSAFB presents National and international performances in support of community and international relations efforts as directed by DOD and HQDA.
 - (3) The United States Military Academy Band (USMAB) is assigned to and supports the U.S. Military Academy as well as other military activities in its region. USMAB also presents performances for National and international events as directed by HQDA.
 - (4) The Old Guard Fife and Drum Corps (TOGFDC) is assigned to and supports USAMDW and provides support to DOD, The White House, and other civic and governmental activities in the NCR. TOGFDC also represents the Army and the Nation at major National and international events as directed by DOD and HQDA.

1–6. Command and control of Army bands

Army bands are separate units commanded by an Army band officer (AOC 42C) or a warrant officer bandmaster (MOS 420C). In the absence of the band commander, the parent organization, installation, or activity commander will designate the executive officer or associate bandmaster (AOC 42C or MOS 420C only) to assume command. If one is not authorized, assigned, or available, the band senior sergeant will assume temporary command per AR 600–20, chapter 2. If a band senior sergeant is not assigned or available, the senior NCO present for duty will assume temporary command under the same authority. When it is determined a bandmaster will not be available for an extended time, higher headquarters may designate an officer as acting commander. The band senior sergeant will still perform bandmaster duties and be the command's subject matter expert for music support.

1–7. Designation of Army bands

Army bands are designated as Adjutant General (AG) Corps units. Enlisted personnel assigned to Army bands and Army band activities will wear Army band (Lyre) collar brass. Army band officers and warrant officer bandmasters

will wear AG Corps insignia. All band personnel will wear the AG Corps Regimental Distinctive Insignia. Additional distinctive insignia and heraldic devices may be worn if authorized by HQDA.

1–8. Composition of Army bands

Army bands are modular units that are designed to support Army, Joint, and Coalition formations. Excluding the four special bands (two support the Military District of Washington, one supports HQDA Public Affairs, and one supports the USMA), there are three different types of regular Army bands: the Army band (Small), the Army band (Medium), and the Army band (Large). Their modular structure makes these units capable of multiple concurrent missions by deploying various music support teams (MSTs).

a. The grade and instrumental ASI structure of Army bands are established by TOE, which vary according to mission. In order to provide required mission capability, bands in the Active Army each require a unique mix of grade and ASI combinations that will be as prescribed by CAB and reflected in applicable MTOE.

b. The grade, strength, ASI, and equipment authorizations for the USASOM, TOGFDC, and the Supreme Headquarters Allied Powers Europe (SHAPE) International Band are established by TDA.

c. A “Flexible TOE” is used for assigning personnel to all bands (except special bands) of both the Active Army and RC. Because of the low-density of ASIs in bands, the “Flexible TOE” concept is necessary to provide the required mission capabilities and command and control resources. USAR bands refer to AR 220–90 and AR 140–158, paragraph 3–11d(4).

1–9. Distribution of Army bands

Army bands are distributed to (stationed at) installations and organizations in accordance with allocation rules as determined by HQDA.

Chapter 2 Operations

Section I

Performance Standards, Commitment Criteria, Authorized Participation, and Prohibited Participation

2–1. Performance standards

Army bands are among the most visible and effective builders of esprit de corps and cohesion and serve to enhance the Army’s public image. Members of Army bands must therefore demonstrate the highest professional performance and appearance standards to best represent the Army and serve the Nation. The following performance standards apply:

a. No Army band will perform under conditions that would discredit or embarrass the United States or the Army. The person in charge of a band formation has the authority to withdraw the unit’s participation if a violation is evident on arriving at the performance site. Since withdrawing participation may result in public criticism, such action should be used judiciously, with maximum discretion and diplomacy. All means to resolve the conflict must be exhausted before withdrawing.

b. When selecting music for performance, band commanders will ensure the music and lyrics to be performed are in good taste and not offensive to the audience. Music that runs counter to the Army’s values will not be performed at any time.

c. Bands will not perform in any manner or style which has the potential to injure performers or damage equipment, for example, performing on musical instruments while running. Performing outdoors during electrical storms or in other severe weather or climatic conditions is potentially dangerous to bandmembers, will result in substandard performance, and can render instruments inoperable or in need of extensive and costly repairs (see FM 1–19, para 4–10 thru 4–12).

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

(2) At or below the freezing point, as determined by temperature or wind chill, there is a great potential for personal injuries. Brass, electronic, and woodwind instruments will cease to function properly, if at all, and serious damage to instruments is inevitable.

d. Members of Army bands will perform in uniform. Exceptions for portions of special performances (for example, costumes for holiday concerts, show productions, or entertainment) may be granted by the band’s committing officials as long as the dignity inherent in being a Soldier is maintained and the audience is fully aware an Army band is performing. CTA 50–900 authorizes distinctive uniforms, and appropriated funds will be used to pay for altering such uniforms for proper fit.

e. Since many band ASIs are low density, mission-inhibiting shortages can occur due to schooling and other factors. Bands with severe personnel shortages or technical deficiencies will not participate in public events. Army band

officers, warrant officer bandmasters, or, in the absence of either, band senior sergeants are the only personnel authorized to determine if mission-inhibiting shortages exist. They will immediately apprise committing officials of the situation.

f. All activities (Active Army and RC) authorized bands are responsible for identifying non-MOS 42R buglers and drummers to perform in military funerals, memorial services, drill and ceremonies training, and other musical events. Such personnel will be trained by the band commander and detailed for performances, according to their abilities, on a duty roster basis.

g. All activities (Active Army and RC) authorized bands are responsible for identifying non-42R vocalists for special duty attachments to perform in concerts, entertainment events, and other occasions when vocalists are required.

h. Army bandmembers must adhere to all Federal copyright laws.

(1) AR 27–60, paragraph 4–1 states, “As a general rule, copyrighted works will not be reproduced, distributed, or performed without the permission of the copyright owner unless such use is within an exception under United States Copyright Law, Title 17, United States Code, or such use is required to meet an immediate, mission-essential need for which non-infringing alternatives are either unavailable or unsatisfactory.”

(2) The United States Army Field Band is responsible for assisting Army bands and band activities and coordinating with the Intellectual Property Counsel of the Army, when necessary, on issues regarding copyright law. Written guidance is available upon request. The full U.S. Copyright Law (Title 17, United States Code) can be viewed or downloaded from <http://uscode.house.gov>.

2–2. Commitment criteria

The commanding general responsible for a band will decide in accordance with applicable regulations what events are “official” and authorized band support before committing the band. Among others, those that promote morale and esprit de corps of the entire military population, advance the mission and roles of the Army, support recruiting, or improve community relations may be designated “official” (see AR 360–1, para 7–2, and “Official DOD Event (Function)” in the Glossary). Commanders are not authorized to declare an event, or any portion of it, “official” if the sole purpose in doing so is to reduce the cost of a social event to participants or to avoid hiring of civilian musicians. The following commitment criteria apply:

a. Band commanders will advise committing officials as to the policies and procedures in AR 220–90, AR 360–1, and AR 600–25. Committing officials will ensure all performance requests comply with these policies prior to obligating band support.

b. Band performances outside normal community relations support areas will be coordinated through public affairs channels to the OCPA. This applies to all tours regardless of the sponsoring agency, activity, or the source of funding. International tours require DOD approval. Tours and performances OCONUS that support internal concerns of a unified or specified command using in-theater assets are exempt from this requirement.

c. Active Army bandmembers performing at official events during normal off-duty hours will be compensated with time off during regular duty hours when permitted by mission requirements. RC bandmembers who perform at official events during non-scheduled training periods will be placed on active duty with pay and allowances. Command pressure for Soldiers to “volunteer” to perform unofficial duties is strictly prohibited and runs counter to Army values.

d. Committing officials will ensure local recruiters are informed of and invited to all band performances in the U.S. civilian community.

e. Committing officials will ensure band travel in military buses (school type) will be limited to the immediate area. Over-the-road buses (commercial type with underneath storage for personal baggage, uniforms and musical instruments) will be used to transport band personnel for distances more than 75 road miles (one-way) or when required to ensure mission success. If there are recurring requirements to use over-the-road buses and they are not available the installation will contract for these services. Army musicians will not be used as drivers to and from commitments requiring over-the-road buses.

f. Army bands will not participate for more than three days for an event without an exception to policy approved by OCPA. This is intended to ensure proper use of Army personnel and resources. Additionally, no event will receive support from more than one DOD musical organization from any service without prior approval of the Office of the Assistant Secretary of the Army, Public Affairs (OASA (PA)) in accordance to DODD 5410.1.

g. To ensure proper instrumental balance and mission effectiveness, Active Army bands will take block leave as a unit. Active Army band commanders will post block leave on the Army Band Intranet (ABI) <https://abi.army.mil> in order to facilitate backfill by a RC band. Committing officials will not commit bands during periods of block leave (see AR 600–8–10, para 2–2c(5)). In order to permit individual and collective retraining after a block leave period, committing officials will not approve performance requests for 2–3 days following the block leave period. In order to permit supported activities to adjust their schedules, committing authorities should designate the block leave period at least six months in advance. Installations will coordinate with their SBO or CAB to host annual training by a RC band during their band’s summer block leave period (see para 3–7c). This coordination will occur at least one year before the projected block leave period.

h. Band commanders will closely monitor bugler (ASI 9B) and drummer (ASI 9M) support of official functions

(including funerals and “dry runs” for routine ceremonies) to ensure the band ensembles have the proper instrumental balance necessary for musical training and performing effectiveness.

i. Programming, budgeting, and financing for authorized participation in community relations events are the responsibility of the Army command or agency being supported. Additionally, Army bands may support authorized community relations events in which there is no additional cost to the government and events in which the government is reimbursed by the event sponsors (see AR 360–1, para 4–4).

j. Approved participation will be withdrawn if later coordination reveals the band’s appearance will violate policy, endanger the participants, damage equipment, or associate the Army with activities that might discredit the Nation (see para 2–1b and c, above).

k. Army musicians may attend music conferences or seminars for professional development and may perform nontraditional music as part of these programs.

2–3. Authorized participation

Army bands may participate in—

a. Official military functions, whether on or off the military installation (see AR 360–1, para 7–2a). For example—

(1) Military ceremonies, to include those supporting other federal agencies (see AR 360–1, para 7–2b).

(2) Tours (see para 2–2b, above and AR 360–1, para 7–4a).

(3) Worship services, Army bands must support the installation or activity commander’s religious programs and perform at officially designated command memorial ceremonies, military funerals, prayer breakfasts, special religious observances, or other official events which may have religious content (see TRADOC Pam 525–13, para 3–3b(5)). Bands or band elements will not be committed to support religious activities which selectively benefit, or appear to selectively benefit, any one specific religious group or organization, except in tactical situations. Bandmembers will not be required to actively participate in any portion of the religious observance (to include praying, participating in responsive readings, or singing hymns) that is not part of the band’s official portion of the program.

(4) Other events on military installations and sponsored by the military such as physical training and sports events, open houses, Army birthday celebrations, organization days, dedications of official government facilities, and annual branch-specific celebrations.

(5) Free social and entertainment activities sponsored by the military, held on or off military installations, and conducted for the benefit of military personnel and their guests. These may include functions for which a charge is levied to defray expenses for food, beverages, and other incidental expenses. (See AR 360–1, para 7–2f for further information.)

b. Official civil ceremonies and functions, sponsored and conducted by federal, state, and municipal governments, to include inaugurations, dedications of public buildings and projects, ceremonies for officially invited governmental visitors, and convening of legislative bodies. (See AR 360–1, para 7–2b for further information.)

c. Parades and ceremonies incidental to gatherings of personnel of the Armed Forces, veterans, and patriotic organizations. (See AR 360–1 for further information.)

d. Civic or community-sponsored parades, rallies, and concerts that further community relations, support recruiting programs, or celebrate a national holiday. Regardless of sponsorship, certain events attract crowds to the local business district. When evaluating requests for support to such events, commanders must determine if the sponsor is cooperating with the spirit and intent of the foregoing policy, and if the event will benefit the Army (see AR 360–1, para 7–2c and 7–3f(2)).

e. Civilian-sponsored social, civic, and cultural events, if the musical participation is limited to patriotic, military music, and other musical selections clearly demonstrating the professionalism of the Soldier musicians (see AR 360–1, para 7–4b(3), and “Patriotic Music” in the Glossary). The most frequent examples of this type of authorized support are patriotic (military) programs (see “Patriotic and Military Program,” in the glossary).

f. Ceremonies, demonstrations, and other public activities that support military recruiting, official U.S. Army Cadet Command activities, or physical fitness programs (see AR 360–1, para 7–2e).

g. Sports events, if they fall within the conditions listed in AR 360–1, paragraph 7–2g. Activities other than those described in that paragraph require the approval of the Office of the Assistant Secretary of Defense, Public Affairs and requests must be forwarded through channels to OCPA.

h. Activities in shopping centers and malls, as authorized by the local commander, to support recruiting. The primary purpose must be to gain attention in order to attract visitors to the recruiting display and must not act as a way to increase business or otherwise reflect unfavorably on the Army (see AR 360–1, para 7–2h; and para 2–3k, below).

i. Performances and band skill clinics or demonstrations in public and private schools and universities. USAREC and ARNG recruiting personnel will be invited to attend performances at the high school and post-secondary levels.

j. Army bands will be permitted to support specific fund-raising activities (see AR 360–1, para 8–1f).

k. Bands will be authorized to perform at some commercial events sponsored by a commercial enterprise, to include major commercial sports events. Such support may only be authorized when there is very little probability that the band’s presence will increase the audience size, when the event would occur without the band’s performance, where

the band support is patriotic or military in nature, where band support does not selectively benefit the commercial activity of the sponsor, and where the band's presence will serve to enhance the positive image of the Army.

l. Bandmembers will be permitted to perform at on-post or off-post events that are not entitled to official band support and will be permitted to do so with or without remuneration (an example of this would be a wedding reception or a private organization luncheon) provided they—

- (1) Do so on their off-duty time and do not receive compensatory time off.
- (2) Adhere to proper standards of conduct (DOD Directive 5500.7) and local off-duty employment policy.
- (3) Do not interfere with the customary or regular employment of local civilian musicians (see Title 10, United States Code (USC), Section 3634 in app B, and AR 220–90, section II). Local commanders will investigate all interference complaints and, if verified, will instruct the persons involved not to return to that specific place of employment. If compensated, pay will be on a wage scale mutually satisfactory to the employer and the musician providing the services.
- (4) Do not use government equipment in the preparation or execution of the event, or government facilities in the preparation for the event (see DOD 5500.7–R).
- (5) Do not appear in uniform or represent themselves officially as Army bandmembers or as an Army band performing group.

2–4. Prohibited participation

Army bands are specifically prohibited from participating in the following:

- a.* Performance of background, dinner, or dance music at events sponsored by other than military or official Government entities (see AR 360–1, para 7–3a and 7–4b(3)). Attendance by military or government dignitaries does not necessarily constitute an official function. Such events may still be classified as prohibited.
- b.* Political meetings, ceremonies and like events, whether on or off the installation.
- c.* Public programs held away from a military installation where the band is expected to perform back-up support for other entertainers, unless the band performs as a featured participant and has received a waiver from the American Federation of Musicians (see AR 360–1, para 7–4b(8)).
- d.* Events, other than those authorized by paragraph 2–3j and k, above, for which there is an admission or other fee imposed.
- e.* Events, other than normal military commitments, for which band participation would selectively benefit or appear to selectively benefit any person, group, or corporation. This applies to all affiliations (profit, nonprofit, religious or quasi-religious, sectarian, ideological, fraternal, political, or commercial).
- f.* Motion picture premieres or regular movie presentations, fashion shows, or similar events sponsored or conducted for the sole benefit of commercial interests (see AR 360–1, para 7–3f(1); and para 2–3d, above).
- g.* Parades (such as Christmas parades) sponsored primarily to support the commercial aspects of a holiday or event (see AR 360–1, para 7–3f(2); and para 2–3d, above).
- h.* Civilian-sponsored beauty contests or pageants and similar events (see AR 360–1, para 7–3f(3)).
- i.* Events that are solely designed to stimulate sales or increase commercial business (see para 2–3k, above).

Section II

Ceremonial Music Performance Standards, Requests to Designate Unit Songs, and Recordings

2–5. Ceremonial music performance standards

Since ceremonial music frequently accompanies military formations and official ceremonies, military custom and public law have established standards pertaining to its performance. Ceremonial music will be performed at the position of attention, as modified to allow the use of musical instruments. In addition, the official standards of performance of the most frequently performed ceremonial musical compositions follow:

a. The National Anthem. The Act of 3 March 1931 (Title 36, United States Code, Section 301) designated the “Star Spangled Banner” as the National Anthem of the United States of America. Title 36, United States Code, Section 301 specifies general conduct during playing of the National Anthem. Department of Defense Instruction (DODI) 1005.4 specifies policy for its performance. All Army bands will—

- (1) Use the DOD-approved arrangement of the “Star Spangled Banner” (see FM 1–19, app A, fig A–2). Band commanders may use other arrangements more appropriate for the instrumentation of ensembles, as long as they are written and performed in a manner that respects the dignity and purpose of the National Anthem as typified by the official arrangement.
- (2) Perform the National Anthem of the United States last when a foreign national anthem or anthems are performed.
- (3) Not repeat the National Anthem during a ceremony. Substitute “To the Color” when honors must be given to the national color more than once during a ceremony. The circumstances of the event dictate whether the National Anthem or “To the Color” is played first (see para 2–5e, below). If, in the course of any ceremony, it is required that honors to

the President of the United States be performed more than once, “Hail to the Chief” may be used interchangeably with “The Star-Spangled Banner” (see para 2–5c, below).

(4) Not include the National Anthem in any musical arrangement, composition, or medley.

(5) Use discretion in determining whether or not to perform the National Anthem for rehearsals in a public setting. The band may play a single chord in place of the National Anthem for “dry runs” or other rehearsals as appropriate.

b. Foreign National Anthems. DOD Instruction 1005.4 specifies performance of foreign national anthems. Army bands will—

(1) Use only the DOD approved versions of foreign national anthems. DOD approved versions and errata sheets may be obtained from: Anthems NCO, The United States Army Band, Fort Myer, VA 22211–5050; DSN: 226–3648; Com: (703) 696–3648; (fax: 2783); e-mail: anthems@fmnc.army.mil.

(2) Contact the Anthems NCO, TUSAB (see para 2–5b(1), above) before performing any foreign anthem for verification of version, current performance practices, and interpretation.

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

(4) Accord them the same honor and courtesies as the U.S. National Anthem.

c. Hail to the Chief. This traditional selection is a musical tribute to the President of the United States. It will not be used as a tribute to other dignitaries nor for any other purpose. DOD Instruction 1005.4 specifies performance of “Hail to the Chief.” Army bands will—

(1) Use only the DOD authorized arrangement of “Hail to the Chief” (see FM 1–19, appendix A, figure A–5).

(2) Accord it the same honor and courtesies as the U.S. National Anthem.

(3) Use “Hail to the Chief” interchangeably with the U.S. National Anthem if honors to the President of the United States must be presented more than once during a ceremony.

(4) When specified by the President, Secretary of State, Director of the United States Secret Service, or other authorized representative, use the music as a signal for the President and his immediate party to move to or from their places while all others stand fast.

d. Hail Columbia. This traditional selection is a musical tribute to the Vice President of the United States. Army bands will—

(1) Use only the DOD authorized arrangement of “Hail Columbia” (see FM 1–19, app A, fig A–6).

(2) Accord it the same honor and courtesies as the U.S. National Anthem.

e. To the Color. If an Army band is not present, smaller musical units, trumpeters, or buglers may substitute “To the Color” (see FM 1–19, app A, fig A–1) for the U.S. National Anthem. “To the Color” will be used when honors must be given to the national color more than once during a ceremony. The circumstances of the event dictate whether the National Anthem or “To the Color” is played first. “To the Color” will be given the same honor and courtesies as the U.S. National Anthem.

f. The Army Song. The official song of the United States Army is “The Army Goes Rolling Along” (see FM 1–19, app A, fig A–9, and A–10), known informally as the Army Song. Army personnel will stand at attention whenever “The Army Goes Rolling Along” is performed. It may be played during parades, ceremonies, formations, and other official or semi-official affairs throughout the Army. It will not be played to exclusively represent the Field Artillery or any other branch of the Army. Further—

(1) Army bands will perform “The Army Goes Rolling Along” in a fashion that respects the dignity and purpose of the official song of the United States Army.

(2) The dignity and respect due “The Army Goes Rolling Along” does not permit its use in inappropriate or indiscriminate programming. The Army Song should not be played when it is awkward to stand (for example, during a meal, or when spectators or participants are entering, exiting, or participating in an event).

(3) Commanders of Army bands will ensure any fanfare or medley including the Army Song enhances its presentation and maintains the decorum due the Army’s official song. When practical, “The Army Goes Rolling Along” will be preceded by an invitation for the audience to stand along with Army personnel in recognition of this service song.

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

(1) Other Service songs will be accorded the same courtesies extended to “The Army Goes Rolling Along,” as stated in paragraph 2–5f.

(2) In accordance with DODD 1005.8, the order of performance (see para 2–5g(3), below) for Service songs is:

(a) Army: “The Army Goes Rolling Along.”

(b) Marine Corps: “The Marine’s Hymn.”

(c) Navy: “Anchors Aweigh.”

(d) Air Force: “Official U.S. Air Force Song.”

(e) Coast Guard: “Semper Paratus.”

(3) The normal method of performing service songs will be in the above order. However, certain occasions may call for the order to be reversed, such as in a medley featuring “The Army Goes Rolling Along” as the finale. This is

authorized as long as the relative order of songs is maintained. Only medleys containing the service songs in an approved order of precedence will be performed by Army bands.

(4) In cases where not all Services are represented (tri-service commands, as an example) it is permissible to omit the songs of the Services not represented. The remaining service songs will be performed in their order of precedence.

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

h. Taps. "Taps" (see FM 1-19, app A, fig A-35) is the bugle call sounded in the evening to signal that unauthorized lights are to be extinguished. "Taps" is also rendered as honors at military funerals and memorial services. As such, it must always be treated with an appropriate sense of dignity.

(1) "Echo Taps" or "Silver Taps," the practice of performing "Taps" with multiple buglers, is not authorized. "Echo Taps" is not a part of Army tradition and improperly uses bugler assets.

(2) It is inappropriate to rehearse "Taps" in a public setting. The bugler may play a single note in place of "Taps" for "dry runs" or other rehearsals as appropriate.

(3) Because "Taps" has such a specific and important role in Army tradition, it should be used only as specified in paragraph 2-5h. above and not at other times during military ceremonies or other events.

i. Honors. "Ruffles and Flourishes," the "General's March," and other ceremonial musical compositions and their performance standards can be found in FM 1-19, appendix A.

j. Bugle command ceremonies. Bugle command ceremonies, the practice of having commands for a formation performed by a bugler, are a non-standard ceremonial practice and are generally discouraged. When commanders determine that a bugle command ceremony is to be used, the bugler sounding the commands will always be located in the band on the left flank.

2-6. Requests to designate unit songs

Unit commanders may adopt official songs for their organizations.

a. After complying with federal copyright laws (see para 2-1f, above), unit commanders will forward their song to the Commander, TUSAB for technical review. Commander, TUSAB will review the song for musical correctness. If the song contains lyrics, Commander, TUSAB will forward it to The Center of Military History, HQDA (DAMH-FPO), 103 Third Avenue, Fort McNair, D.C. 20319-5058, DSN 325-2735, which will determine if the song is historically appropriate for the unit. Once a unit song has been approved, it will not be approved for another organization unless that organization proves the song has been associated with it for thirty years or more.

b. Only one organizational song will be adopted by a regiment organized under the United States Army Regimental System, and commanders of elements of the regiment should coordinate their selection and mutually agree upon a single song for it.

c. TUSAB will maintain copies of approved organizational songs. To obtain copies, Army band activities should contact the TUSAB Librarian (see para 2-5b(1), above).

2-7. Recordings

a. Releases for free public distribution.

(1) The production and free release to the public of recordings by Army bands, to include both audio and audiovisual products (including electronic media such as web-based, downloadable or streaming audio/video) is authorized provided recordings comply with Federal copyright laws (see para 2-1g, above).

(2) To ensure uniform quality control, the production and free release to the public of recordings by other than special bands is authorized only on a case-by-case basis. Recordings will be produced in accordance with the Army band Recording Guide (available on ABI). Active Army and RC Band commanders will record the proposed music in-house and submit it, along with the proposed use and the source of funding for the recording, to the Commander, TUSAFB for approval prior to proceeding with the project. Bands will contact the Commander, TUSAFB prior to beginning a recording project to ensure the proposed project meets approval criteria. Recordings will comply with Federal copyright laws (see para 2-1g, above).

(3) Recordings may be distributed to:

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

(b) Senior military and civilian dignitaries.

(c) Centers of influence such as reference libraries.

(d) Recruiters to aid in recruiting prospective Army bandmembers.

(e) Other military bands and bandmembers for use as a training aid.

(f) Other military units for ceremonial use.

(g) Music educators for use as a training aid and potential recruiting tool.

b. Releases for sale. Per Title 10, United States Code, Section 349, only special bands are authorized to produce recordings for commercial sale (see app B, sec II). Proposals for such recordings will be submitted to Commander,

TUSAFB for processing through the Office of the Chief, Public Affairs, and the Office of the Assistant Secretary of Defense (Public Affairs).

Chapter 3 Personnel

Section I

Selection and Qualification of Army Bands Career Program Personnel

3-1. Army band officer

To become an Army band officer one must—

- a.* Possess a baccalaureate or advanced degree in music.
- b.* Comply with the Army band officer application procedures, issued by Commandant, USASOM, which establishes technical qualifications and delineates application procedures.
- c.* Be deemed fully qualified by the Army band Commissioned Officer Examining Board and Officer Candidate Board to serve capably in all elements of the Army Bands Career Program (ABCP) and be recommended to Commanding General (CG), HRC for accession and designation as an Army band officer.

3-2. Warrant officer bandmaster

To become a warrant officer bandmaster one must—

- a.* Have served a minimum of five years in an Army band in PMOS 42R, be at least a sergeant (E5) on the standing promotion list for staff sergeant (E6), be a Basic Noncommissioned Officers' Course (BNCOC) graduate, and be capable of scoring a 3.0 or better on an instrumental audition in their ASI to achieve course standards. Exceptions to these criteria will be considered on a case-by-case basis.
- b.* Comply with the application procedures for warrant officer bandmaster, issued by CAB, which establishes technical qualifications and delineates application procedures.

3-3. Enlisted bandmember

a. Candidates for enlistment into the ABCP must meet requirements as set forth in AR 611-1 and AR 614-200 and must pass an audition. Audition material and qualifying scores for MOS 42R (all ASIs) will be prescribed and announced by the Commandant, USASOM. Successful applicants will enlist under the Army Civilian Acquired Skills Program (see AR 601-210, and the glossary of this regulation). Upon being awarded PMOS 42R, they become members of the ABCP (see AR 614-200, chap 6). Soldiers who hold a PMOS other than 42R may join the ABCP through supervised on-the-job training (SOJT) as described in paragraph 3-6c, below.

b. Selection of an individual for assignment to a special band will be based on the needs of the band and the applicant's qualifications. Commanders of special bands have the authority to select individuals for their organizations. Whenever MOS 42S is withdrawn, the affected Soldier will be reclassified and reassigned according to the needs of the Army.

c. Selection for duty with an Army band (Large) will be based on an authorized vacancy and the individual possessing ASI C1 (see AR 611-1). The Commandant, USASOM will award and withdraw ASI C1. Audition material and qualification and recertification procedures will be prescribed and announced by the Commandant, USASOM. Whenever ASI C1 is withdrawn from a Soldier assigned to an Army band (Large), the Soldier will be reassigned to an Army band (Medium) or an Army band (Small) based on the needs of the Army.

d. Soldiers may be involuntarily reclassified from MOS 42R and from the ABCP for failure to maintain instrumental proficiency, disqualifying physical defects, or for disciplinary reasons which result in the Soldier no longer being able to satisfactorily perform required duties (see AR 614-200, chap 6).

Section II Training

3-4. Army band officer training

Army band officers must maintain a professional level of military and musical proficiency. They are encouraged to continually develop and improve their military and musical qualifications through institutional training and self-development as delineated in DA Pamphlet 600-3. Facets of this improvement include—

- a.* Officer leader development through the Officer Education System.
- b.* Completion of a specialty-related graduate degree.
- c.* Enrollment in civilian institutions for training, such as conducting, arranging, and instrumental techniques (see AR 621-108).

- d. Attendance and/or participation in military and civilian professional and educational band clinics, workshops, and conferences.
- e. Completion of Army correspondence courses as listed in DA Pam 350–59.
- f. Training with industry (TWI) and fellowships.

3–5. Warrant officer bandmaster training

Warrant officer bandmasters must maintain a professional level of military and musical proficiency. They are encouraged to continually develop and improve their military and musical qualifications through institutional training and self-development as delineated in DA Pamphlet 600–11. Facets of this improvement include—

- a. Leader development through the Warrant Officer Education System (see AR 611–1).
- b. Completion of a specialty-related Associate degree. (This is a minimum Army-wide requirement, completion of higher-level college training is encouraged.)
- c. Enrollment in civilian institutions for training, such as conducting, arranging, and instrumental techniques (see AR 621–108).
- d. Attendance and/or participation in military and civilian professional and educational band clinics, workshops, and conferences.
- e. Completion of Army correspondence courses as listed in DA Pam 350–59.
- f. Training with industry (TWI) and fellowships.

3–6. Army bandmember training

- a. *Basic training (BT)*. All personnel who enlist for the ABCP must complete BT.
- b. *Advanced Individual Training (AIT)*.

(1) *Active duty AIT*. After graduating from BT, all Active Army Soldiers who have enlisted for the ABCP, except those who are being assigned to a special band, will attend AIT at the United States Army School of Music (USASOM). Special band members will not attend AIT and will report to their band directly from BT. Technical proficiency requirements for AIT completion will be prescribed and announced by the Commandant, USASOM. There are no waivers for non-42S Soldiers, although those with exceptional qualifications may be permitted to complete training on an accelerated schedule. Soldiers will be awarded the appropriate PMOS and ASI upon graduation.

(2) *Reserve Component Army band Proficiency Training*. RC Soldiers will begin familiarization training with their unit prior to BT. Within 12 months following completion of BT, all RC band Soldiers will complete proficiency training as prescribed by Commandant, USASOM. After completion of proficiency training, band commanders will administer an audition and determine that technical qualifications have been met prior to award of PMOS 42R Skill Level 1 and the appropriate ASI. A copy of that audition will be provided to Commandant, USASOM to ensure the audition was properly administered. Commandant, USASOM will review the training record of the Soldier at Reserve Component Army band Proficiency Training, then award the appropriate MOS and ASI if the Soldier is deemed qualified.

(a) Reserve Component bands may allow split option training on a case-by-case basis. This policy does not affect that option. An RC band trainee may complete basic training during one Initial Active Duty for Training session and be awarded PMOS 42R with skill level “0” without ASI and may perform in their assigned bands. Soldiers must complete MOS certification and receive a skill level “1” by completion of proficiency training as prescribed by Commandant, USASOM no later than 12 months following the completion of Basic Training. After completion of proficiency training, band commanders will administer an audition and certify that technical qualifications have been met prior to award of PMOS 42R Skill Level 1 and the appropriate ASI. A copy of that audition will be provided to Commandant, USASOM to ensure the audition was properly administered. Commandant, USASOM will review the training record of the Soldier at Reserve Component Army band Proficiency Training, then award the appropriate MOS and ASI if the Soldier is deemed qualified. When Soldiers are being trained under the split-training option, it is imperative that bands implement a specialized training plan focusing on the RC Army band Proficiency Training Checklist (available on ABI) to ensure the Soldier arrives at the course prepared to properly execute all required musical tasks in addition to compliance with physical fitness standards.

(b) No bandmember will be considered MOS-qualified who has not met the requirements of this paragraph.

c. *Supervised On-the-Job Training (SOJT)*.

(1) *Active Army*. Enlisted Soldiers who hold a PMOS other than 42R may be accepted for SOJT as an Army bandmember if an Army-wide or local shortage exists in the ASI corresponding to the instrument played. Band commanders will verify shortage ASI with the Career Manager at HRC. Soldiers will be assigned or attached to an Active Army band for a period of at least 120 days. Personnel who desire to reclassify as PMOS 42R must score a minimum of 2.3 on an instrumental audition as prescribed and announced by the Commandant, USASOM, be recommended by the bandmaster, and complete the Basic Music Course at the USASOM prior to award of PMOS 42R.

(2) *Reserve Components*. Enlisted Soldiers who hold a PMOS other than 42R may be accepted for SOJT as an Army band member after scoring a 2.3 on an instrumental audition as prescribed and announced by the Commandant, USASOM. Upon acceptance, Soldiers will be assigned or attached to a Reserve Component band and complete a

minimum of 16 Unit Training Assemblies (UTA). Annual Training (AT) of 14 consecutive days may be substituted for the UTA requirement with prior approval by the FORSCOM Staff Band Officer. Upon completion of the SOJT period, then Soldier must be recommended by the bandmaster and must complete the Reserve Component Army band Proficiency Training at the USASOM prior to award of PMOS 42R. For those Soldiers scoring 2.7 or above on the audition, the band commander may request exemption from attendance at Reserve Component Army band Proficiency Training based on constructive credit which will be considered by Commandant, USASOM. If, after being awarded the PMOS and ASI, a Soldier later fails to successfully perform these duties, the PMOS and ASI will be withdrawn upon recommendation of the band commander and the Soldier will be transferred to a unit in which he is, or can become, MOS-qualified in accordance with applicable regulations.

d. The Noncommissioned Officer Education System (NCOES). The objectives of Army band NCOES are to improve the musical and military proficiency of Army bands and to prepare enlisted Soldiers for increased positions of leadership and responsibility. Members of special bands are exempt from NCOES requirements. All other Army bandmembers will attend NCOES professional development courses in accordance with AR 350-1. The Command Sergeant Major of USASOM performs additional duty as Commandant of the Army band NCO Academy and is responsible for supervision of NCOES for Soldiers holding PMOS 42R.

e. Individual MOS and ASI related Training Programs. Whenever possible, bandmembers should participate in individual MOS and ASI-related training programs (that is, private lessons, conductor training, and so forth) coordinated with local educators.

3-7. Unit and organizational training

Band commanders will conduct training to improve musical proficiency and unit readiness in accordance with Army regulations and local command directives. Doctrine on the operational use of bands in combat found in TRADOC Pam 525-13 and FM 1-19 provides doctrine and guidance on unit training. Army Training and Evaluation Program (ARTEP) 12-113-MTP provides training guidance to support the unit's mission essential task list (METL). Unit training plans must reflect training necessary to accomplish the METL. METLs are developed to support the band's mission (see para 1-5). Adding of non-mission related tasks to the METL will result in a decrease in mission readiness.

a. Individual and collective musical skills are perishable and constant training is necessary to maintain technical proficiency (see para 1-5). When bands have been performing non-musical tasks for a significant period of time, a period of retraining in musical skills is required prior to the band presenting musical performances. Army band officers, warrant officer bandmasters, and in the absence of either, band senior sergeants are the authority on the training needed to achieve success in the primary mission. They will determine the amount and kind of both individual and collective training and will advise committing officials when there is insufficient training time available due to over-commitment.

b. Active Army bandmembers not assigned to special bands periodically move to new assignments. Bandmembers may be required to deploy with the new unit shortly after their arrival. Band Commanders will ensure bandmembers receive sufficient individual and collective training in the appropriate tasks to enable them to quickly integrate into bands preparing to deploy. This applies to Active Army only.

c. Reserve Component bands have limited time for training and performance. 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. RC band commanders will ensure bandmembers receive individual Soldier skill training (for example, common task training (CTT) and weapons qualification) during pre-mobilization. Commanders will program collective non-musical training on the annual post-mobilization training and support requirements report to ensure that after mobilization the unit receives sufficient training at the mobilization station. RC bands must maintain functional mobilization and deployment capabilities and train to perform their mission for extended periods of time. RC bands will perform a Mobilization Readiness Exercise (MRE) during their two-week annual training (AT) at an Active Army installation at least once every four years. Additionally, overseas deployment training (ODT) missions are high-value training events and should be conducted every 4 to 8 years. RC bands must be certified on an Army band Mission Readiness Evaluation report as qualified for MRE/ODT within the four years prior to conducting the MRE/ODT mission. RC bands must also meet all requirements for ODT as outlined in AR 350-9. Additionally, RC bands must successfully complete a Mobilization Readiness Exercise prior to conducting an ODT. Fragmented, year-round annual training will be avoided to facilitate effective collective training. This applies to Reserve Component only.

d. As a minimum, an ORE will verify training and degree of unit readiness every 36 months for Active Army bands and every 48 months for RC bands (see para 5-1).

Chapter 4 Equipment and Facilities

4-1. Musical instruments

a. Musical instrument authorizations for Army bands are established by TOE, TDA, or CTA.

(1) Additions, deletions, and changes to these documents will be recommended by band commanders and processed through command channels to CAB per AR 71–32, and related supply regulations.

(2) Additions, deletions, and changes to MTOE and installation TDA will be processed through command channels to the respective Army Command. Army Commands without an assigned SBO will query CAB for assistance.

b. Army band officers, warrant officer bandmasters, or band senior sergeants are the only personnel authorized to certify the sufficiency, condition, serviceability, and quality of musical instruments, sound reinforcement systems, recording equipment, musical support equipment, and expendable supplies.

(1) First-line, professional-quality musical instruments are required in Army bands. Responsible supporting procurement activities will procure items based on the recommendation of the Army band officer, warrant officer bandmaster, or in the absence of either, the band senior sergeant (see para 1–4j(2)). Any disagreement between the above personnel and a procurement official over what constitutes “first-line, professional-quality” musical instruments, electronic equipment, or musical support equipment will be referred to the command’s SBO or to CAB, as appropriate, for determination.

(2) Under normal use, most Army band instruments and electronic equipment have a serviceable life of 5 years with an Active Army band and 7 to 10 years with an RC band (prior to mobilization). Differences in climate, type of storage area used, frequency of use, and quality of preventive maintenance will affect the length of the life-cycle. A detailed life cycle with estimated annual replacement costs is available from the Commandant, USASOM.

c. Band commanders are responsible for the proper care and maintenance of band instruments/equipment and should budget accordingly.

d. Band commanders will report serviceable professional quality musical instruments made excess by authorization document changes, reorganization, deactivation, or any other reason to the Materiel and Logistics Systems Division of the Directorate of Training and Doctrine (DOTD), USASOM, for dissemination in accordance with instructions from the Defense Reutilization and Marketing Service (DRMS).

e. Army bands will maintain, at a minimum, a 90-day on-hand supply of expendable musical supplies. These supplies consist of, but are not limited to, the following: instrument lubricants, reeds, mouthpieces, drum sticks and heads, lyres, mutes, minor instrument repair parts, cleaning materials, fuses, guitar/electric bass/bass violin strings, microphone/speaker cables, and blank recording products.

f. Army bands are encouraged to laterally transfer equipment to other Army bands in order to reduce excess and fill shortages. Requests for lateral transfers between Army Commands must be submitted to the Commandant, USASOM for approval prior to making the transfer. Lateral transfers within an Army Command may be approved by that command’s SBO.

4–2. Band uniforms

a. Band uniforms are authorized as organizational clothing and individual equipment (OCIE) in CTA 50–900, table 4.

b. Army band officers, warrant officer bandmasters, or band senior sergeants are the only personnel authorized to certify the sufficiency, condition, serviceability, and quality of band uniforms.

c. Commanders are responsible for budgeting appropriated funds to be used for the purchase, cleaning and altering of all authorized uniforms for proper fit.

d. OCIE may be managed at a central issue facility (CIF) or at the unit level. If local policy dictates that all band uniforms be procured thru a CIF, the CIF shall take over all such support and provide adequate funding for such.

4–3. Music library

a. Band music libraries will be treated as sensitive areas because of 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 (see para 4–4b(4), below). Automated data processing equipment will be used to maintain accountability of sheet music. Bands are encouraged to post their library to the ABI.

b. Because mission requirements vary, a specific dollar amount to be budgeted for procuring new music, recordings, textbooks, and other library materials will not be specified in this regulation. The library budget will be based on what the band needs for mission accomplishment as determined by the Army band officer, warrant officer bandmaster, or in the absence of either, the band senior sergeant.

c. One year prior to the deactivation of a band, its music library will be inventoried. A copy of the inventory will be sent to the Material and Logistics Systems Division, DOTD, USASOM for dissemination in accordance with instructions issued by the Defense Reutilization and Marketing Service.

d. To facilitate preparation of customized musical arrangements, all bands require commercial off the shelf music writing software and appropriate computer(s) and printer(s) to support the mission. Finale, produced by Coda Music, has been adopted as the Army band standard music writing software and is used for NCOES instruction.

4-4. Heraldic regalia

Army bands are authorized to procure heraldic regalia as listed in CTA 50-900, table 4, and CTA 50-909, table 78. Requests for approval, design, development, and procurement instructions should be forwarded to the Director, Institute of Heraldry, 9325 Gunston Road, Room S-112, Fort Belvoir, VA 22060-5579 (DSN: 656-4969; Com: (703) 806-4969).

4-5. Facilities

- a.* Army band training facilities are established to provide each band a place to—
- (1) Conduct organizational and individual training.
 - (2) Maintain and store equipment and uniforms.
 - (3) Prepare for continuous operational commitments supporting assigned missions.
- b.* Appendix N of TI 800-01, will be used as a guide in the construction or renovation of band training facilities. All areas containing musical instruments, equipment, or sheet music will be climate-controlled to ensure government equipment is safeguarded. Questions about facilities and climate control should be addressed to the band commander. Additional information is available from the Army band Proponency Office. Every Army band (Small) will be provided a facility that contains, in addition to normal unit administrative areas—
- (1) A main rehearsal room, a separate large group rehearsal room, and two additional rehearsal rooms to provide for simultaneous training/rehearsal by four MSTs.
 - (2) A recording booth adjacent to and with visual communication with the main rehearsal room.
 - (3) Nine to twelve individual practice rooms, which are required to maintain mission-essential individual technical proficiency. Construction of these rooms, complete with adequate soundproofing, is usually very costly. Therefore, commercially available, prefabricated, soundproof practice modules are acceptable substitutes.
 - (4) A music library room.
 - (5) A supply and storage room.
 - (6) Musical instrument, uniform, and equipment storage rooms.
 - (7) A musical instrument repair room.
 - (8) Rest rooms and dressing rooms with uniform lockers for both male and female bandmembers.
 - (9) Outdoor training areas, within close proximity to the band training facilities, for marching band drill.
- c.* These are minimum requirements. Army Bands (Medium), Army Bands (Large), and special bands require commensurately more and larger facilities.

Chapter 5 Evaluations, Assistance Visits, and Reports

5-1. Operational readiness evaluations

Army bands are subject to all inspections as directed by their command. In addition, all bands, except special bands, will receive periodic ORE to assist commanders in attaining the most effective use of bands and band personnel. The ORE provides a subject matter expert evaluation of band operations, provides training for bandmasters, and assists commands in better utilization of assigned bands.

- a.* All Active Army bands and band activities will receive ORE every 36 months, and RC bands every 48 months.
- (1) Commands with an assigned SBO will accomplish these evaluations for their assigned bands.
 - (2) Commands without an SBO are responsible for providing funding for required ORE. The FORSCOM SBO will coordinate designation of an Army band officer to perform these evaluations (see para 1-4b(11), above). As an exception, FORSCOM SBO may designate a senior warrant officer bandmaster (MOS 420C) to perform ORE. (See para 5-2a, below for reports).
- b.* When possible, evaluations will be combined for efficiency and to reduce disruption to unit operations. For example, ORE of bands may be made during other command-directed inspections by adding technically qualified personnel to the inspection team.
- c.* On-site evaluations of RC bands must be conducted in part during scheduled drills or training. Alternate methods of evaluation may be used at the discretion of the SBO.
- d.* Commands must conduct or request additional ORE and assistance visits for assigned bands as necessary.
- e.* An ORE will evaluate the following general areas:
- (1) Mission performance (adequacy of mission accomplishment; technical proficiency of Army band officers, warrant officer bandmasters, and bandmembers; utilization of band in tactical environments).
- (*a*) Concert band.
 - (*b*) Marching/ceremonial band.
 - (*c*) Popular music ensembles.

- (d) Chamber ensembles.
- (2) Mission support.
 - (a) Facilities (adequacy of facilities, rehearsal, storage, administrative, individual practice areas).
 - (b) Supply (adequacy of equipment procurement, serviceability, maintenance, and accountability procedures; this includes equipment, supplies, organizational clothing, and music library items).
 - (c) Resource management (adequacy of fiscal resources, effective procedures for budget development and execution).
 - (d) Mission control (utilization and commitment of bands, effectiveness of command and control, and commitment tasking, published operating procedures, installation support).
 - (e) Training management (quality of musical training, annual training (RC), planning, METL based).
 - (f) Human resources readiness (military occupational specialty qualified, NCOES, physical readiness).
 - (g) Music library (security, accountability, variety to support multiple venues, arranging and ear training equipment)
 - (h) Recruiting (program for recruiting prospective Army Soldier/musicians, liaison with USAREC/State recruiters, and level of support to senior Army efforts to man the force).
 - (i) Safety and security (risk management, force protection, convoy operations, and site recon,
 - (j) Mobilization planning (RC only, post mobilization training plans and soldier readiness processing program in compliance with FORSCOM Regulation 500–3–3).

5–2. Technical assistance visits

- a. Technical assistance visits (TAVs) will be directed by CAB for Army bands that receive an overall rating of “Needs Much Improvement” on their ORE to assist the unit in correcting their shortfalls.
- b. Bands requesting a TAV will be responsible for funding the technical assistance team. Requests for TAVs will be submitted through the unit’s chain of command to the appropriate SBO.

5–3. Reports

- a. *Operational readiness evaluation (ORE) reports.* The ORE reports will be furnished to the evaluated command through command channels within 45 days of the evaluation’s completion. Reports will contain sufficient detail with ratings and specific recommendations to enable commanders to take corrective action. A written report of corrective action is required whenever a rating of “Needs Some Improvement” or “Needs Much Improvement” is awarded in any evaluated area. The headquarters conducting the evaluation will post each report to ABI, retain a copy and provide copies to:
 - (1) The appropriate installation, division, or activity commander. Reports for ARNG bands will be provided to the respective state adjutant general.
 - (2) Chief, Army Bands.
 - (3) Commandant, USASOM.
- b. *Army Bands Operations Report (ABOR).* Band commanders in both the Active Army and RC will report the commitment activity for their band using the ABOR. Data will be input online by means of the Army Bands Intranet found at <https://abi.army.mil>. Active Army bands will input data not later than 15 days after the end of each month. RC bands will input data not later than 30 days after the end of each month.
- c. *Army Bands Annual Funding Report (Active Army only).* Band commanders will report the annual direct and reimbursable costs of operating their band using the Army Bands Annual Funding Report. Data will be input online by means of the Army bands’ intranet found at <https://abi.army.mil> not later than 15 November of each year.
- d. *Army Bands Annual Unit Historical Reports.* Band commanders will submit an annual unit historical report. The report may be identical to that required by the local command. Reports will be uploaded online by means of Army bands’ intranet found at <http://abi.army.mil> not later than 1 February of each year.

Appendix A References

Section I Required Publications

AR 5–22

The Army Proponent System. (Cited in para 1–4c.)

AR 27–60

Intellectual Property. (Cited in para 2–1g(1).)

AR 71–32

Force Development and Documentation-Consolidated Policies. (Cited in para 4–1a(1).)

AR 360–1

The Army Public Affairs Program. (Cited in paras 1–4f(6), 2–2, 2–3, 2–4.)

AR 600–3

The Army Personnel Proponent System. (Cited in para 1–4c.)

AR 600–8–10

Leaves and Passes. (Cited in para 2–2g.)

AR 600–20

Army Command Policy. (Cited in paras 1–4l(1), 1–6.)

AR 600–25

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

AR 601–210

Active and Reserve Components Enlistment Program. (Cited in paras 1–4k(9)(b), 1–4l(7), 3–3a, and glossary.)

AR 611–1

Military Occupational Classification Structure Development and Implementation. (Cited in paras 1–4k(8), 3–3a, 3–3c, 3–5a.)

AR 621–108

Military Personnel Requirements for Civilian Education. (Cited in paras 3–4c, 3–5c.)

AR 635–200

Active Duty Enlisted Administrative Separations. (Cited in para 1–4k(7).)

FM 12–50

U.S. Army Bands. (Cited in paras 2–1c, 2–5a(1), 2–5c(1), 2–5d(1), 2–5e, 2–5f, 2–5h, 2–5i, 3–7.)

DA Pam 611–21

Military Occupational Classification and Structure. (Cited in para 1–8c(2).)

DODI 1005.4

Performance of the “Star-Spangled Banner,” foreign national anthems, and “Hail to the Chief” by Service Bands. (Cited in para 2–4.) www.dtic.mil/whs/directives/index.html

DODI 5410.19

Public Affairs Community Relations Policy Implementation. (Cited in paras 2–2, 2–3, 2–4.) (Available at <http://www.dtic.mil/whs/directives/index.html>.)

DODD 5500.7

Standards of Conduct. (Cited in paras 2–3l(2), 2–3l(4).) (Available at <http://www.dtic.mil/whs/directives/index.html>.)

CTA 50-900

Clothing and Individual Equipment. (Cited in para 4-3.)

CTA 50-909

Field and Garrison Furnishings and Equipment. (Cited in para 4-3.)

TRADOC Pam 525-13

Operational Concept for Army Bands. (Cited in paras 1-4h(3), 2-3a(3), 3-7.) (Available at <http://www.tradoc.army.mil/index.htm>.)

TI 800-01, appendix N

Design Guide for Army band Training Facilities (BTF). (Cited in para 4-4b.) (Available at <http://www.hnd.usace.army.mil>.)

Section II

Related Publications

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

AR 25-400-2

The Army Records Information Management System (ARIMS)

AR 58-1

Management, Acquisition, and Use of Administrative Use Motor Vehicles

AR 135-2

Army National Guard (ARNG) and U.S. Army Reserve (USAR) Full-Time Support (FTS) Program

AR 135-18

The Active Guard Reserve (AGR) Program

AR 135-100

Appointment of Commissioned and Warrant Officers of the Army

AR 135-200

Active Duty for Missions, Projects, and Training for Reserve Component Soldiers

AR 350-1

Army Training and Lead Development

AR 350-9

Overseas Deployment Training (DDT)

AR 350-10

Management of Army Individual Training Requirements and Resources

AR 600-8-101

Personnel Processing (In- and Out-,Soldier Readiness, Mobilization, and Deployment Processing)

AR 600-9

The Army Weight Control Program

AR 600-82

The U.S. Army Regimental System

AR 600-100

Army Leadership

AR 601-2

Promotional Recruiting Support Programs

AR 601–100

Appointment of Commissioned and Warrant Officers in the Regular Army.

AR 601–280

Army Retention Program

AR 614–200

Enlisted Assignments and Utilization Management

AR 621–5

Education System

AR 623–3

Evaluation Reporting System

AR 670–1

Wear and Appearance of Army Uniforms and Insignia

AR 700–84

Issue and Sale of Personal Clothing

AR 710–2

Supply Policy Below the National Level

AR 735–5

Policies and Procedures for Property Accountability

DA Pam 600–3

Commissioned Officer Professional Development and Career Management

DA Pam 710–2–1

Using Unit Supply System (Manual Procedures)

DA Pam 710–2–2

Supply Support Activity Supply System: Manual Procedures

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

Appendix B

Digest of Laws Related to Army bands

The sections of Titles 10 and 36 of the U.S. Code, reprinted in this appendix, are subject to changing administrative and judicial interpretation. Before acting or failing to act because of these statutes, DA personnel are encouraged to consult legal counsel.

B–1. Title 36 USC Section 301, National Anthem

a. Designation. The composition consisting of the words and music known as the Star-Spangled Banner is the national anthem.

b. Conduct during playing. During a rendition of the national anthem—

(1) when the flag is displayed—

(a) all present except those in uniform should stand at attention facing the flag with the right hand over the heart;

(b) men not in uniform should remove their headdress with their right hand and hold the headdress at the left shoulder, the hand being over the heart; and

(c) individuals in uniform should give the military salute at the first note of the anthem and maintain that position until the last note; and

(2) when the flag is not displayed, all present should face toward the music and act in the same manner they would if the flag were displayed.

B-2. Title 10 USC Section 3634, Army band

a. Prohibition. Except as provided in subsection (b), no Army band or member thereof may receive remuneration for furnishing music outside the limits of an Army post in competition with local civilian musicians.

b. Recordings.

(1) Any Army band designated as a special band may produce recordings for commercial sale.

(2) Amounts received as proceeds from the sale of any such recordings may be credited to applicable appropriations of the Department of the Army for expenses of Army bands.

(3) The Secretary of the Army shall prescribe regulations governing the accounting of such proceeds.

Glossary

Section I Abbreviations

ABCP

Army Bands Career Program

ABI

Army Bands Intranet

ABLT

Army Band leader training

ABOR

Army Bands Operation Report

ABSG

Army Bands Steering Group

AG

Adjutant General

AIT

advanced individual training

AOC

area of concentration

ARNG

Army National Guard

ARTEP

Army Training and Evaluation Program

ASCC

Army Service Component Command

ASI

additional skill identifier

AT

annual training

BASOPS

base operations

BT

basic training

CA

civil affairs

CAB

Chief, Army Bands

CDR

commander

CG

commanding general

CIF

central issue facility

COMREL

community relations

CONUS

continental United States

CSM

command sergeant major

CTA

common table of allowances

CTT

common task training

DA

Department of the Army

DCS, G-1

Deputy Chief of Staff, G-1

DMPP

Director of Military Personnel Policy

DOD

Department of Defense

DOTD

Directorate of training and Doctrine

DRMS

Defense Reutilization and Marketing System

FORSCOM

Forces Command

FTS

full time support

HQ

headquarters

HQDA

Headquarters, Department of the Army

HRC

Human Resources Command

METL

mission essential task list

MOS

military occupational specialty

MRE

mobilization readiness exercise

MSC
major subordinate command

MSG
master sergeant

MST
music support team

MTOE
modification table of organization and equipment

NCO
noncommissioned officer

NCOES
Noncommissioned Officer Education System

NCR
National Capital Region

OASA
Office of the Assistant Secretary of the Army

OCIE
organizational clothing and individual equipment

OCONUS
outside continental United States

OCPA
Office of the Chief Public Affairs

ODT
overseas deployment training

OJT
on-the-job-training

ORE
operational readiness evaluation

PA
public affairs

PMOS
primary military occupational specialty

POC
point of contact

POI
program of instruction

POM
program objective memorandum

PSYOP
psychological operations

RC

Reserve Component

SBO

staff bands officer

SGM

sergeant major

SHAPE

Supreme Headquarters Allied Powers Europe

SOJT

supervised on-the-job training

TAA

total Army analysis

TAV

technical assistance visit

TDA

tables of distribution and allowances

TDY

temporary duty

TOE

table of organization and equipment

TOGFDC

The Old Guard Fife and Drum Corps

TRADOC

Training and Doctrine Command

TUSAB

The United States Army Band (Pershing's Own)

TUSAFB

The United States Army Field Band

TWI

training with industry

U.S.

United States

USAFMSA

United States Army Force Management Support Agency

USAMDW

United States Army Military District of Washington

USAR

United States Army Reserve

USAREC

United States Army Recruiting Command

USASOM

The United States Army School of Music

USC

United States Code

USMA

United States Military Academy

USMAB

United States Military Academy Band

UTA

unit training assemblies

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.

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 primary military occupational specialty, (see AR 601–210, sec III or NGR 600–200, chap 11).

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 SHAPE International Band.

Band senior sergeant

The senior enlisted Soldier in a band or band activity. (Formerly called enlisted bandleader.)

Band skill clinic or demonstration

An appearance by an Army band or one of its performing elements that is intended to stimulate interest in the Army Bands Career Program or to attract prospective band enlistees. The audience is the determining factor, not the size of the performing element. To be called a skill clinic or demonstration, the audience must be predominantly musicians or music industry centers of influence. Performances for high school or college music students, state music festivals, and state music educator conferences are some examples of skill demonstration clinics or demonstrations.

Base operations

Base operations support includes supply operations, maintenance of materiel, personnel support, base services to include transportation and electronic (signal) communications, operation of utilities, maintenance of real property, minor construction, other engineering support and administrative services (including automatic data processing support) rendered by or through activities of the supporting installation.

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 MOS and grade totals while MOS and grade combinations may differ.

Fund raising

Purposely trying to acquire money or material beyond actual costs for charitable, civic, or other purposes.

Information Operations

Information operations (IO) encompasses psychological operations (PSYOP) and the IO-related activities of civil affairs (CA) and public affairs (PA). 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 USAR: regional readiness sustainment commands, division commanders, and major subordinate commands; for 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 United States Army School of Music (USASOM), and the Supreme Headquarters Allied Powers, Europe 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 that uses appropriated funds, promotes esprit de corps, and is primarily for military personnel, their dependents, and guests, and which has been designated as “official” in accordance with paragraph 2–3.

Over-commitment

The condition 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 United States Army School of Music (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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DOC STATUS: REVISION