
Army Music

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Headquarters Department of the Army

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Preface

ATP 1-19, *Army Music*, is the doctrinal publication for Army Music. It provides key guidance pertaining to the mission, organization, and operation of music performance units (MPUs), music headquarters (MHQs), music performance teams (MPTs), and music performance detachments (MPDs). This manual should serve as a guide for training and operations based on the tenets of music supporting unified land operations.

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

Commanders, staffs, and subordinates ensure that their decisions and actions comply with applicable United States, international, and in some cases host-nation laws and regulations. Commanders at all levels ensure that their Soldiers operate in accordance with the law of war and the rules of engagement. (See FM 27-10).

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

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

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

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Introduction

ATP 1-19, *Army Music*, is the key doctrinal publication of Army Music and replaces ATTP 1-19, *U.S. Army Bands*. This manual provides an overview of the role, function, organization, and guidance for Army Music. It outlines the fundamental core competencies, capabilities, and principles of Army Music used in the employment of MPUs, MPTs, and MPDs.

ATP 1-19 makes numerous changes from ATTP 1-19. The most significant change is the restructuring of the MPU. In addition, this publication discusses key operational concepts associated with the employment of MPUs supporting unified land operations. ATP 1-19 also expands on foundational concepts and the overall role of Army Music in relation to unified land operations, unified action, morale, welfare, and recreation (MWR), and public and cultural diplomacy initiatives. Another major change is the inclusion of detailed appendices on the following topics:

- Army Music operations checklist information.
- Relief in place and transfer of authority process.
- Rules of allocation and stationing guidance.

ATP 1-19 remains generally consistent with ATTP 1-19 on key topics while adopting updated terminology and concepts as necessary. These topics include the integration and discussion of foundational concepts such as roles, core competencies, functions, characteristics, and principles of Army Music.

ATP 1-19 contains four chapters and three appendices:

Chapter 1 provides an overview of foundational Army Music concepts.

Chapter 2 discusses the modular concept of the MPU and provides evaluation methods to ensure unit capabilities match the requirements needed to support its sustainment warfighting missions.

Chapter 3 discusses key operational concepts and processes guiding the planning and operations of Army Music in support of unified land operations.

Chapter 4 focuses on the role Army Music plays in supporting unified land operations, unified action, MWR, as well as public and cultural diplomacy initiatives.

Appendix A contains non-prescriptive information Army Music officers and their staffs can use to organize tasks, space, and purpose to publish unit level mission sheets to accomplish music operations.

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

Appendix C outlines rules of allocation and stationing guidance for standard requirements code 02 Army Music.

Based on current doctrinal changes, certain terms for which ATP 1-19 is the proponent have been added, rescinded, or modified for purposes of this publication. The glossary contains acronyms and defined terms. See introductory table-1 for specific term changes.

Introductory table-1. New Army terms

Term	Remarks
music headquarters	New definition.
music performance detachment	New definition.
music performance unit	Replaces Army Band.

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Chapter 1

Foundations of Army Music

Army Music stands ready to provide flexible, relevant, and targeted music support where civilian entertainers cannot go. This chapter will discuss Army Music's mission, role, core competencies, functions, characteristics, and guiding principles.

MISSION OF ARMY MUSIC

1-1. The officers, warrant officer bandmasters, noncommissioned officers, and Soldiers of Army Music are members of the Profession of Arms and experts in the delivery of music in support of operations. The mission of Army Music is to provide music supporting unified land operations and instill in our forces the will to fight and win, foster the support of our citizens, and promote America's interests at home and abroad. Army Music serves as a combat multiplier and plays an integral part in the sustainment of forces engaged in unified land operations.

THE ROLE OF ARMY MUSIC

1-2. Each organization is designed to fulfill a specific role that uniquely contributes to the conduct of operations. A *role* is defined as the broad enduring purpose for which an organization or branch is established (ADP 1-01). Army Music's role is to provide music supporting the resilience, morale, and esprit de corps of Soldiers, Department of Defense civilians, and other personnel authorized to accompany the force during unified land operations.

CORE COMPETENCIES OF ARMY MUSIC

1-3. A *core competency* is an essential and enduring capability that a branch or an organization provides to Army operations (ADP 1-01). They provide clear statements of what an organization does in general terms. An emphasis on these roles, functions, and activities support the accomplishment of a unit's mission.

1-4. Army Music's four core competencies lie at the heart of its ability to provide flexible, relevant, and ready music to support unified land operations. They are a general gauge by which to measure the competency and effectiveness of music support operations. These core competencies are:

- **Render honors.** Army Music performances honor our fallen comrades and lend dignity and formality to military ceremonies, memorials, and civic events in domestic and tactical environments.
- **Strengthen unit morale and esprit de corps.** Army Music provides tailored music support that will build, maintain, and strengthen unit resilience, morale, and esprit de corps.
- **Enhance host nation (HN) relations.** Music performances are a low-threat opportunity to shape opinions and attitudes of local civilian populations. Through international and intercultural exchanges, Army Music exerts distinct psychological influence that supports unified action partners and influences perceptions among target audiences.
- **Communicate national values and beliefs.** American music is recognized around the world and offers a means of broadcasting positive cultural values and ethics. Army Music performances are opportunities to tell America's story and that of the American Soldier.

1-5. These core competencies provide fundamental focus and direction for Army Music and drive the organization, training, and equipping of music performance teams (MPTs). The ability to combine these competencies into a fluid mix of capabilities supporting sustainment is critical in articulating the success and relevancy of Army Music to civilian and military leaders.

MUSIC SUPPORT FUNCTION

1-6. Music support is one of five personnel services functions contributing to the sustainment warfighting function. A *function* is a practical grouping of tasks and systems (people, organizations, information, and processes) united by common purpose (ADP 1-01). The music support function consists of the following tasks:

- Conduct Band Operations.
- Conduct Music Performance Team Operations.
- Conduct Marching Band Operations.
- Deploy/Redeploy the Band.
- Protect the Band.
- Conduct Band Rear Detachment Operations.

1-7. The following list delineates the scope of executable support capabilities that Army Music employs to accomplish its role:

- **Memorial services.** A memorial service is a command program with a religious orientation. (AR 600-20). If available, MPU commanders will provide a bugler for the sounding of Taps at memorial services. Additional requests for music support (i.e. prelude music or the national anthem) will be at the discretion of MPU commander. The MPU commander will ensure any additional selections performed during memorial services are sensitive to the fallen Soldier's faith group and meets the needs of the Soldiers in attendance.
- **Memorial ceremonies.** A memorial ceremony is a command program with a ceremonial orientation (AR 600-20). Selections of a patriotic nature provide an effective backdrop to memorial ceremonies, but care should be given to ensure the music meets the needs of the Soldiers and unit morale. Ultimately, the music should provide dignity and meaning for all those in attendance.
- **Dignified transfer ceremonies.** A dignified transfer ceremony, also known as a ramp or fallen comrade ceremony, is a solemn event marking the journey home of a fallen United States (U.S.) service-member from an airfield in an area of operations (AO). It is not a funeral and does not replace the requirements to support a memorial event for the service-member. Army Music participation in this ceremony is based on higher headquarters standard operating procedures (SOP), Air Force policy, or the commander's guidance. MPT leaders should be prepared to conduct the ceremony under a variety of conditions. Planning considerations will be based on the current tactical and operational environment (OE).
- **Deployment and redeployment ceremonies.** Deployment and redeployment ceremonies are an important component of the mobilization and demobilization process. These ceremonies provide families a brief, but meaningful, event marking the departure or arrival of their Soldiers. Command teams will make every effort to provide music support to all welcome and departure ceremony requests.
- **Commander's outreach events.** Army Music supports engagement strategies and public diplomacy initiatives targeting key audiences to create, strengthen, or preserve conditions favorable for the advancement of U.S. interests, policies, and objectives. Through participation in public concerts, outreach programs, festivals, or media, Army Music can develop and produce music performances that can communicate specific themes, messages, or activities to educate audiences in a low-threat operation. MPU commanders should work closely with the assistant chief of staff for operations and the assistant chief of staff for plans to develop music support plans that align with the commander's outreach plan.
- **Transfer of authority ceremonies.** Transfers of authority ceremonies signify the start of one unit's mission and the end of another in an AO. The participation of a ceremonial MPT is often requested. MPU commanders will ensure the tasked MPT is prepared to provide ceremonial music support in accordance with Army regulations and local policy.
- **Change of command and change of responsibility ceremonies.** Change of command and change of responsibility ceremonies represent the formal transfer of command or responsibility from one officer or senior noncommissioned to another. Great symbolism is attached to these

ceremonies and demonstrates the unit's commitment to the traditions, values, and Soldiers within the organization. The participation of a ceremonial MPT is often requested. MPU commanders will ensure the tasked MPT is prepared to provide ceremonial music support in accordance with Army regulations and local policy.

- **Public diplomacy initiatives.** Army Music capabilities allow for its use as an instrument of public diplomacy when directed by the senior commander. Music support at public diplomacy events can be a tool that demonstrates a desire for a stable and reliable relationship between two countries. The presence of music helps shape the environment by providing a way for diverse political bodies to engage, establish channels of communication, and facilitate exchanges of cultural and political philosophies.
- **Troop MWR events.** MWR support is an essential component of Army Music's contribution to sustainment operations. Army Music is an important tool available to joint force commanders to entertain personnel engaged in operations. MPTs should be used to entertain personnel in remote or less secure operational areas where civilian entertainers cannot be used. MPU leaders and operations staff will coordinate music support plans with MWR, the local assistant chief of staff for personnel, and the manpower and personnel directorate of a joint staff to ensure the synchronization of music support operations with MWR entertainment programs.
- **International and intercultural exchange programs.** Goodwill exchanges allow for the development of ongoing relationship-building initiatives with host nations and our allies. Army Music participation in international or intercultural exchange programs, focusing on friendship and cooperation through music, can be an integral component of the commander's outreach plan. Army Music's support and participation in these programs fosters a positive image of the Army and the Nation around the world. Such exchanges build trust, improve understanding and communication, and pave the way for increased cooperation between nations.
- **Music mentorship initiatives.** Command teams must be prepared to provide music mentorship operations when requested. MPU commanders will assist in identifying potential mentees and conduct a skills gap analysis to tailor the mentorship program to meet the needs of participants. In a music mentorship role, Army musicians may provide live or virtual training on basic instrumental music performance, equipment maintenance, rehearsal or conducting techniques as determined by the MPU commander. Applicable engagement methods can include: large group, small group, or private instruction. Music mentorship initiatives can be developed to support Wounded Warrior programs, HN schools, and warrior recovery centers and hospitals. Prior contact with Army Wounded Warrior program coordinators, appropriate U.S. Department of State personnel, local military chaplains, combat stress control unit personnel, and local military public affairs officers will greatly enhance a MPU's ability to actively engage music mentorship initiatives.

CHARACTERISTICS OF ARMY MUSIC

1-8. A *characteristic* is a feature or quality that marks an organization or function as distinctive or is representative of that organization or function (ADP 1-01). The characteristics of Army Music are inherently unique and play a large part in the design, mind-set, and equipment needed for MPUs to accomplish their role. These characteristics include:

- **Provide professional live and recorded music.** Army Musicians are experts in the field of music, uniquely organized, trained, and equipped to represent the U.S. Army through world-class performances and recorded music products.
- **Enhance Soldier and Family resilience.** Army Music provides leaders with an effective means of building, maintaining, and strengthening Soldier and Family resilience through inspirational music performances.
- **Support commander's outreach.** Through formal public concerts, outreach programs, festivals, and media, Army Music supports engagement strategies and public diplomacy initiatives to build partnerships, open communications, and provide targeted audiences with an understanding and appreciation of the U.S. Army and the American people.
- **Provide music to support operations.** Army Music provides music support to U.S. forces and unified action partners.

PRINCIPLES OF ARMY MUSIC

1-9. A *principle* is a comprehensive and fundamental rule or assumption of central importance that guides how an organization or function approaches and thinks about the conduct of operations (ADP 1-01). Three interdependent principles of music support capture the broad and enduring guidelines for the employment of Army Music. These principles are:

- **Heritage, history, and dignity.** The principles of heritage, history, and dignity are symbolic of over 240 years of service to our Army and Nation. Through every performance, Army Music contributes to the heritage, history, and dignity of those who have come before and those currently serving. Army Music leaders are tasked to ensure each performance reflects the professionalism, dignity, and honor of our great Army.
- **Professionalism.** Army Musicians are masters of their profession. Professional musicianship and tactical competence engender an uncompromising approach to training that is necessary to provide music support throughout unified land operations.
- **Adaptability and agility.** Adaptability and agility embraces the need to learn quickly, adjust to dynamic situations, and plan for suitable outcomes. Army Music leaders must emphasize the collection of observations, insights, and lessons from an operational and training perspective to extract valuable knowledge required to remain agile, adaptable and capable of providing robust music support.

HISTORICAL PERSPECTIVE OF ARMY MUSIC

1-10. Music instruments in the form of horns, trumpets or drums were a part of military strategy dating to ancient times. Archeology gives us stone reliefs from 3,000 years before Christ depicting Assyrians and Babylonians parading brass instruments in military victory. Bands of musical instruments were included in formations throughout the centuries.

1-11. The Continental Army of 1776 depended upon quality musicians for regimental drill. The inspiration of the marching band was a significant contribution in the victory at the Battle of Bennington in 1777 as the band led the troops to the battle. By 1832, almost all regiments had a band, and by mid-19th century, regiments had additional field musicians of drummers and buglers to sound calls for specific times and to transmit commands in battle.

1-12. From the first formations of the Continental Army, bands were included in the ranks to provide music for two main purposes: ceremonial functions and bolstering troop morale. Drummers and buglers were primarily engaged in a signaling capacity; larger ensembles generally provided inspirational music in support of troop morale.

1-13. Army MPUs, in association with color guards and honor guards, have borne the customs and traditions of the Army service, incorporating the heritage and practices of the past, and representing them in the present. They combine to carry the lineage and tradition of their units into the public view as they march as the vanguard of a wide variety of traditional ceremonies. The flags, streamers, and armed Soldiers of the color guard marched to the music of bands and carried the Army's story and that of the Nation before new generations of spectators.

1-14. The mace, the baldric, and the drums of a ceremonial group display the battle honors and lineage of the unit. Bands consciously select music to stir martial and patriotic emotion and to recall the musician's original signaling function on the battlefield. In ways that written or spoken language cannot convey, patriotic music encourages an element of bonded spirit among all Soldiers. Assembled as a team, Army Music, color guards, and honor guards complete a living testament of Army tradition.

1-15. For most of the 20th century, military bands modeled themselves on a standard of a large symphonic ensemble that was capable of reaching large audiences without the aid of electronic sound reinforcement. With the advent of quality portable public address systems and electronic instruments, the bands of American popular music after World War II became smaller, emphasized solo singing, and became more dependent on sound reinforcement. The post-Vietnam drawdown forced bands to do more with fewer musicians. Soldiers' musical interests reflected changing trends in popular music, by then largely performed by smaller groups primarily using electronic and amplified instrumentation.

1-16. Commanders learned that smaller, modular ensembles better served to enhance morale and were much easier to transport within the land and air transportation limitations. Primarily trained and led by noncommissioned officers who had become accustomed to maneuvering within the AO, these smaller teams furnished larger numbers of U.S. troops with the opportunity to hear live music. They were capable of getting to remote forward operating bases where civilian entertainers could not go.

1-17. The type of music required in building Soldier morale in the early 21st century continued to rely heavily upon an electronic medium and emphasize solo singing. Popular idioms of rock, country, rhythm & blues, and succeeding genres of music are frequently smaller groups playing electronic instruments and doubling as vocalists. Bands deployed in support of the Global War on Terror employed smaller ensembles, placing a premium on the capabilities of these musicians to play multiple instruments, sing, and generally increasing the responsibilities of the leaders of these smaller groups.

1-18. Traditional brass and woodwind groups still performed regularly and were vital to overall support, but were regarded as supplemental to the popular idiom of music targeted at troop audiences. Small wind ensembles expertly provided dinner music and other entertainment by using arrangements of popular music and often including a rhythm section. Latin and country music bands also reached large populations of Soldiers through music. Many other types of ensembles were employed according to the talent at hand with great success.

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Chapter 2

The Music Performance Unit

Every organization is designed to fulfill a specific role. The modular structure of the MPU allows it to accomplish its role by enhancing its ability to adapt quickly and tailor music support packages to meet specific mission requirements. This chapter will discuss the modular structure of the MPU and provides evaluation methods to ensure unit capabilities match the requirements needed to support its sustainment warfighting missions.

THE MUSIC PERFORMANCE UNIT (MPU) CONCEPT

2-1. The *music performance unit is a modular music unit in Army force structure*. The MPU concept evolved to meet requirements to support operations in multiple operating environments. It has become the centerpiece of Army Music and the medium through which all music support operations originate. Built on the concept of modularity, MPUs exist to provide flexible, relevant, and ready music to support operations. To meet these requirements, MPUs must be able to:

- Deliver agile and scalable music support operations.
- Conduct concurrent missions.
- Maintain robust popular and ceremonial music capabilities.
- Manage a pool of deployable music support modules and headquarters (HQ).
- Provide consistency, command, and the personnel and equipment to conduct music support operations.

2-2. MPUs are designed to grow or shrink based on troop populations and are tailored to better support those populations. MPUs are composed of three module types:

- Music headquarters (MHQ).
- MPT.
- Music performance detachment (MPD).

THE MHQ

2-3. The *music headquarters is the command element of an MPU*. This module provides mission command to subordinate MPTs and MPDs, coordinates music support operations with higher headquarters, and ensures mission readiness. At a minimum, it will consist of one Army Music Officer or Warrant Officer Bandmaster, one senior sergeant, and a music support staff.

2-4. MHQ size and type will vary to support operations. Their exact composition will reflect current rules of allocation and stationing guidance (see appendix C). The MHQ will be large enough to deliver mission command to their assigned pool of MPTs and MPDs.

Note. Only one MHQ is authorized per MPU.

THE MPT

2-5. The *music performance team is a compact, modular unit designed to serve as the building block of the MPU*. This module provides highly agile music support capabilities and is able to deploy separately from the MHQ to support operations. MPTs vary in size and specialty. They can be combined to form larger teams depending on mission requirements. This flexibility allows MPUs to support concurrent music

support operations in multiple locations and tailor music support packages to meet specific mission requirements or audience demographic preferences as needed.

2-6. There are four types of MPTs:

- **MPT B.** A 24-Soldier ceremonial team that serves as the core building block for all MPUs; provides marching, non-marching, and solo bugler support.
- **MPT C.** A four-Soldier popular music team capable of performing as a stand-alone ensemble or combining with personnel from other MPTs to enhance performance capabilities.
- **MPT D.** A five-Soldier brass team capable of supporting small scale concert or ceremonial music support requirements; can combine with other MPTs to increase its music support capabilities; may provide solo bugler capabilities if needed.
- **MPT E.** A five-Soldier woodwind team capable of supporting small scale concert or ceremonial music support requirements and combining with other MPTs to increase its music support capabilities.

THE MPD

2-7. The *music performance detachment* is an organic musical unit of a parent MPU at a non-collocated installation. MPDs are composed of two MPTs with a small detachment headquarters element. The organizational structure of these detachments and the potential for vast distances separating MPDs from the MPU may provide unique challenges. Within the constraints of their low-density organizational structure, Army musicians serving in these detachments are tasked with providing music support to local communities and troop populations.

2-8. The MPU will maintain responsibility of providing equipment and mission command to ensure a high state of readiness and effectiveness. If MPD's experience severe personnel shortages or mission-inhibiting technical deficiencies, detachment leaders should notify the MPU commander.

Note. Only select MPUs will be allocated MPDs based on rules of allocation.

MPU ASSESSMENT

2-9. *Assessment* is the determination of the progress toward accomplishing a task, creating an effect, or achieving an objective (JP 3-0). MPU commanders must continually assess their units to ensure they are able to execute music support operations in any environment. Commanders have a variety of tools at their disposal to achieve a general consensus of overall proficiency and ultimately determine if the MPU is able to accomplish its missions. The most prominent tools include:

- Mission essential task lists.
- MPU training evaluations.
- Training and evaluation outlines.

MPU MISSION ESSENTIAL TASK LISTS

2-10. The mission essential task list represent the doctrinal framework of fundamental tasks for which the unit was designed (ADP 7-0). It should reflect the unique characteristics of each MPU and be developed in collaboration with higher HQ. It is typically drawn from the Army Music mission statement, however, characteristics such as location, unique equipment, or target audiences can be incorporated.

2-11. When used as a metric of assessment, the mission essential task list provides a frame of reference commanders can use to determine MPU proficiencies. These tasks provide valuable insight supporting the development of music support plans. An example of an Army Music mission essential task list may include, but is not limited to the following:

- Conduct band operations.
- Conduct MPT operations.
- Conduct MPU rear detachment operations.

- Deploy/Redeploy the band.
- Conduct ceremonial marching operations.
- Protect the band.

MPU EVALUATIONS

2-12. Unit evaluations provide bottom-up feedback to leaders from subordinates and external evaluators to gauge levels of proficiency. They are a major feedback mechanism to provide information to the commander regarding the unit’s ability to accomplish its mission. These evaluations can be formal or informal and internal or external. Informal evaluations can be conducted by leaders within the MPU chain of command. This technique provides immediate feedback on its ability to execute music support missions.

2-13. The commander will rely heavily on personal experiences and knowledge to make determinations on whether the MPU can accomplish its tasks and missions. However, commanders should avoid overly detailed evaluations at the unit level. Formal training evaluations, staff assistance visits, technical assistance visits, observations, insights, and lessons visits, and mobile training teams can provide valuable insight into a MPU’s readiness. Areas of interest may include:

- MPU Army force generation cycles for division and reserve bands.
- Evaluation cycles.
- MPU receipt of orders for deployment, reserve component MPU receipt of orders for overseas deployment training or Army National Guard state partnership program overseas missions.
- After-action reports from observations, insights, and lessons, technical assistance visits, and staff assistance visits.
- Surveys of Army Musicians.
- Surveys of military and civilian customers.
- Observations and insights of leaders of the MPU.
- Reported workload data.
- Requests for mobile training teams.

TRAINING & EVALUATION OUTLINES

2-14. Training and evaluation outlines are a summary document that provides information on collective training, objectives, related individual training objectives, resource requirements, and applicable evaluation procedures for a type of organization (ADRP 7-0). All Army Music individual and collective tasks have a corresponding training and evaluation outlines for individual and collective tasks that can be accessed through:

- Army Training Network homepage.
- Combined Arms Training Strategy website.
- Digital Training Management System.

2-15. MPU commanders and leaders can utilize training and evaluation outlines to ensure their MPU’s are training to standard. Table 2-1 provides a sample training and evaluation outline that can be used to assess MPT operations.

Table 2-1. Sample training and evaluation outline

PERFORMANCE MEASURES	GO	NO-GO	N/A
1. Unit communicated with band headquarters, among band staff support functions, and with supported agencies.	X		
2. MPT leader and operations sergeant coordinate mission requirements using locally established band operations checklist.	X		
3. MPT leader prepared MPT to provide music support for strategic outreach, troop support, religious activities, or recruiting.	X		

Table 2-1. Sample training and evaluation outline (continued)

4. MPT provided music support to the highest professional performance and appearance standards.								X		
5. MPT conducted post-mission activities.								X		
6. Band commander and senior sergeant supervised and refined MPT mission performance.								X		
TASK PERFORMANCE AND EVALUATION SUMMARY BLOCK										
ITERATION	1	2	3	4	5	6	M	TOTAL		
Total Performance Measures Evaluated	6							6		
Total Performance Measures GO	6							6		
Training Status (GO or NO-GO)	GO									
ITERATION:	1	2	3	4	5	6	M			
COMMANDER OR LEADER ASSESSMENT:	T						P	U		
Legend:										
M = Mission Oriented Protective Posture										
MPT = Music Performance Team										
P = Needs Practice										
T = Trained										
U = Untrained										

Chapter 3

Music Support Planning and Operations

People are the basis of all military operations, and military operations occur as human interactions (ADP 6-0). The execution of music support operations is also dependent on many human interactions at all levels of command. This chapter will discuss Army Music's approach to operations, planning for music operations, and marketing techniques.

PLANNING METHODOLOGIES

3-1. Commanders can employ three methodologies for planning, determining the appropriate mix based on the scope of the problem, their familiarity with it, the time available, and the availability of staff (ADRP 5-0). The integration of these methodologies is applicable to all music support planning activities. It is through these processes that improved situational understanding occurs and can be used in decision making. These methodologies are:

- Army design methodology.
- The military decision making process.
- Troop leading procedures.

ARMY DESIGN METHODOLOGY

3-2. *Army design methodology* is a methodology for applying critical and creative thinking to understand, visualize, and describe problems and approaches to solve them (ADP 5-0). This methodology can aid MPU command teams with the conceptual and detailed planning necessary to develop effective music support plans. For more information on the Army design methodology see ADP 5-0 and ADRP 5-0.

THE MILITARY DECISION MAKING PROCESS

3-3. The *military decision making process* is an iterative planning methodology to understand the situation and mission, develop a course of action (COA), and produce an operation plan or order (ADP 5-0). MPU commanders and their staff may participate in this process in order to facilitate collaborative planning, integrate music support information and requirements into the higher headquarters plan, and develop a concept of music support operations that sustains Soldiers executing decisive action. If used, the military decision making process will greatly enhance Army Music leader's ability to think critically and creatively during the planning of music support operations. For more information on the military decision making process see ADP 5-0 and ADRP 5-0.

TROOP LEADING PROCEDURES

3-4. *Troop leading procedures* are a dynamic process used by small-unit leaders to analyze a mission, develop a plan, and prepare for an operation (ADP 5-0). While the military decision making process is often the primary planning process, smaller units such as MPTs can use troop leading procedures to aid in the planning and rehearsal of music support missions. In this situation, the responsibility for planning a music support mission may fall on the MPT leader. Troop leading procedures are a practical planning process that can maximize available planning time while developing effective plans and preparing the MPT for a music support mission. For more information on troop leading procedures see ADP 5-0 and ADRP 5-0.

THE MUSIC SUPPORT PLAN

3-5. *Planning* is the art and science of understanding a situation, envisioning a desired future, and laying out effective ways of bringing that future about (ADP 5-0). All military activities benefit from some form of planning that allows decision-makers to understand and develop solutions to potential problems, anticipate events and adapt to changing circumstances, task-organize personnel, and prioritize efforts. A consistent and logical process is needed to ensure an effective music support plan is developed. Attention to key planning considerations will help communicate a common vision and direct actions needed to successfully synchronize music operations. These considerations may include:

- Frame the OE.
 - Conduct analysis of operational variables.
 - Conduct analysis of mission variables.
- Conduct audience analysis.
- Identify movement requirements.
- Identify cultural considerations.
- Determine mission rehearsal requirements.
- Identify mission priority level.
- Develop, validate, and implement COAs.

FRAME THE OE

3-6. An OE is a composite of conditions, circumstances, and influences that affect the employment of capabilities and bear on the decision of the commander (JP 3-0). Framing the OE enables MPU commanders to establish a context for describing a situation and then developing an operational approach to respond. The type of music operations conducted will be matched to the OE.

3-7. Framing involves selecting, organizing, interpreting, and making sense of an OE and a problem by establishing a context (ADRP 5-0). For example, a commander who frames a performance as an indoor military ceremony will approach preparation differently than when it is framed as an outdoor morale event. Once the OE is framed, MPU commanders are better able to direct, lead, and assess the appropriate type of music support operations (see ADRP 5-0 for additional information). Figure 3-1 provides a graphic representation of the process for framing an operational environment.

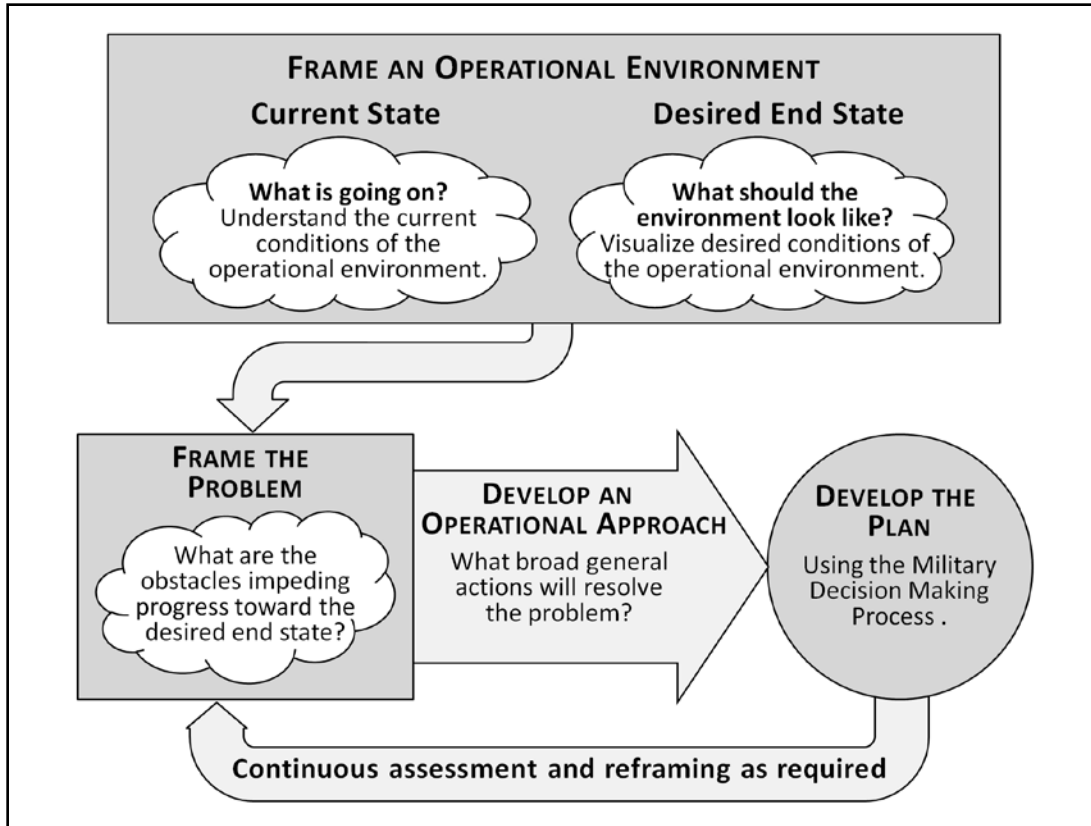


Figure 3-1. Frame an operational environment

Operational Variables

3-8. Understanding operational variables helps commanders build a situational understanding of an OE and is fundamental to the development of a comprehensive understanding of its impact for planning and decision-making purposes. Operational variables help analyze and describe an OE in terms of eight interrelated operational variables: political, military, economic, social, information, infrastructure, physical environment, and time (PMESII-PT). Command teams will ensure information is filtered using these variables throughout the planning process. Table 3-1 provides a brief description of each variable.

Table 3-1. Operational variables

Variable	Description
Political	Describes the distribution of responsibility and power at all levels of governance – formally constituted authorities, as well and informal or covert political powers.
Military	Explores the military and paramilitary capabilities of all relevant actors (enemy, friendly, and neutral) in a given OE.
Economic	Encompasses individual and group behaviors related to producing, distributing, and consuming resources.
Social	Describes the cultural, religious, and ethnic makeup within an OE and the beliefs, values, customs, and behaviors of society members.
Information	Describes the nature, scope, characteristics, and effects of individuals, organizations, and systems that collect, process, disseminate, or act on information.
Infrastructure	Is composed of the basic facilities, services, and installations needed for the functioning of a community or society.

Table 3-1. Operational variables (continued)

<i>Variable</i>	<i>Description</i>
Physical environment	Includes the geography and manmade structures, as well as the climate and weather in the AO.
Time	Describes the timing and duration of activities, events, or conditions within an OE, as well as how the timing and duration are perceived by various actors in the OE.
LEGEND: AO Area of operations OE Operational Environment	

3-9. While not all inclusive, the following questions can guide leaders during the planning process and help analyze an OE using the operational variables from a music support perspective.

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

- What are the entry and exit points at the mission site?
- Will mobility of personnel and equipment be limited upon arrival at the mission site?
- What is the anticipated weather forecast?
- How can the impact of weather be mitigated in order to create a comfortable environment for the audience?
- Time:
 - What is the audience’s cultural perception of time and how should it be accounted for in the planning process?
 - How much time is available for planning and rehearsing for the mission?
 - What is considered an appropriate amount of time for a music performance?
 - Are there any key time periods that MPTs should arrive, start the performance, or depart?

Mission Variables

3-10. The use of mission variables, in combination with operational variables, allows commanders to refine their understanding of the situation and visualize, describe, and direct operations. Using the operational variables as a source of relevant information for the mission variables allows commanders to refine their situational understanding of their OE and to visualize, describe, direct, lead, and assess operations. Mission variables consist of mission, enemy, terrain and weather, troops and support available, time available, and civil considerations (METT-TC). Table 3-2 provides a brief description of the mission variables.

Table 3-2. Mission variables

<i>Variable</i>	<i>Description</i>
Mission	Commanders and staffs view all of the mission variables in terms of their impact on mission accomplishment. The mission is the task, together with the purpose, that clearly indicates the action to be taken and the reason. It is always the first variable commanders consider during decision making. A mission statement contains the “who, what, when, where, and why” of the operation.
Enemy	The second variable to consider is the enemy – dispositions (including organization, strength, location, and tactical mobility), doctrine, equipment, capabilities, vulnerabilities, and probable courses of action.
Terrain and weather	Terrain and weather analysis are inseparable and directly influence each other’s impact on military operations. Terrain includes natural features (such as rivers and mountains) and manmade features (such as cities, airfields, and bridges). Commanders analyze terrain using the five military aspects of terrain expressed in the memory aid OAKOC: observation and fields of fire, avenues of approach, key and decisive terrain, obstacles, cover and concealment. The military aspects of weather include visibility, wind, precipitation, cloud cover, temperature, and humidity.
Troops and support available	This variable includes the number, type, capabilities, and condition of available friendly troops and support. These include supplies, services, and support available from joint, host nation, and unified action partners. They also include support from civilians and contractors employed by military organizations.
Time available	Commanders assess the time available for planning, preparing, and executing tasks and operations. This includes the time required to assemble, deploy, and maneuver units in relationship to the enemy and conditions.

Table 3-2. Mission variables (continued)

Civil considerations	Civil considerations are the influence of manmade infrastructure, civilian institutions, and activities of civilian leaders, populations, and organizations within an AO on the conduct of military operations. Civil considerations compromise six characteristics, expressed in the memory aid ASCOPE: areas, structures, capabilities, organizations, people, and events.
LEGEND: AO Area of operations OE Operational Environment	

3-11. While not all inclusive, the following questions can guide leaders during the planning process and help analyze the mission variables from a music support perspective.

- Mission:
 - What is the mission?
 - What is the current situation?
 - Which MPT will be tasked to support the mission?
 - What is the overall risk assessment?
 - What is the anticipated level of support from higher HQ?
 - Is it a multi-day mission?
 - Are there any constraints that may impact mission execution?
 - What are the specified, implied, and essential tasks required to accomplish this mission?
- Enemy:
 - Has enemy activity been reported near the mission site?
 - Have intelligence reports been reviewed to determine enemy positions and weapons capabilities?
- Terrain and weather:
 - How will terrain impact this mission?
 - Will precipitation affect the mobility of MPT personnel and equipment?
 - How will temperature and humidity affect MPT equipment?
- Troops and support available:
 - What are the strengths and weaknesses of the MPT leader tasked with the mission?
 - What is the present physical condition of the MPT members (i.e. rested, motivated)?
 - Is all MPT equipment serviceable?
 - Has the tasked MPT received adequate training time to effectively support the mission?
 - Are there any additional assets that will be required to accomplish the mission (i.e. aviation, ground transportation, billeting)?
- Time available:
 - What are the critical times for this mission (i.e. arrival, start time, departure)?
 - How much training time will be allotted to the MPT?
 - Will mission preparation take priority over currently scheduled training?
 - How much time will it take to accomplish the mission?
 - What is the approximate time it will take to move personnel and equipment to and from the mission site?
 - What is the contingency plan in case unforeseen circumstances cause the mission to exceed the allocated timeframe?
- Civil considerations:
 - Will the local civilian population be part of the audience?
 - What is the local perception of the U.S. military?

- Can music mentorship opportunities with civilian music institutions be incorporated into this event?
- What can we do to ensure this performance builds goodwill within our AO?

Audience Analysis

3-12. The analysis of potential target audiences is a key factor in the MPU commander's ability to craft a well-structured music support plan. The following provides leaders with key questions that can be used to conduct an audience analysis:

- Analysis:
 - Who is the audience (i.e. Soldiers, military families, civilians)?
 - What is the anticipated audience size?
 - Will special populations be in attendance (i.e. children, special dignitaries, veterans)?
 - What is the significance of this event?
 - What is the background behind this event?
- Understanding:
 - What is the audience's knowledge of this event (i.e. subject, theme, purpose)?
 - Where is the performance taking place (i.e. local community, military installation)?
 - Is a specific type of music or performance expected?
- Demographics:
 - What is the age range of the potential audience?
 - Are there any targeted populations?
 - Are there any other pertinent demographics?
- Interest:
 - Why is the audience at the event?
 - Why is the MPT performing (i.e. morale event, troop support, family support)?
 - What can be done to pique the interest of the audience?
- Environment:
 - Is it an indoor or outdoor performance?
 - How will the performance area be situated (i.e. proximity to audience, size, acoustics)?
 - Is any additional support required from external agencies?
- Needs:
 - Are there any special music requirements (i.e. National Anthem, Army Song)?
 - What specific information is needed from the host (i.e. script, timeline)?
 - Has the host been provided with the necessary information to help facilitate the performance?
- Customization:
 - Are there any special requirements or requests?
 - If dignitaries are in attendance, what is their favorite type of music?
 - Can special music requests be accommodated and rehearsed in enough time?
- Expectations:
 - Does the audience have any specific expectation of the MPT?
 - What is the host's expectations?
 - Did the performance meet the host's expectations?
 - Can these expectations be planned, rehearsed, and met in the allotted time?

Movement Requirements

3-13. Every movement is unique. Army Music leaders must ensure all movement requirements are identified early in the planning process and matched with the appropriate mode of transportation. Coordination with higher HQ may be required based on local SOP. At a minimum, leaders will:

- Supervise the preparation and submission of movement requests.
- Ensure all equipment is cased and properly labeled.
- Develop packing lists based on mission requirements.
- Coordinate the acquisition and use of pallets or containers for the movement of equipment as needed.
- Identify and train load teams.
- Assist in the preparation of passenger and cargo manifests.
- Determine personnel and equipment departure and arrival times.
- Plan and perform route reconnaissance (if applicable).

Cultural Considerations

3-14. Culture can be referred to as shared beliefs, values, norms, customs, behaviors, and artifacts members of a society use to cope with the world and each other (ADRP 5-0). Recognizing and understanding the impact of an audience's culture allows Command teams to effectively identify strengths and vulnerabilities of a potential performance. It also ensures that proper assets and resources are allocated based on these identified considerations.

3-15. Army Music performances provide a low-threat climate in which cultural, artistic, social, and civic activities can occur in a spirit of goodwill. However, command teams must first understand the culture of an audience prior to designing and producing a performance with wide appeal. The development of a basic cultural awareness model is highly desirable.

3-16. This model will generate information that can be used to give structure and shape to a performance and provide a framework for the development of a music support plan. Command teams can develop a basic cultural awareness model by understanding two general concepts that help define culture:

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

3-17. Audience expectations should be anticipated throughout the planning process. Specific cultural considerations that may aid in the process can include:

- Language barriers.
 - Is an interpreter available?
 - Is the music selected universal in nature (widely recognizable across multiple cultures)?
- Aesthetic differences.
 - What are the cultural perspectives of music?
 - Does the culture perceive music coming from silence (eastern perspective)?
 - Does the culture perceive silence merely as silence (western perspective)?
 - What music can be programmed to bridge aesthetic barriers?
- Cultural stereotypes.
 - How are Americans viewed by the target audience?

- What types of music can be programmed to overcome negative stereotypes of Americans?
- What perceptions exist regarding traditional and contemporary music among audience members?
- Geographic locale.
 - Does the target audience in one locale favor folk music, or more contemporary music?
 - Is the performance in a rural or urban environment?
 - What are the prevailing music styles of the geographic locale?
- Gender considerations.
 - Are there any gender considerations associated with the target audience that MPU personnel should be aware of prior to the performance?
 - How can gender issues impact the performance?
 - What can be done to ensure gender perceptions do not negatively impact the performance?
- Generational issues.
 - Are there major differences in age among audience members?
 - Is deference/respect to older generations a major cultural/societal factor?
 - What types of music can be used to bridge generational differences of the audience?
 - What types of music can be used to bridge generational differences of the audience?

Music Support Mission Rehearsal Requirements

3-18. The level of mission accomplishment directly correlates to MPT mission rehearsals. Army Music leaders must take into consideration the total man-hours required to accomplish the mission and effectively manage the use of allotted rehearsal time. The following questions will help leaders manage rehearsal requirements:

- Is the requested music support outside the normal repertoire of the MPT?
- Are there facilities dedicated to conduct mission rehearsals?
- How long have MPT personnel performed together as a group?
- How many rehearsal hours will the MPT require to accomplish this mission?
- How many other MPT's require rehearsal time?
- What timeframe will the mission occur?

Mission Priority Determination

3-19. Predetermined mission priority guidance provides MPU commanders and their staffs a clear and concise method to rank music support requests as they are received. The following are suggested priority levels:

- Priority I: memorial services, funerals, dignified transfer ceremonies.
- Priority II: military or memorial ceremonies.
- Priority III: troop support missions.
- Priority IV: local civic or government agency support.
- Priority V: civilian music support.
- Priority VI: HN music support

Note. Consult higher HQ prior to implementing priority determination levels.

COA Development, Validation, and Implementation

3-20. One of the most difficult tasks is developing COAs that are suitable, feasible, and acceptable within the constraints of the operational environment and overall music support operations. A good COA allows for flexibility and positions the unit to meet unforeseen events during mission execution. MPU commanders and their staffs should evaluate new COAs to consider potential reactions or implications. The following should be considered throughout the evaluation process:

- Is the COA feasible in terms of music support operations?
- How will this action affect other music support missions?
- Does this action require addition expertise the MPU does not have?
- Will this COA change music support objectives or plans?
- What are the potential reactions from HNs, joint, or U.S. forces?

3-21. When a COA is acceptable to the commander, a warning order is issued by the staff to alert MPT personnel. Leaders should verify that subordinates fully understand all specified and implied tasks associated with a particular COA. Additional synchronization with higher HQ may be necessary.

MUSIC SUPPORT OPERATIONS

3-22. Music support operations have been shaped through the adoption of a modular organizational structure. Modularity allows command teams to exercise a comprehensive and flexible approach to operations that enables them to employ single or multiple MPTs to maximum effect. Army Music conducts music support operations through decentralized execution based on mission orders. The following tasks assist MPU commanders in the execution of operations:

- Review all requests for music support.
- Coordinate resource allocation of equipment and personnel.
- Create a music support operation plan to support the commander's guidance.
- Implement a synchronization plan for music support and MWR entertainment throughout the AO.
- Assess the status of MPU and MPT assets.
- Determine the most appropriate MPT to support the mission.
- Provide direction and guidance to subordinate leaders.

3-23. Successful operations result from subordinate leaders exercising disciplined initiative within the commander's intent to accomplish missions. MPU commanders cannot exercise mission command alone. The executive officer, senior sergeant, and MPD leaders assist in the implementation of the commander's intent and supervise MPU staff support functions by:

- Communicating the commander's intent to subordinate leaders.
- Supervising coordination of commitment approvals and mission requests.
- Assisting the commander with training the unit on all technical and tactical tasks.
- Selecting personnel to perform staff support functions in the MHQ and MPTs.
- Supervising unit support staff function activities.
- Maintaining discipline, morale, and accountability of assigned personnel.
- Advising the commander on all matters pertaining to enlisted personnel.

3-24. Music operations supports the commander's guidance through public performances, outreach programs, festivals, and broadcast media in order to build partnerships, open communications, and provide targeted audiences with an understanding and appreciation of the U.S. Army and the American people. Commanders will have a variety of channels through which their guidance is communicated throughout their commands. MPU commanders must understand how to acquire this information and develop a strategy linking MPU capabilities to the commander's guidance.

3-25. MPU commanders can integrate the commander's guidance through the following techniques:

- Publishing a unit policy letter to communicate command information.
 - Provide standardized talking points to all Soldiers for interacting with the news media and general public.
 - Outline the commander's priorities and information specific to each demographic within the AO.

Note. Ensure commander's talking points are incorporated into scripts, music, video, and/or graphic elements. This may include, but is not limited to, event programs, advertising, or marketing materials.

- Providing vision and guidance for each MPT to create music products that support the commander's priorities. This may include:
 - Style of music.
 - Targeted demographic.
 - Specific entertainment concepts to facilitate delivery of intended message.
- Employing the MPT best suited for specific mission requirements. Typical considerations include:
 - Personnel available.
 - Instrumentation.
 - Equipment requirements.
 - Requested music selections.

ARMY MUSIC MARKETING TECHNIQUES

3-26. Marketing is an organizational function and set of processes for creating, communicating, and delivering value to customers and managing customer relationships in ways that benefit the organization and its stakeholders (AR 601-208). A targeted marketing strategy serves to raise awareness of Army Music capabilities within a specific area of responsibility (AOR). The following concepts provide command teams and their staff with a foundation upon which to develop an effective marketing strategy.

IDENTIFY TARGET AUDIENCE

3-27. Identifying a target audience allows the MPU or MPT to choose where best to allocate limited time and resources. An understanding of basic demographic information, such as age, gender, and location, also contributes to a leader's ability to identify, communicate, and engage targeted audiences within their AOR.

DEVELOP A BRAND

3-28. A brand (branding) is a customer experience represented by a collection of images and ideas; often, it refers to a symbol such as a name, logo, slogan, and design scheme (AR 601-208). Branding not only helps audience members readily identify and remember a specific MPU, it also allows multiple MPTs within an MPU to distinguish themselves from one another. Refer to the Enterprise Army Brand Portal for key branding elements such as logos, templates, images, and brand guidelines that are available to ensure quality and consistency across Army branded communications.

ESTABLISH A MARKETING STRATEGY

3-29. MPU commanders will establish basic guidance for the establishment of MPU and MPT marketing strategies tailored to their respective AOR. The overall message of the marketing strategy should be unique and send a powerful message that clearly identifies Army Music as a mission enabler while aligning with and supporting the commander's guidance. The following techniques serve as a basis upon which a marketing strategy can be developed:

- Frame the OE and align marketing priorities accordingly.
- Identify demographic and cultural considerations.
- Allocate appropriate resources in support of marketing and publicity.
- Identify periodic or recurring events to establish a marketing timeline for execution.
- Establish metrics to evaluate marketing effectiveness (i.e. audience count, social media engagement, blog and email subscribers, or website traffic).

COORDINATE WITH LOCAL MARKETING AGENCIES

3-30. Various agencies and staff such as Public Affairs, MWR, Civil Affairs, Protocol, the assistant chief of staff for personnel, and the manpower and personnel directorate of a joint staff can provide guidance on the development of marketing and publicity materials and information intended for release to the public or joint forces through video or print media. See AR 360-1 for further information.

IDENTIFY APPROPRIATE ADVERTISING MEDIA TO PROMOTE PERFORMANCES

3-31. Selection of a media outlet to promote a performance is critical to the overall success of the event. Available options may include television, radio, social media, or print. Determining an appropriate outlet can be a time consuming process. Installation Public Affairs personnel can provide some guidance in these matters.

CREATE CUSTOM MARKETING MATERIALS

3-32. Army Music marketing materials should emphasize our brand, who we are, and the benefits we offer to our audience. Army Music marketing materials should:

- Define the nature of the event.
- Be easy to understand.
- Pique the interest of the target audience.
- Position the event as a solution to a real or perceived problem.
- Prominently display U.S. Army brand logos and images.
- Unit specific images (e.g. unit patch graphics) should be approximately two-thirds the size of Army branded logos or images used in marketing materials.

Note. Local visual information centers, Defense Automated Printing Service facilities, and Army Enterprise Multimedia Centers should be leveraged to assist in the development and creation of custom marketing products if available.

REVIEW AND APPROVE MARKETING MATERIALS

3-33. Use common sense and good taste in the creation of marketing materials. MPU commanders will ensure all marketing materials appropriately convey the Army Values. Marketing materials should be vetted through a local Public Affairs office for final approval. See AR 360-1 for further guidance.

Chapter 4

The Role of Army Music

Though music support operations do not resolve disputes or change foreign political opinion, they can help establish an interpersonal environment more conducive to dialogues, in which disputes may be resolved. The targeted musical effects provided by an MPU, MPT, or solo musician can contribute greatly to the social and political health of a commanders AOR. As the Army adapts to new challenges, Army Music will reflect the esprit de corps, attitude, and professionalism of our Soldiers at home and abroad. This chapter focuses on the role Army Music plays in supporting unified land operations, unified action, MWR, and public and cultural diplomacy initiatives.

MUSIC SUPPORT IN UNIFIED LAND OPERATIONS

4-1. *Unified land operations* describes how the Army seizes, retains, and exploits the initiative to gain and maintain a position of relative advantage in sustained land operations through simultaneous offensive, defensive, and stability operations to prevent or deter conflict, prevail in war, and create the conditions for favorable conflict resolution (ADP 3-0). MPUs contribute to unified land operations through the execution of Army Music's core competencies. These core competencies provide a means for balancing the application of its sustainment warfighting functions in the tactical actions and tasks associated with providing music to support unified land operations.

4-2. Observations, insight, and lessons, together with after action reviews of deployed MPUs, have confirmed that needs do exist for music support throughout all phases of unified land operations (offensive, defensive, stability, and defense support of civil authorities). However, the majority will typically fall within the stability phase of operations. Stability operations are military missions, tasks, and activities conducted outside the U.S. to maintain or reestablish a safe and secure environment and provide essential government services, emergency infrastructure reconstruction, and humanitarian relief (ADP 3-0). During this phase of operations, MPUs, MPTs, and solo musicians can be actively engaged in ceremonial, diplomatic, HN outreach, Soldier morale, or memorial support. Army Music helps to enhance combat power through the execution of music support operations. Through the provision of tailored music performances, Army Music also enhances Soldier resilience, morale, and esprit de corps.

UNIFIED ACTION AND ARMY MUSIC

4-3. *Unified action* is the synchronization, coordination, and/or integration of the activities of governmental and nongovernmental entities with military operations to achieve unity of effort (JP 1-0). However, to accomplish these actions, Army leaders must first understand and be able to cooperate with unified action partners. Throughout operations, the use of music support plays a key role in laying the foundation for the cultural and inter-organizational exchanges necessary for effective unified action.

4-4. Coordinated music support activities with our joint partners and government agencies outside the Department of Defense serve as a viable means of optimizing cooperation. These activities, developed in coordination with morale and welfare activities sections, food services, and other support elements, can create opportunities to enhance relations with our joint, interagency, multinational, and unified action partners.

4-5. Army Service component command G-1 or adjutant general may establish an Army Music Liaison officer (42C) to synchronize and integrate music support for joint, interagency, diplomatic, or multinational events that can support unified action partners. These events may include ceremonial, protocol, outreach, music mentorship, or entertainment activities throughout an AO. By capitalizing on the near-term benefits associated with low-threat music engagement, music support operations can help build interpersonal trust,

improve understanding, and help pave the way for cooperation between U.S. forces, HN, and our unified action partners.

MWR SUPPORT

4-6. MWR programs are mission essential to combat readiness (JP 1-0). MPUs contribute to MWR operations by providing targeted music support to enhance morale and reduce mission-related stress of U.S. and joint forces. Music support operations provide commanders with a means of enhancing the resilience of their Soldiers, civilian employees, contractors, and their families during active military operations.

4-7. Army Music leaders are encouraged coordinate with MWR personnel regularly to assist in the development of entertainment programs, especially for personnel in remote or less secure operational areas, where civilian entertainers cannot be used. See JP 1-0 for additional information on the coordination and synchronization of music support.

ARMY MUSIC AND SOFT POWER

4-8. Army Music is a soft power resource. Soft power has been defined as the ability to get what you want through attraction rather than coercion. The broad appeal of music has long served as a conduit for communication and cultural exchange. Through tailored music performances, the officers and musicians of Army Music can foster a spirit of cooperation in their audiences and exert a level of influence capable of influencing human behavior and perceptions. By tapping into shared values, Army Music can exert a low-threat, influential effect when performing in support of the commander's outreach plan, or public and cultural diplomatic initiatives.

PUBLIC AND CULTURAL DIPLOMACY

4-9. *Public diplomacy* are those overt international public information activities of the U.S. Government designed to promote the U.S. foreign policy objectives by seeking to understand and educate foreign audiences and opinion makers, and by broadening the dialogue between American citizens and institutions and their counterparts abroad (JP 3-07.3). Cultural diplomacy has been defined as the exchange of ideas, information, art, and other aspects of culture among nations and their peoples to foster mutual understanding.

4-10. The officers, warrant officer bandmasters, and musicians of Army Music represent the U.S. Army, the American public, and are a symbol of the strength and diversity of the United States. Through live music performances, tailored to express specific messages, Army Music can aid in building and enhancing partnerships, open communications, and provide audiences with a positive understanding of the U.S. Army and the American people.

4-11. Army Music is capable of supporting public and cultural diplomatic initiatives by providing tailored music products under the canopy of several core competencies and capabilities. Through the following identified competencies and characteristics, Army Music can provide effects that support a wide range of diplomatic efforts:

- Support the commander's outreach plan.
- Provide professional live and recorded music.
- Enhance HN relations.
- Communicate National values and beliefs.

MUSIC SUPPORT OF PUBLIC AND CULTURAL DIPLOMATIC INITIATIVES

4-12. Public and cultural diplomacy support missions may include, but are not limited to, the following:

- On-site music support at U.S. and foreign Embassy events.
- Goodwill or Friendship performances.
- Music performances at HN civic events or parades.
- Joint performances and music mentorship training with foreign military bands.
- Performances on HN national television, radio, and media outlets.

Appendix A

Mission Sheet Information

Operations consist of a series of collective tasks sequenced in time, space, and purpose to accomplish missions (ADRP 5-0). The ability to successfully track these items through a formal process is critical to the successful coordination and dissemination of mission related information. This appendix contains non-prescriptive information Army Music officers and their staffs can use to organize and publish mission sheets to notify MPT leaders of upcoming music support missions.

A-1. A clear and concise mission sheet allows operations staff to organize and publish relevant mission-related information in an orderly format. Mission sheets not only allow operations personnel to effectively plan a music support mission, but they also provide MPT leaders with the critical information needed to prepare and rehearse their teams to accomplish the mission. MPU commanders are encouraged to tailor mission sheets to meet their specific needs. The following information is not all inclusive and should only be used as a guide in the development of unit-level mission sheets.

- Date.
- Times:
 - Mission Time.
 - Formation Time.
 - Load Time.
 - Departure Time.
 - Return Time.
 - Approximate Travel Time.
- Event Title.
- Location:
 - Event Venue.
 - City.
 - State.
- Point of Contact Information:
 - Name.
 - Work or Cell phone.
 - Email.
 - Fax.
- Uniform:
 - Travel Uniform.
 - Performance uniform.
- Tasked MPT.
- Performance Category (see paragraph A-5).
- Sequence of Events:
 - Required Music.
- Mission personnel:
 - Officer in charge or noncommissioned officer in charge.
 - Drum Major (if applicable).
 - Musicians.
 - Driver.

- Cultural considerations (see chapter 3).
- Tactical rehearsals and protection measures.
- Attending dignitaries.
- Anticipated audience count.
- Inclement weather plan.
- Packing list and load plan.
- Equipment needed:
 - Stands.
 - Chairs.
 - Wind Clips.
 - Lights.
 - Power source.
 - Sound reinforcement requirements.
 - Electrical outlets and surge protectors.
- Power requirements.
- Load crew:
 - Noncommissioned officer in charge.
 - Crew personnel.
- Transportation:
 - Vehicles required (i.e. panel truck, panel van, passenger van, bus, or sedan).
 - Vehicle request submission/approval dates.
- Directions to venue.
- Legal review.
- Safety and security considerations.
- Lodging information (if applicable).
- Marketing plan.
- Certificate of appreciation for Sponsor.
- Publicity:
 - Photo support requirements.
 - Print requirements.
 - Press releases.
 - Photo packet.

A-2. The following performance group categories are used to complete the Army Music operations reports:

- **Ceremonial MPT (Marching)**. Indicate all commitments where only pouch music is performed and the MPT moves while performing music. Do not include full MPT dry runs unless those rehearsals take place in front of the public. Do not report drum major or bass drum rehearsals as commitments. Missions by field music ensembles if they involve playing on the move will normally be in this category.
- **Ceremonial MPT (Non-Marching)**. Indicate all commitments where only pouch music is performed, whether standing, or sitting but where there are no marching movements while playing. Static ceremonies where the MPT stick taps into place would be reported here. Indoor graduation ceremonies are normally reported here, rather than under concert band. Do not include full MPT dry runs unless those rehearsals take place in front of the public. Do not report drum major, bass drum, or bugler rehearsals as commitments (see expert team). Missions by field music ensembles and fanfare trumpet groups will normally be in this category if they do not march and play at the same time.

- **Concert Ensemble.** Indicate all commitments using an instrumental group numbering 20 pieces or more and performing at least some concert-sized music. Orchestras are reported under this category.
- **Small Popular Music Ensemble.** Ensembles performing any genre of popular music and including 8 or fewer performers. Include rock groups, Dixieland groups, country and western groups, etc. as well as duty combos. While not a hard and fast rule, groups that include a rhythm section will normally be in this category.
- **Large Popular Ensemble.** Ensembles performing any genre of popular music and including 9 or more performers. Report standard “big band” as well as “show band” commitments. Also include rock groups, Dixieland groups, country and western groups, etc. as well as duty combos if they have 9 or more performers. While not a hard and fast rule, groups that include a rhythm section will normally be in this category.
- **Instrumental Ensemble.** Indicate all mixed chamber music groups from duos up to small chamber ensembles (less than 20 pieces). Also, brass or woodwind choirs of 8-19 pieces are reported here. A chamber recital including mixed groups and combinations would usually be reported here. All string ensembles will be reported here.
- **Small Brass Music Ensemble.** Indicate all chamber music groups from duos up to octets where only brass instruments are used. The use of a percussionist or a woodwind or vocal soloist to what is primarily a brass ensemble does not disqualify a brass group from being reported here.
- **Small Woodwind Music Ensemble.** Indicate all chamber music groups from duos up to octets where only woodwind instruments (including French horn) are used. The use of a percussionist or a brass or vocal soloist does not disqualify what is a woodwind group from being reported here.
- **Concert or Vocal Ensemble.** Indicate performances that include vocal ensembles performing on the same program with an instrumental ensemble of 20-pieces or more. Do not include vocal soloists with band here; the intent is to reflect MPT or chorus performances.
- **Vocal Ensemble.** Indicate performances by a vocal ensemble, accompanied or unaccompanied as long as the accompaniment is by an ensemble of less than 20-pieces. If the accompaniment is by 20 pieces or more, report under Concert or Vocal Ensemble.
- **Soloist.** Indicate all soloists (except for buglers). Do not include support by key personnel to dry runs.
- **Expert Team.** Indicate all missions by teams that are providing expert, music oriented support to other activities. Recruiting teams, music clinic teams, and key personnel supporting a dry run are reported here (including when that team may include a bass drum and/or bugler).

Note. Do not include in-process reviews or operations meeting of any kind in this category.

- **Bugle (Non-Funeral).** Indicate all bugle missions not in support of a funeral, memorial service, or memorial wreath lying. Bugler support to Reveille ceremonies or Dining-Ins would be included here. Solo trumpeters performing other than bugle calls are reported under Soloist.
- **Bugle (Funeral).** Indicate all missions in support of a funeral, memorial service, or wreath laying. If Taps is played, report it under this category.

A-3. The following support categories will be used for Army Music operations reporting purposes:

- **Soldier and Family Support.** Indicate all commitments where the primary target audience is military.

Note. Do not include bugle missions or military funerals in this category.

- **Recruiting Support.** Indicate all commitments where the primary purpose is to interest young Americans in the U.S. Army.

Note. Do not include bugle commitments in this category.

- **Public Outreach Support.** Indicate all commitments where the primary target audience is the general public. Soldiers and their Families may comprise a significant part of the audience but the event is not geared specifically toward a military audience.
- **Educational Outreach Support.** Indicate all commitments where the primary purpose is to provide music instruction. In most cases a master class or clinic will have an underlying recruiting purpose and should include sharing information on Army careers with the audience, but these events are generally educational in nature.

Appendix B

Relief in Place and Transfer of Authority Process

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

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

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

Note. Every deployment is different; therefore every relief in place and transfer of authority will be unique to a specific AOR.

B-3. MPU commanders should consider sending some key staff forward early with the advance echelon. The exact composition of this group will vary given MPU capabilities, available personnel, or higher HQ guidance. However, representatives from the following sections can begin the preliminary work prior to the arrival of the remaining personnel:

- Security and Intelligence.
- Operations.
- Supply.

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

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

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

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

- Conduct operational overview brief.
- Discuss the types of missions and roles performed during the deployment.

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

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

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

Appendix C

Rules of Allocation and Stationing Guidance

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

C-1. An allocation rule is a statement of a unit's capability, mission and/or doctrinal employment that incorporates the appropriate planning factors (AR 71-11). Army Music rules of allocation allow planners to determine the number of MHQs and MPTs required to provide intended music support. These rules of allocation are also used to model operational requirements and may be altered based on geographic or environmental considerations.

C-2. The following are the rules of allocation for operating force MPUs:

- (1) MPT B, (2) MPT C, and (1) MPT D per Division HQ, or per Corps HQ, or per echelon above corps.
- (1) MPT D per Corps HQ.
- (1) MPT C and (1) MPT D per seven or more supported Regular Army brigades (i.e. Brigade Combat Teams, Fires Brigades, Combat Aviation Brigades, or Sustainment Brigades).
- (1) MPT D and (2) MPT E per echelon above Corps.
- (1) MHQ, (1) MPT C, and (1) MPT D per MPU supporting a non-collocated command.

Note. MPT variations at echelons above Corps support different mission requirements specific to those commands. Echelons above Corps include: United States Army, European Command; United States Army, Pacific Command; United States Army Forces, North; Eighth United States Army; United States Army Forces Command; United States Army Training and Doctrine Command; Army Materiel Command.

C-3. The following is the stationing guidance for generating force MPUs:

- (1) MPT B, (1) MPT C, and (1) MPT D per training center not supported by another MPU, per echelon above Corps, per standing joint force headquarters without a division HQ.
- (1) MPT D per training center with a brigade combat team.
- (3) MPT B, (3) MPT C, (3) MPT D, and (3) MPT E per United States Army Reserve Regional Support Command.
- (1) MPT B, (2) MPT C, (2) MPT D, and (2) MPT E per U.S. Army Reserve Command.
- (1) MPT C and (1) MPT E per echelon above Corps.
- (1) MPT C, (1) MPT D, and (1) music detachment headquarters per MPU supporting two installations.
- (1) MPT E per echelon above Corps supporting two installations.

Note. The United States Army Reserve may geographically station MPUs wherever needed as determined by supported units, availability of training facilities, and existing MPUs.

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Glossary

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

SECTION I – ACRONYMS AND ABBREVIATIONS

ADP	Army doctrine publication
ADRP	Army doctrine reference publication
AO	area of operations
AOR	area of responsibility
AR	Army regulation
ATP	Army techniques publication
ATTP	Army tactics, techniques, and procedures
COA	course of action
DA	Department of the Army
FM	field manual
HN	host nation
HQ	headquarters
JP	joint publication
METT-TC	mission, enemy, terrain and weather, troops and support available, time available, civil considerations
MHQ	music headquarters
MPD	music performance detachment
MPT	music performance team
MPU	music performance unit
MWR	morale, welfare, and recreation
OAKOC	observation and fields of fire, avenues of approach, key terrain, obstacles, and cover and concealment
OE	operational environment
PMESII-PT	political, military, economic, social, information, infrastructure, physical environment, and time
SOP	standard operating procedures
U.S.	United States

SECTION II – TERMS

***music headquarters**

The mission command element of a music performance unit. Also called MHQ.

***music performance detachment**

An organic musical unit of a parent music performance unit at a non-located installation. Also called MPD.

***music performance team**

A compact, modular unit designed to serve as the building block of the music performance unit. Also called MPT

***music performance unit**

A modular music unit in Army force structure. Also called MPU.

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JP 1-02. *Department of Defense Dictionary of Military and Associated Terms*. 08 November 2010.

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Army Training Network: <https://atn.army.mil>

Combined Arms Training Strategy: <https://dtms-cats.army.mil>

Digital Training Management System: <https://dtms.army.mil>

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None.

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ATP 1-19 (ATTP 1-19)
13 February 2015

By Order of the Secretary of the Army

RAYMOND T. ODIERNO
General, United States Army
Chief of Staff

Official:

A handwritten signature in black ink, appearing to read "Gerald B. O'Keefe". The signature is written in a cursive style with some stylized flourishes.

GERALD B. O'KEEFE
Administrative Assistant to the
Secretary of the Army
1504202

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