
Army Bands Leader Development

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Preface

TC 1-19.52, *Army Bands Leader Development*, describes leadership and training strategies for Army Musicians. It provides information to standardize small group rehearsal techniques, instructional strategies, and guidelines for self-development.

The principal audience for TC 1-19.52 is Army Musicians. Trainers and educators in Army Career Management Field 42 will also use this publication.

This publication is not the proponent publication for any Army terms.

This publication is a guide. All possible situations and eventualities cannot be foreseen or covered by this manual. The application of sound judgement and common sense must be exercised by all members of the band. In situations not covered by this manual and where doubt arises as the proper action to be taken, the individual must consider their mission and apply sound judgment in making the required decision(s).

TC 1-19.52 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 TC 1-19.52 is the United States Army School of Music. The preparing agency is the Directorate of Training and Doctrine, the United States Army School of Music. Send comments and recommendations on 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

TC 1-19.52, *Army Bands Leader Development*, is the primary leadership training publication of the Army Bands program. It replaces TC 12-44, *Army Band Section Leader Handbook*.

TC 1-19.52 makes numerous changes from TC 12-44. The most significant changes are the alignment of leadership positions with the current Army Bands force design, the introduction of the Army Bands Technical Skills Development Program, and the addition of techniques and procedures for rehearsals and production.

TC 1-19.52 contains two chapters and two appendices.

Chapter 1 describes musical leadership, including rehearsal techniques and live music production.

Chapter 2 defines the Technical Skills Development Program and includes guidance for facilitating individual and group technical skills development. It also outlines individual practice procedures to promote self-development.

Appendix A describes theatrical terms commonly used in stage direction.

Appendix B describes operator-level maintenance for Army Bands instruments.

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Chapter 1

Musical Leadership

In ADP 6-22, *Army Leadership and the Profession*, Army leaders are expected to develop themselves, develop others, and ensure unit readiness. The core leader competencies are actions that the Army expects leaders to do: lead, develop, and achieve. This chapter communicates the Army Musician's leadership responsibilities.

SECTION I – ROLES AND RESPONSIBILITIES

1-1. This section identifies key leadership roles in Army Bands and provides guidance for selecting the most qualified leaders at all levels. The duties of band Noncommissioned Officers (NCOs) are prescribed by DA Pam 611-21. Commanders assign musicians to specific positions in the band.

MUSICAL LEADERS

1-2. Army Bands are designed to operate as the collective unit or as small, individually employed Music Performance Teams (MPTs). MPTs demand the highest level of leadership and technical proficiency to effectively accomplish the mission of Army Bands. Those selected to lead MPTs should have the knowledge, skills, and abilities to effectively guide others towards mission accomplishment. This section defines the roles of band leaders at every level.

BAND COMMANDER

1-3. The band commander is a Commissioned or Warrant Officer. They are responsible for procuring and distributing resources, allocating rehearsal time, and approving the distribution of personnel to MPTs. The band commander is the final buffer between the ensemble and the audience. They are responsible for assuring the quality of all performances and musical products.

1-4. Commanders act as the executive producers and conductors of large-scale performances and communicate the commander's intent for each mission. Many production responsibilities will be executed by the senior enlisted musician, MPT leaders, and operations representatives. This allows the band commander to focus on the performance quality.

SENIOR ENLISTED MUSICIAN

1-5. The senior enlisted musician is a band's First Sergeant or Sergeant Major. They manage the enlisted musical structure of the organization and supervise the unit's musical mission. These leaders serve as the senior enlisted advisor to the commander and may serve as the commander in their absence.

1-6. The senior enlisted musician manages the technical skills development program. They monitor Soldiers' individual technical skills proficiency and ensure that the unit can effectively execute collective tasks to standard.

MUSIC PERFORMANCE TEAM LEADER

1-7. The MPT leader communicates the commander's intent and vision for the group and directs MPT performances. MPTs are typically led by Staff Sergeants or Sergeants First Class who possess the technical proficiency needed to lead a musical ensemble within the commander's intent. They have usually completed the Army Bands Noncommissioned Officer Academy Senior Leaders Course.

1-8. MPT leaders mentor assistant MPT leaders and should delegate tasks to them as appropriate. They are responsible for developing themes for pertinent performances, ensuring that themes are relevant to the mission, adhering to command guidance, and communicating with assistant MPT leaders. MPT leaders are responsible for quality assurance of their MPT's performances.

ASSISTANT MUSIC PERFORMANCE TEAM LEADER

1-9. Assistant MPT leaders are responsible for the musical training of their MPT. The assistant MPT leader develops and executes rehearsal plans for his or her MPT, identifies and coordinates performance support and logistical needs, and facilitates collaboration among team members.

1-10. Assistant MPT leaders coordinate with MPT leaders to ensure that musical products are relevant to the mission, adhere to command guidance, and express the desired themes and messaging. These leaders are typically Sergeants or Staff Sergeants and are usually graduates of the Army Bands Noncommissioned Officer Academy Advanced Leaders Course.

SECTION LEADER

1-11. The section leader is the subject matter expert for their additional skill identifier (ASI) or ASI family. The role of section leader is not rank-specific. Technical expertise and civilian or military experience should be the deciding factors in selecting a section leader.

1-12. The section leader is responsible for the development of musicians that share their ASI, and in some cases, oversee the development of musicians with related ASIs. They act as facilitators of the Technical Skills Development Program for their ASI or ASI family.

MUSICIANS AND SENIOR MUSICIANS

1-13. Army Musicians have civilian acquired skills that make them highly qualified as peer leaders. Musicians and senior musicians are not assigned a formal leadership role within an MPT, but all members have leadership responsibilities within the collaborative structure of an MPT.

1-14. Musicians and senior musicians contribute to group collaboration through music preparation, deliberate listening, constructive criticism, and assuming situational leadership. They may hold formal leadership roles in critical function areas or as direct leaders.

MUSICAL LEADER DEVELOPMENT

1-15. Musical leader development is a continuous and purposeful process. It is intended to achieve incremental and progressive results over time. The outcomes of a musical leader development plan address both organizational and individual goals as well as short-term and long-term goals. Leader development makes an essential contribution to any unit's readiness to train effectively and accomplish its mission (AR 350-1). The long-term focus extends beyond a leader's tour of duty. The commander and unit leaders lead the preparation and execution of the program and assess its progress. The musical leader development program will create change in the organization and its members.

TALENT MANAGEMENT

1-16. Talent management is a deliberate planning process to determine the right number and type of people to meet current and future Army talent demands. Talent management aligns individual capabilities with the Army's needs while optimizing human performance and engagement.

1-17. Talent is the intersection of three dimensions – knowledge, skills, and behaviors – in every person. These dimensions represent more than the education, experiences, and training provided by the Army. Bands can use the principles of talent management to maximize their Soldiers' talents. This ensures the placement of the right musician in the right job. The Army's concept of talent management is described in *U.S. Army Talent Management Strategy: Force 2025 and Beyond*.

1-18. Command teams should assess potential leaders to identify those with the greatest potential to achieve the band's mission. Some considerations include:

- Mission requirements.
- Personnel rosters.
- Personnel qualification records.
- A subordinate's demonstrated performance in previous positions.
- A subordinate's education and experience.
- Evaluation reports.
- Initial counseling feedback.
- Individual development plans.

1-19. Many Army Musicians enter the Army Bands Career Program with significant civilian performing and leadership experience. These civilian acquired skills result in highly-qualified leaders among even the most junior Soldiers in the band. Command teams should consider a musician's civilian and military experience when assigning musical leadership positions. The most qualified musical leader may not be the highest-ranking member of the team. Musical leaders should possess both musical and leadership skills.

1-20. Command teams should consider qualitative and quantitative factors when selecting musical leaders. Quantitative factors are measurable: a musician's performance on the Army Musician Proficiency Assessment (AMPA) may be part of the selection criteria (see AR 220-90, chapter 3). Qualitative factors are subjective: these criteria may be determined using evaluations, counseling statements, or through observation. See table 1-1 for an example decision matrix that may be employed when choosing musical leaders.

Table 1-1. Musical Leader Decision Matrix

Musical Leadership		Demonstrated Leadership		
		Qualified	Highly Qualified	Most Qualified
Demonstrated Performance	Met Standard (18-23 AMPA)	Developing	Developing	Capable
	Exceeds Standard (24-27 AMPA)	Developing	Capable	Proficient
	Far Exceeds Standard (28-36 AMPA)	Capable	Proficient	Proficient

1-21. Leaders who recognize and approach musical development as a process are able to balance the long-term needs of the Army, the short-term and career needs of their subordinates, and the immediate needs of their organizations to determine how and when to integrate musical leader development opportunities into the busy operational tempo. Leader development is achieved through the lifelong synthesis of knowledge, skills, and abilities gained through education, training, and experience. (AR 350-1).

SECTION II – BUILDING COHESIVE TEAMS

1-22. Teams are an essential configuration of how people come together to accomplish missions. A team is any group that functions together to accomplish a mission or perform a collective task (ATP 6-22.6). Army Bands are task-organized into MPTs. *Task-organizing* is the act of designing a force, support staff, or sustainment package of specific size and composition to meet a unique task or mission (ADP 3-0). A *music performance team* is a team that offers the flexibility to support concurrent musical missions in multiple geographic areas (ATP 1-19).

FUNDAMENTALS OF TEAM BUILDING

1-23. Team building is a cyclic process that transforms a group of people into mission-ready teams. MPT leaders, assistant MPT leaders, and section leaders are charged with developing others and building effective, cohesive teams.

1-24. Army Bands rely on teams to accomplish musical missions. Building and maintaining teams that operate effectively is essential. To do this, Army leaders employ *Army team building*, a continuous process of enabling a group of people to reach their goals and improve their effectiveness through leadership and various exercises, activities, and techniques (FM 6-22).

1-25. Three qualities measure good teamwork: identity, cohesion, and climate. Team identity develops through a shared understanding of what the team exists to do and what the team values. An MPT's identity is determined by the performance capabilities of the group within specific musical genres. Cohesion is the mutual trust, cooperation, and confidence that results from feelings of unity and togetherness. Teamwork increases when teams operate in a positive, engaging, and emotionally safe environment. Musicians feel engaged when team members desire to work together, creating a sense of self-worth and accomplishment. A safe environment allows team members to feel open and not threatened by unwarranted criticism.

1-26. Teamwork pulls together the knowledge and experience of a diverse group of people to accomplish the missions. Knowing the elements of effective teams and developing teamwork helps leaders assemble the team, orient them, create an identity, cultivate trust, engage in problem-solving, manage processes, regulate team dynamics, and deliver results (FM 6-22). In an MPT, each musician has their own part to play. The music performed by an MPT is the result of the cooperative and coordinated effort of all musicians acting together as a group. The individual strengths and skills of each member of the team combine through teamwork to form a cohesive musical product.

1-27. Musicians in effective MPTs trust each other and can predict what the others will do. Members of the team are committed to the musical product and to each other. Effective teams are motivated to meet and exceed the standard, to adapt to challenges, and to learn from their experiences.

STAGES OF TEAM BUILDING

1-28. There are three stages in Army team building. They are the formation stage, the enrichment stage, and the sustainment stage.

FORMATION STAGE

1-29. During the formation stage, the principal work for the MPT is establishing clear structure, goals, direction, and roles so that members begin to build trust, understand how to collaborate, and learn to communicate effectively. MPT leaders have an instrumental role in the formation stage. They provide the newly formed, restructured, or reorganized team with direction and guidance. See ATP 6-22.6 for more information on the formation stage.

Create Shared Vision and Team Identity

1-30. MPTs are identified by their instrumentation and provide an array of situationally and culturally appropriate performances (ATP 1-19). A newly-formed or restructured MPT should consider their instrumental structure, the strengths of the musicians, and mission requirements when establishing their identity. An MPT's identity is determined by the performance capabilities of the group within specific genres. Identity informs the repertoire, set lists, and entertainment concepts employed by an MPT.

1-31. Creating an MPT's identity involves discussing and determining the team's purpose, values, strengths, and limitations. It involves understanding that every team member's skillsets contribute to the team. Every member of the MPT has a role in creating the MPT's identity.

1-32. The MPT leader provides guidance, instruction, and direction to the MPT. The MPT leader has a distinct and critical role in developing effective teams. They are responsible for creating a shared vision and team identity that all team members understand. This vision sets a common direction and focus for the team.

Creating a shared team identity involves discussing and determining the team's purpose, values, strengths, and limitations.

Establishing Roles and Responsibilities

1-33. Designating, clarifying, and de-conflicting roles will improve an MPT's performance. There are many ways a member of an MPT can contribute to the group in addition to performing on their instrument.

1-34. Not all musicians in an MPT will have an assigned leadership role. Formal MPT leadership roles are described in paragraphs 1-7 through 1-10. There are informal leadership responsibilities within the team (e.g., allowing a developing leader to coach a musical selection). Each musician must understand their role while performing and provide direction when appropriate.

1-35. All members of the MPT should recognize and honor the rotating leadership roles that occur naturally within a musical setting. Musical leadership responsibilities are often passed from one member to another naturally as the musical setting changes (e.g., one musician's part may drive a tempo change, or the vocalist passes the lead to a guitarist for a solo).

Developing Group Norms

1-36. MPTs should develop group norms during the formation stage. These norms clarify leaders' expectations and establish acceptable individual and group behaviors. Norms should be candidly discussed and agreed upon by all members of the team.

1-37. Group norms set the conditions for successful rehearsals. Establish performance standards and hold all members of the team accountable for their performance. Successful performances happen when all members of the team understand and meet the established standard.

ENRICHMENT STAGE

1-38. Enrichment is the process of enhancing teamwork, improving cohesion, and developing team norms (ATP 6-22.6). MPTs build commitment to each other and the team, developing shared confidence and competence. Members of the team learn to critique each other while still respecting differing opinions.

Foster Collaboration

1-39. MPT leaders should create an atmosphere where team members share ideas, think critically, express creative thought, and challenge ideas. MPTs at all stages of team building should establish a collaborative and trusting environment. Musicians establish personal connections with one another to create shared understanding through collaboration. Open communication allows musicians to exchange ideas or opinions and frankly discuss disagreements.

1-40. Open communication and collaboration contribute to a climate of accountability. A climate of accountability is one where musicians can speak openly and make mistakes, but are also responsible for their own preparation. Members of successful MPTs view mistakes as learning opportunities. Collaborative MPTs focus on how to correct problems and prevent their recurrence, rather than punishing the offender.

Build Shared Competence

1-41. Competence is an Army professional's demonstrated ability to perform duties successfully and to accomplish the mission despite adversity, obstacles, and challenges (ATP 6-22.6). Shared competence means the team can collectively perform its duties and accomplish the mission.

1-42. The development of shared competence is important for an MPT. Nothing deteriorates teamwork more quickly than the perception that other musicians are not technically proficient and the leaders do not know how to lead.

1-43. Shared competence means that each member of the team has the competence to complete all the required tasks to accomplish the mission. Each musician in an MPT must contribute fully and to the best of

their abilities. Musical skills are perishable and even the most competent musicians should continue to practice their skills to increase trust and confidence.

Build Shared Confidence

1-44. Engaging audiences through world-class performances is rewarding. An MPT that performs well instills confidence and pride in individuals, teams, units, and the Army Bands program. Musicians who lack pride in themselves and their performances cannot feel pride in their team or their leaders.

1-45. MPT leaders establish the conditions that build trust and confidence in the team members' abilities. Shared confidence grows once musicians have developed shared trust and are working together to develop a world-class musical product.

SUSTAINMENT STAGE

1-46. During the sustainment stage, MPTs develop a sense of pride and ownership in the team and its goals. MPTs that train regularly, uphold standards, and maintain positive interactions with each other, are resilient to change and resistant to complacency. Effective MPTs continue to cultivate a shared vision despite the inevitable changes of personnel.

Adapt to Change

1-47. An MPT must adapt when team members change. The efficiencies that the MPT established must be reestablished when new musicians join the team. This may also happen when musicians leave and are not replaced. Teams that have confidence in their leaders and mutual trust can better adjust and adapt to change.

1-48. MPT leaders should be proactive when integrating new musicians into an MPT. Inquire about a musician's strengths and preferences before they arrive at the unit. Appropriate talent management will ensure that the musician's skills are properly utilized. Allow new members to prepare by providing them with repertoire and set lists before they begin rehearsing with the MPT. This is especially important if significant portions of the repertoire are performed from memory or are technically difficult.

1-49. Occasionally, a musician may leave the group and not be replaced. This could be temporary, such as extended periods of leave or institutional training, or it may be permanent. Effective MPTs will develop a strategy to remain mission-capable. This may include cross-training or utilizing musicians' secondary skills. Leaders may need to alter their vision for the musical product if their capabilities are significantly impacted.

Manage Conflict

1-50. Conflict is the tension between individuals or groups because of real or perceived differences (ATP 6-22.6). There are generally two types of conflicts found in MPTs: task conflicts and personal conflicts. Task conflicts focus on the musical product and differences of opinion. These conflicts can be beneficial to team performance. Personal conflicts are generally harmful to the team and can contribute to a negative climate. Personal conflicts should be addressed through communication and mediation. Using conflict positively and constructively can help build a strong foundation of trust and respect within the MPT. Strategies for managing conflicts can be found in ATP 6-22.6.

Sustain Resilient Teams

1-51. MPTs must build and sustain positive relationships. Musicians form strong bonds with people who allow them to be themselves and help develop their musical skills. Team resilience is supported by establishing positive social relationships with musicians who understand, appreciate, and care for the MPT. Through these connections, MPTs are able to withstand difficult challenges. Developing these relationships requires responsive listening, a willingness to share personal details with others, and an ability to sense others' emotions and react appropriately.

1-52. Musical performances can be emotionally charged. Music can provoke an emotional response and the act of performing may cause fear or anxiety. Paying attention to others' emotions and reactions benefits the team's resilience. It is important to assess the emotional status of others and reassure those who may be

frightened or anxious. Leaders may consider employing concepts presented in FM 7-22 to enhance their team's resiliency.

SECTION III – REHEARSE A MUSIC PERFORMANCE TEAM

1-53. The rehearsal strategies described in this section are directed at MPTs, but can be applied to any kind of rehearsal. All rehearsal leaders, including assistant MPT leaders, section leaders and band commanders, should employ the same thoughtful approach to leading rehearsals. Regularly scheduled and effective rehearsals ensure that the band is properly trained to proficiently execute its designed capabilities and assigned mission.

1-54. MPT rehearsals are critical training events and are mission-essential tasks for all Army Bands. A *mission-essential task* (MET) is a collective task on which an organization trains to be proficient in its designed capabilities or assigned mission (FM 7-0). A *mission-essential task list* (METL) is a tailored group of mission-essential tasks (FM 7-0). Standardized METLs can be found on the Army Training Network, Digital Training Management System (DTMS), and Combined Arms Training Strategies. See ATP 1-19 for more information on Army Bands training.

REHEARSALS

1-55. A *rehearsal* is a session in which the commander and staff or unit practices expected actions to improve performance during execution (ADP 5-0). Musical rehearsals are sessions of group practice in preparation for a musical performance. Rehearsals are important preparation activities. *Preparation* is those activities performed by units and Soldiers to improve their ability to execute an operation (ADP 5-0).

1-56. MPT rehearsals are performance-oriented training. Performance-oriented training is hands-on and experiential. Units and Soldiers train the tasks under conditions and to the standard specified (FM 7-0). Effective rehearsals allow musicians to learn through repetition, using a hands-on approach.

1-57. Rehearsals allow musicians to practice key aspects of their performance. This contributes to the shared competence and confidence in the MPT's capabilities, and supports the development of a shared vision among all members of the team.

1-58. METs are not trained in isolation (FM 7-0). MPT rehearsals are training events that train METs with their associated supporting collective and individual tasks. Rehearsals allow musicians to integrate their individual parts into the context of the musical product and allows all musicians to become familiar with the overall musical production and the vision of the MPT leader.

1-59. Rehearsals are led by the assistant MPT leader. In addition to performing in the MPT, the assistant MPT leader has the critical role of assisting the MPT leader in completing the operational mission of the MPT. Assistant MPT leaders serve as the primary rehearsal leader and point person for implementing all production plans. They are responsible for the overall musical and entertainment training of the MPT.

1-60. Units employ effective training based on the Army's principles of training (ADP 7-0). MPT rehearsals should embody these principles to be effective training events:

- Train as you fight.
- Train to standard.
- Train to sustain.
- Train to maintain.

PLANNING THE REHEARSAL CYCLE

1-61. Musical missions are typically assigned to MPTs during planning meetings. Most of the mission details are indicated on the DD Form 2536 (*Request for Armed Forces Participation in Public Events (Non-Aviation)*) or operation order. All other information is acquired by the assigned operations representative.

1-62. Upon receipt of a mission, assistant MPT leaders estimate the time available to prepare for the performance. They begin by comparing the mission requirements to the current capabilities and mission load

of their MPT. They coordinate with their MPT leaders to identify critical missions and then backwards plan, estimating how much rehearsal time each event will consume. Reverse planning allows assistant MPT leaders to balance their mission load and have an organized approach to their rehearsal cycle (see ADP 5-0).

1-63. Adequate rehearsal time is essential. The time required varies with the complexity of the mission. Under time-constrained conditions, leaders conduct rehearsals focusing on critical events determined by reverse planning. Each band will have different critical events based on the mission, unit readiness, and the commander's priorities.

1-64. Frequent and consistent collective training promotes unit and individual proficiency. MPTs that rehearse repeatedly and in realistic conditions will grow more comfortable and confident in their ability to perform the tasks. Leaders strive to train units and Soldiers to exceed the minimum standard (FM 7-0).

1-65. Developing the plan for a rehearsal cycle should include the assistant MPT leader's performance goals for the MPT. The rehearsal goals of any kind of MPT should produce:

- A cohesive, competent, and confident MPT.
- Improved proficiency of the individual musicians.
- An authentic and exciting performance.

PLANNING INDIVIDUAL REHEARSALS

1-66. The assistant MPT leader must develop a rehearsal plan and employ strategies to effectively rehearse the ensemble. They must anticipate what needs to be done in the rehearsal process. Rehearsals without a clear concept tend to lack direction and focus. A rehearsal plan allows them to prepare the MPT in a sequential and logical manner.

1-67. Rehearsal procedures are personal. The approach to rehearsing an MPT is influenced by the assistant MPT leader's personality, the identity of the MPT, the proficiency of the musicians, and the amount of rehearsal time available before the mission. The assistant MPT leader should develop a personal style of rehearsing based on a solid rehearsal approach, thoughtful planning, and careful preparation.

1-68. All rehearsals are important, but in different ways. During the first rehearsals, the MPT becomes acquainted with the music and the proposed vision. All subsequent rehearsals serve to merge each section and create a shared vision and cohesive sound.

REHEARSAL OBJECTIVES

1-69. Rehearsal objectives are strategies to achieve intended outcomes that support the overall rehearsal plan. Developing rehearsal objectives allows assistant MPT leaders to plan rehearsals precisely and to more accurately measure results. Rehearsals should be systematically planned to reach peak performance for critical events while supporting all interim missions. Assistant MPT leaders should consider the continuity of rehearsals leading up to critical events.

1-70. Individual rehearsal objectives should be planned through score study and anticipating musical or technical problems that might occur in the rehearsal. Leaders should be flexible and prepared to revise their plan based on the needs of the MPT. Conducting after action reviews (AARs) and requesting input from MPT leaders allows assistant MPT leaders to modify the rehearsal objectives to better support the mission requirements.

1-71. Identifying the rehearsal objectives allows assistant MPT leaders to facilitate a focused block of training. Each rehearsal has a specific goal that supports the overall rehearsal cycle. Leaders should develop a system that efficiently plans, organizes, and manages the scope of the rehearsals.

REHEARSAL PRIORITIES

1-72. The first priority is the music's form and function. The MPT must be able to navigate the form from beginning to end. The next priorities for rehearsals are technical: notes, rhythm, tempos, precision, and dynamics. Then, implement the musical priorities: phrasing, sound quality, balance, and interpretation.

1-73. Rehearsal time is often limited. It is important to have improvement in performance throughout the rehearsal. Prioritizing the technical and musical aspects of a performance allows the assistant MPT leader to run an efficient and effective rehearsal.

REHEARSAL PREPARATION

1-74. Music should be selected as early as possible. Assistant MPT leaders should coordinate with MPT leaders and select music that supports the vision of the musical production and the capabilities of the musicians. Leaders should consider the following:

- The availability of published music.
 - Copyright compliance (see DA Pam 220-90).
 - Permission to arrange music (see DA Pam 220-90).
- The availability of staff arrangers.
 - Time and ability to arrange music.
 - Simplification of parts as needed.
- The available rehearsal times.
- The ability of the musicians to perform music to standard.

SCORE STUDY

1-75. The goal of score study is developing an intellectual and emotional understanding of the music. Every aspect of the rehearsal process is guided and informed by the assistant MPT leader's understanding of the score. The purpose of score analysis is understanding the composer's or songwriter's intentions. Understanding is achieved through careful study of the musical components and considering how these components shape the composition.

1-76. Score study implies the existence of a traditional printed score. However, popular music can be studied with the same level of care by listening to recordings and analyzing the musical form. Assistant MPT leaders can analyze recordings and transcribe the form and harmony to better understand a song. Analysis of the entire work promotes authentic, engaging performances.

1-77. Assistant MPT leaders should consider four primary musical elements when conducting score study: compositional components, expressive elements, instrumentation, and context. Understanding these musical elements allows the leader to hear more accurately, rehearse effectively and efficiently, demonstrate self-confidence, handle deviation from expectations, and be more expressive.

INDIVIDUAL PREPARATION

1-78. The assistant MPT leader is focused on organizational and interpretive issues during rehearsals. The musicians must focus on technical and expressive issues. Musicians must strive to develop key musical skills:

- Technique and mechanics.
- Musicality, phrasing, and dynamics.
- Tone, intonation, and range.
- Style, articulation, diction, and note shapes.
- Time and rhythm.
- Music preparation.

1-79. Rehearsal goals include improving the MPT's performance, connecting as a team, and developing a shared vision. It is not time to learn individual parts. Musicians must prepare all assigned music before the rehearsal in individual practice sessions. MPTs can progress to more complex collective training based on the accomplishment of individual task proficiencies (ADP 7-0).

1-80. Musicians should arrive prepared for all rehearsals. Allow time for individual warm-ups, individual tuning, organization of music, and mental preparation. Last-minute arrivals do not allow time for individual preparation and are inconsiderate to the team. See paragraph 2-42 for individual warm-up strategies. Arriving prepared for rehearsals includes:

- Learning all assigned music through individual practice.
- Setting up all instruments and accessories.
- Ensuring all instruments and accessories are in good working order.
- Completing an appropriate individual warm-up.

1-81. Leaders should consider individual preparation when scheduling rehearsals. The assistant MPT leader should allow additional time for individual warm-ups when the musicians have not had time to adequately prepare before rehearsal.

REHEARSAL EXECUTION

1-82. Efficient time management is critical for an effective rehearsal. The assistant MPT leader needs to take care of the organizational issues linking musical and leadership decisions. Problems have to be detected and solved immediately. Prioritizing the rehearsal objectives focuses the rehearsal efforts.

WARM-UP

1-83. Tone, intonation, and rhythmic synchronization are foundational skills of ensemble playing. Ensemble warm-ups promote the development of these skills. They set the stage for a productive rehearsal and allow for the seamless transfer of concepts to the music. Ensemble warm-ups physically and mentally prepare the musicians for music-making.

1-84. Ensemble warm-ups should have a purpose and a meaning. The goal is orienting the musicians toward music-making as quickly and efficiently as possible. An ensemble warm-up should not take more than five or ten minutes. The experience and ability of the musicians in the MPT should influence the planned warm-up routine.

Note. An ensemble warm-up does not excuse musicians from their responsibility to warm-up individually. Musicians should arrive to a rehearsal prepared to play.

REHEARSAL TECHNIQUES

1-85. Assistant MPT leaders should develop a rehearsal schedule, set realistic objectives, revise plans as problems occur, use rehearsal time efficiently, and anticipate problems. Rehearsals are a collaborative process. While the assistant MPT leader is responsible for managing the rehearsal, all musicians are required to display the technical and social skills required to execute the rehearsal.

Detect Errors

1-86. Assistant MPT leaders must be able to detect performance errors as they occur. Error detection is usually the fastest and easiest part of the rehearsal process. Making corrections in music performance is an acquired skill that combines ear training, theoretical knowledge, and experience. During initial run-throughs of pieces or sections, the rehearsal leader should note specific problems and prioritize them.

1-87. Referencing a score or lead sheet may assist in error detection, but these are often not available. Musicians must detect errors aurally. A skilled musical leader has gained knowledge through experience, style study, score study, and listening.

1-88. Every musician in the MPT, especially the rehearsal leader, should know how the music is supposed to sound. Musicians should study reference recordings, scores and lead sheets, and examples of the appropriate style to establish a reference point for the rehearsal.

Listen

1-89. It is difficult to hear errors when playing. The assistant MPT leader may choose to listen without playing, or can assign this task to a different musician. The MPT leader or another musician in the organization may be invited to the rehearsal to assist the rehearsal leader during this process. MPTs can

record their rehearsals. Informal recordings using handheld digital recorders or smartphones can be made without the involvement of a music support technician.

1-90. Careful listening allows the rehearsal leader to identify errors, determine what kind of error is occurring, and which musician(s) might be the cause of the error. Listen to ensure the musicians are:

- Playing each note as written.
- Maintaining tempo.
- Performing rhythms correctly.
- Matching articulations, attacks, and releases.
- Performing the indicated or implied dynamics.
- Matching phrase lengths.
- Inserting breath marks when appropriate.
- Balancing and blending.
- Performing in tune.

Correct Errors

1-91. Once a problem has been identified, the leader can begin to resolve the issue. Frankly discuss the identified errors. This enhances critical musical and technical skills and encourages all the musicians to contribute their ideas for problem resolution. Correct one problem at a time, slowing the tempo and exposing individual instruments or groups of instruments. Save rehearsal time by focusing on areas that need attention. *There is no need to revisit the work in its entirety if only a few measures need corrections.*

1-92. All instruments function differently. Musical leaders should have a rudimentary understanding of the terminology, common technical challenges, and capabilities of the instruments performed by members of their team. Leaders can ask subject matter experts on the instrument or research method books for the instrument. This will help them communicate effectively with all of the musicians and determine the best way to identify and correct problems.

Problem-solving

1-93. There are many approaches to problem-solving in music. Altering the approach to a section or phrase can bring the music to a place where it can be performed cleanly and comfortably. Problem-solving alteration strategies include:

- Tempo – Slow the music down to a speed where it can be performed cleanly. Technical errors may not occur when the music is performed at a slower speed. Slower tempos also allow players to hear and discern individual chord qualities, intonation, and articulation more clearly than they might at performance tempo.
- Range – Bring the notes into a range where the music can be performed comfortably. Chord qualities may become easier to detect when extreme registers are avoided. This also improves some intonation errors that may be present in the upper and lower ranges of the instruments, allowing the musicians to hear where the notes belong harmonically.
- Dynamics – Music that is written at loud or soft dynamics can be challenging. Modifying dynamics will allow the group to focus on one technical challenge at a time.
- Articulations – Altering articulations is a method that can help clean technical passages. Add or remove slurs or other articulation marks to help clarify areas where coordination is lacking.
- Note Lengths – Changing the note length allows the musicians to execute unison attacks. By shortening the note lengths, each musician must carefully subdivide beats in order to place their next notes in time with the others.

Individual Assignments

1-94. Each rehearsal should end with specific, achievable practice assignments. Not every musical problem can be resolved during the rehearsal. Musicians must correct individual errors in personal or sectional practice sessions. Musicians may wish to take their parts to a subject matter expert for a lesson.

1-95. Recording rehearsals is a best practice that allows the musicians and leaders to listen to the performance from a different perspective. Post-rehearsal listening may identify mistakes that weren't noticed during the rehearsal. Critical listening helps all members of the MPT recognize the strengths and weaknesses of the group's performance.

REHEARSAL MANAGEMENT

1-96. Effective rehearsal management allows assistant MPT leaders to accomplish their rehearsal goals in the allotted time. Approaching rehearsals in an organized and thoughtful manner will increase rehearsal efficiency, reduce frustration, and improve team cohesion and collaboration.

Time Management

1-97. Assistant MPT leaders should communicate which pieces will be rehearsed prior to the next rehearsal. This information allows the musicians to prepare appropriately. The rehearsal order should be stated at the beginning of the rehearsal so the musicians can organize their parts and prepare the required equipment.

1-98. Develop the rehearsal order by prioritizing the areas that require the most work. Assistant MPT leaders should consider prior rehearsals, their personal score study, and availability of personnel when identifying the rehearsal priorities.

1-99. Time management is vital to a successful rehearsal. It is a best practice to assign a member of the team to assist with time management. This improves rehearsal efficacy, by ensuring that every part of the rehearsal plan is addressed. Monitoring the time spent on each aspect of the rehearsal is particularly important if pieces require additional personnel or extensive setups.

Momentum

1-100. It is the assistant MPT leader's responsibility to maintain the forward momentum of the rehearsal. This includes managing the rehearsal order, maintaining focus, and monitoring group dynamics to promote efficient and effective rehearsals.

1-101. To maintain momentum, develop a rehearsal order with the following in mind:

- Personnel involved – Order rehearsals from largest groups to smallest groups and release those who are no longer involved.
- Equipment setup – Order the rehearsal to accommodate instrument changes, setup of new equipment, and large set changes.
- Endurance – Physical endurance may be an issue, particularly for brass instruments. This should be considered when developing a rehearsal order.

1-102. Maintaining focus is vital to any rehearsal's momentum. During a long or detailed rehearsal, musicians may lose focus, not pay attention, and miss important information that applies to them. Some ways to counter this lack of focus are:

- Involve all musicians – Encourage everyone to contribute and assist with error detection and correction. Employ non-playing musicians by asking them to listen and offer advice.
- Ask questions – Questioning ensures that every member of the group is paying attention and prepared to contribute.
- Support and encourage collaboration – Rehearsals are a team effort, and most want to contribute their knowledge and skill to improve the product. Encouraging collaboration makes the musicians feel like valued members of a team.
- Take breaks – Humans have a limited attention span. Taking breaks from rehearsal allows for the musicians to return physically and mentally refreshed.

1-103. Positive group dynamics are an important part of any high-performing team. It is the leader's job to monitor the group dynamics to promote growth and development. Leaders can encourage positive group dynamics in many ways, including:

- Promote constructive criticism – Criticism should focus on the musical output, not the musician. Musicians should make corrections without making it personal, and those being critiqued should not take it personally.
- Discourage unrelated conversations – Off-topic conversations distract everyone from the task at hand. Conversations should be directly related to the music that is currently being rehearsed.
- Encourage individual participation – Some musicians may be reserved and reluctant to contribute. Directly soliciting their input builds comfort and confidence.
- Discourage individual domination – Intervene when one member of the team begins to dominate the rehearsal. This behavior disrupts the rehearsal and degrades group dynamics.

1-104. The assistant MPT leader or MPT leader may need to intervene in order to encourage reflection and individual participation, promote problem solving, or enforce adherence to rules. MPT leaders should allow their MPTs to work out their own problems as often as possible. Over time the MPTs will progress as teams and build sustainable group dynamics.

Collaboration

1-105. Collaboration is the key to attaining ownership and buy-in from all members of the team. Promoting collaboration results in a product that shows the group's effort and reflects the team as a whole. Allowing space for collaboration in rehearsals values the expertise, skills, and knowledge of the team. Collective training is the essence of teamwork, and develops the mutual trust essential to developing effective, cohesive teams (ADP 7-0). Some techniques to promote collaboration include:

- Solicit and value opinions – Create an atmosphere where the team feels comfortable contributing. Musicians will feel more invested in their performance if they feel like their opinions helped form the final product.
- Embrace good ideas – Be willing to incorporate a good idea. Being open to change and improvement is not a weakness.
- Try new approaches – Everyone learns differently. Try new rehearsal strategies and be willing to change the plan to involve everyone and accommodate their needs.
- Consider all suggestions – Acknowledge all contributions, even those that may not work. Dismissing contributions discourages further participation.

Atmosphere

1-106. A positive rehearsal environment reflects the atmosphere that the leader has set. Word choice and delivery influences how the message is received. Consider these approaches to developing a positive rehearsal environment:

- Frame demands as suggestions.
- Know when to move on from a problem area.
- Praise publicly and criticize privately.
- Be open to change and improvement.

REHEARSAL ASSESSMENT

1-107. *Assessment* is the determination of the progress toward accomplishing a task, creating a condition, or achieving an objective (JP 3-0). Assessment helps leaders determine progress toward attaining the desired end state, achieving objectives, and performing tasks. As MPTs assess and learn, they can adjust their rehearsal techniques based on their experiences.

1-108. Assessment is continuous. It includes, but is not limited to:

- Monitoring the current situation to collect relevant information.
- Evaluating progress toward the desired end state, achieving objectives, and performing tasks.
- Recommending or directing actions for improvement.

1-109. An *after action review* is a guided analysis of an organization's performance, conducted at appropriate times during and at the conclusion of a training event or operation with the objective of improving

future performance (ADP 7-0). MPT leaders and assistant MPT leaders should conduct informal after action reviews at the end of rehearsals. These provide immediate feedback to the musicians and leaders so that ideas and solutions can be applied immediately. A formal after action review should be completed after mission execution. See FM 6-0 for guidance on conducting after action reviews.

SECTION IV – LEAD A MUSIC PERFORMANCE TEAM

1-110. MPT leaders communicate and execute the commander's intent with their MPTs. They coordinate with the commander to develop the long-term vision for the MPT. The MPT leader communicates the vision for the group and acts as the director for MPT performances. The MPT leader coordinates with the command group to identify and set themes for key missions. MPT leaders communicate with and mentor their assistant MPT leaders.

DEVELOP ENTERTAINMENT CONCEPTS

1-111. Army Bands entertainment concepts ensure that musical productions connect positively with audiences. Entertainment concepts balance music and stage presentation with the mission objectives. Leaders must ensure that all music productions are entertaining. The selected entertainment concepts should enhance the production.

1-112. The mission objective informs the entertainment concepts. Directed themes and messages, the type of MPT, and audience demographics guide leader decisions when developing shows and implementing production plans. Inspiring, entertaining, and memorable performances balance a quality musical product with appropriate stage presentation.

PRODUCTION THEMES

1-113. Developing a production theme provides a basic structure for the production elements, including music and entertainment concepts. MPT leaders must communicate the theme to assistant MPT leaders to ensure consistency between the mission, rehearsal objectives, rehearsal plans, and the final production.

1-114. Themes should align with the purpose of the mission and the commander's intent. Fixed themes are themes implied by the nature or occasion of the performance (e.g., holiday observances). Unfixed themes are developed when the theme is not implied by the nature of the performance (e.g., a performance at a summer concert series).

1-115. Leaders should use the Office of the Chief of Public Affairs outreach guidance, top-line messages, and communications guidance as their source for themes. This guidance can influence music selection and inform narration, talking points, and multimedia displays.

1-116. Music support missions for reviews and official entertainment events may also use themes to frame their development. *Music selection, uniform choice, and selected entertainment concepts should be appropriate for the context of the event.*

1-117. MPT leaders must consider the logistics of the mission when developing production themes. The venue is the physical environment where the mission is performed. Physical aspects such as stage size, venue capacity, and acoustics will influence production decisions. MPT leaders should collaborate with music support technicians to determine the level of support required for the production early in the planning process.

MESSAGING

1-118. A *message* is a narrowly focused communication directed at a specific audience to support a specific theme (JP 3-61). Army Bands should seek out higher headquarters messaging guidance and integrate it into music performances. Integrating command messaging aligns performances with Army Bands strategic goals (see ATP 1-19).

1-119. Command information programs are the primary means by which commanders communicate with internal military audiences. As an information-related capability, bands support command information programs and Information Operations through support of military events on- and off-post.

1-120. Commanders inform the American public about its military. Bands serve the public interest by communicating directed messages and themes to civilian audiences. This communication enhances morale and readiness and increases public trust and support. Through active engagements, Army Bands reinforce the military's role as a community partner.

1-121. Army Bands engage with international audiences in locations outside of the United States and in deployed environments. Bands can convey command messaging to communicate an accurate and informed portrayal of operations to key publics.

MUSICAL CONCEPTS

1-122. Music is the most critical element of a production and provides the framework for the performance. Leaders guide the song selection process. The set list must support the production theme and provide variety and effective emotional moments.

1-123. An MPT's identity is determined by the performance capabilities of the group within specific musical genres. MPTs with similar ASI builds may have different performance capabilities due to the strengths of their musicians and their prescribed identities. Long-term sustainment of MPT identities is critical for meeting total unit objectives. Leaders should strive to maintain the identities of a unit's MPTs during personnel turnover. MPT leaders collaborate with their assistant MPT leaders to ensure that musical products align with the MPT's identity. This clarity of purpose provides the direction leaders at all levels need to rehearse efficiently.

1-124. Repertoire is a collection of songs or pieces a group can perform on demand. The specific songs, style, or genre of music that is learned and performed can be driven by ability, given mission, identity, relevancy, or resources. MPTs should assemble a repertoire that supports the missions implied in their identity. This music should be tailored to the skills and abilities of the team. Most of the pieces should be straightforward and accessible for both the musicians and the audience. Technically challenging music should be included in the MPT's repertoire to promote individual and collective musical growth.

Programming

1-125. MPT leaders must guide the song selection process during the development of a set list. A set list identifies which pieces are to be performed for a musical mission. The set list dictates the program flow and supports the MPT's musical identity. Army Bands MPTs are not nationally known. It is likely that the audience is seeing the MPT for the first time. Therefore, it is important to reinforce the identity of the MPT by performing music familiar to the audience.

1-126. The ensemble type and musical selections should match the audience's expectations and the intent of the mission. Senior leaders should select MPTs that are appropriate for and capable of meeting the mission requirements. For example, classically-oriented MPTs will sound inauthentic if asked to perform popular music. A rock band or brass band would be a more appropriate choice to support requests for popular music.

1-127. A music production's flow describes the audience's experience of the show in its entirety. Army Bands productions in all genres should move between selections, themes, and messages without distracting the audience. Leaders should mitigate distractions caused by slow transitions, equipment changes, abrupt changes in lighting or sound, speaking errors, or potential technical problems.

Transitions

1-128. Transitions can occur in a performance within a single selection, between musical selections, and during large personnel or equipment changes. The emotions evoked by music, lighting, media, and guiding narration can be undermined by poor transitions. Leaders and their teams should rehearse transitions to ensure that the performance flow is not interrupted.

1-129. The most visually noticeable transition is the movement of equipment and personnel. Equipment movement can be especially distracting if not planned and executed to mitigate disruption. Any movement should not detract from the musical moment. Leaders should highlight intentional movement by making it powerful and purposeful, and camouflage movements that may distract from the moment.

1-130. Narration can aid transitions. Effective narrations guide the audience through the presentation. Narrations should be planned and can be delivered by a narrator using a script, a performer delivering narration or dialogue, or pre-recorded narration delivered over the audio support system.

1-131. Lighting techniques such as blackouts, flashes, and special effects can enhance transitions. Leaders must be judicious in the usage of these effects because overuse can distract the audience. Digital and synthesized sound effects may provide interest and new focal points to redirect attention.

1-132. Music can be used effectively during large transitions of personnel or equipment. Musical transitions facilitate the shift between contrasting selections. Using music in conjunction with or instead of narration can enhance the transition and the overall moment.

Pacing

1-133. Pacing is variation in the performance's intensity. Pacing guides the audience's emotional experience. Musical selections should be sequenced to align key messages with the desired emotional response. A well-developed set list or concert program takes the audience on a musical journey. This journey is a shared emotional experience that cycles between tension and release. Each musical selection should match the desired intensity of the moment.

1-134. Set lists are designed around creating moments. Moments are groupings of musical selections programmed to elicit a desired emotional response. Some musical considerations for pairing selections with moments are:

- Tempo.
- Rhythmic intensity.
- Dynamic intensity.
- Harmony.
- Lyrics.
- Audience familiarity with the selection.

1-135. Leaders may use a scale to rate the energy of musical selections, and then order these to match the intensity of the messages and desired emotional response. Moments may contain more than one song. For an example, refer to the model published by live music producer Tom Jackson in *Tom Jackson's Live Music Method: All Roads Lead to the Stage*.

STAGE PRESENTATION TECHNIQUES

1-136. MPT leaders act as directors and stage managers for musical productions. Visually appealing music performances engage and retain audiences. The impact of musical selections in key moments can be heightened by effective staging, blocking, and choreography. Leaders should consider the audience's visual experience to ensure that the performance is memorable.

Staging

1-137. Leaders should consider how the audience experiences the performance from the seating area. Army Bands perform in a variety of venues and often have little control over the dimensions of the stage. Leaders can control the space by:

- Using risers to add vertical interest.
- Using modular shells to create a more intimate space.
- Using curtains to provide a backdrop for the performance.

1-138. The stage picture should appear balanced to the audience. Balance can be achieved through symmetrical or asymmetrical staging. Symmetrical staging occurs when both halves of the stage look the same. Asymmetrical staging occurs when the halves of the stage look different but stage picture looks balanced. This is achieved by drawing the audience's attention through motion, lighting, or placement of musicians on the stage.

1-139. Repeated stage compositions can be dull for the audience. Engaging performances have variety in the use of stage areas, planes and levels, and spacing among the performers.

1-140. Leaders should give special consideration to the viewing areas in an outdoor setting. Natural or manmade objects can create a visual frame for the music performance. Place the band in a position that emphasizes the visual frame and control the audience's approach to the stage to enhance the viewing space.

Blocking

1-141. Blocking refers to the process of charting or planning the movement of performers on a stage. Effective blocking ensures proper sightlines for the audience, facilitates lighting design, and enhances the dramatic effect.

1-142. Blocking creates a stage picture that communicates the intellectual and emotional content of the moment, the mood, and the style. Purposeful blocking can direct the audience's attention to the featured performers. It can also draw the attention away from potential distractions such as scene changes.

1-143. Leaders should identify which performer or performers should receive the audience's attention and how to place these performers in a dominant position. The performers in the background must not be neglected; leaders should place them purposefully to direct the audience to the featured musician.

Stage Areas

1-144. A musician's position on the stage communicates visually with the audience. Thoughtful use of stage areas can emphasize a musician or an emotional moment. The initial placement of a performer on the stage and their deliberate movements from one area to another can focus the audience's attention and highlight important musical moments.

1-145. Communication between performers and leaders needs to be clear. It is important that the performing musicians and the leaders use a common language to describe the areas of the stage. The stage areas should always be described from the performer's perspective. See Appendix A for stage diagrams.

1-146. Downstage positions are stronger than upstage positions. Movement from a weaker, or upstage, area to a more downstage position is very strong. This intentional movement to a position of power on stage emphasizes the performer and the musical moment. It captures the audience's attention.

Stage Movement

1-147. An important aspect of blocking is directing the performer's movements from one part of the stage to another. Theatrical traditions use terms to describe these movements. Incorporating these terms into blocking rehearsals can streamline communication and enhance the performers' understanding. Common movement terms used to provide direction are outlined in Appendix A.

1-148. Performers must consider how they move onstage. The method and pace of movement should fit the style and tempo of the song. Musicians can change the energy of their movement within a single song to emphasize important musical and emotional changes.

1-149. Physical body positions describe how the performer is facing the audience. Army Musicians may be familiar with military facing movements. These movements communicate different levels of strength, shown in figure 1-1 on page 1-18.

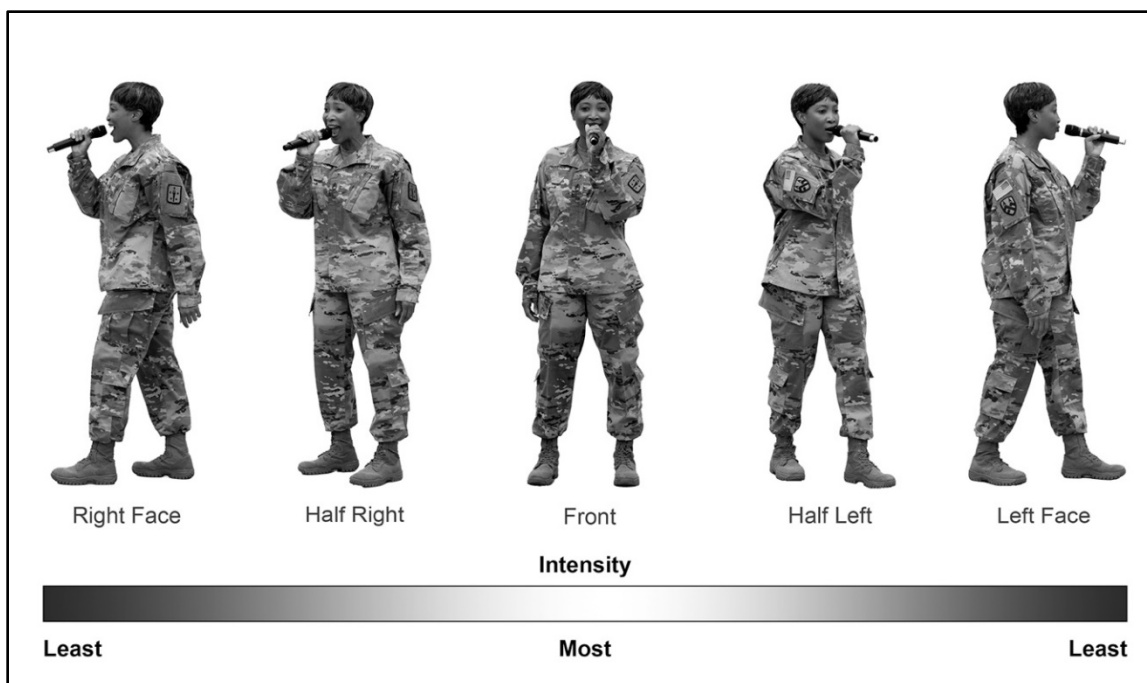


Figure 1-1. Body Positions

Choreography

1-150. Choreography is any synchronized or sequenced movement on stage. Choreography can enhance a performance when used appropriately and judiciously. Choreography requires significant practice to ensure synchronization and avoid awkwardness.

1-151. Leaders should consider the mechanics of tone production for each instrument when developing choreography. Some choreography may need to be simplified due to the size or nature of the instrument. Leaders should consider the following guidelines when developing and teaching choreography:

- Movements should be simple.
- Leaders should have patience and be encouraging.
- Leaders should explain the purpose behind each movement.
- Musicians should hear the music before instructing the movements.
- Leaders should teach the movements using counts.
- Leaders should teach the movements in short sections.

1-152. Leaders must exercise quality control over choreography. Many musicians do not have experience dancing. They may be uncomfortable, uncoordinated, and fearful that they may look foolish. Leaders should avoid incorporating any choreography that causes the musicians to appear awkward or uncomfortable on stage. Leaders should never compromise the musical product just to add choreography.

Movement Rehearsals

1-153. The MPT leader or assistant MPT leader must teach the blocking that they have developed. Leaders should know the movements very well before they begin to teach. The rehearsal plan should have the overarching ideas and movements plotted. Musicians should provide input, as their instruments may impede the desired movement.

1-154. Movement instruction should be very specific. First, the leader should demonstrate the intended movement. Then, musicians can employ the following crawl-walk-run approach for learning the movement:

- Crawl – The musicians execute the movements slowly, without instruments.
- Walk – The musicians execute the movements faster, with instruments.
- Run – The musicians execute the movements at performance tempo while playing music.

1-155. Block the show in sequence. Include narration and transitions in these rehearsals. Presenting movements in order allows musicians to develop a sense of the overall production and how one song flows to the next. This kind of rehearsing may highlight the need for a stage manager or crew to assist with equipment or personnel management.

1-156. Leaders must help musicians visualize the technical elements. Rehearsals are usually not held in the performance space. The placement of monitors, stands, steps, levels, and entry points should be described and marked out on the floor of the rehearsal room. Leaders should consider holding a rehearsal in the performance uniform if it is different from the duty uniform. Replicating performance conditions allows musicians to train as they fight.

1-157. Cleaning movements immediately after teaching them is not advised. The musicians will need time to learn their blocking. After all the movements have been thoroughly learned and reviewed, the MPT leader can further refine the movements to align them with their vision.

1-158. It is a best practice to record and watch the blocking rehearsals. This allows all of the musicians to see how the production looks from the audience's perspective. This feedback can improve stage presence by raising awareness of a performer's appearance and visual presentation.

SUPERVISE REHEARSALS

1-159. MPT leaders supervise their subordinate leaders, ensuring that rehearsals are effective and efficient. The MPT leader develops a vision for the performance based on the commander's guidance, and communicates that vision to their subordinate leaders. MPT leaders provide their subordinate leaders with active role modeling and developmental feedback during training (AR 350-1).

1-160. An MPT leader is not the primary rehearsal leader. Assistant MPT leaders should conduct rehearsals. MPT leaders support and advise their assistants. This promotes the integration of leader development into daily activities, relying on the quality of the relationship between MPT leaders and assistant MPT leaders to create an environment that values and empowers subordinate leaders (AR 350-1). Delegating the rehearsal tasks to the assistant MPT leader supports leader development and gives the MPT leader time to focus on vision and quality assurance.

QUALITY ASSURANCE

1-161. MPT leaders should assess the quality of an MPT's performance capabilities. Music appreciation is subjective. Army Musicians have diverse musical backgrounds that shape their performance concepts. Band commanders are responsible for the musical output of their bands. They should communicate their expectations for musical and entertainment quality. It is the MPT leader's responsibility to provide the quality assurance to meet the commander's expectations.

Musical Quality

1-162. MPT productions must stand on the merit of the musical performance. Access to digital performances and streaming music establishes a high standard for live music productions. Leaders should not sacrifice the quality of the musical product to incorporate visual entertainment concepts, nor should they expect a visually entertaining show to mask a poor musical performance. Audiences expect a polished, highly-produced musical product. Army Bands must meet these high expectations through world-class musical performances.

1-163. Army Bands rarely perform original works. Professionally recorded or original versions of songs are the audience's frame of reference. MPT leaders should consider existing professional recordings as the performance standard for MPT productions.

Technical Skills

1-164. Leaders at every level must be aware of the capabilities of their personnel and select the most appropriate music for their performers. Musicians must have knowledge of music and excellent individual technical skills in order to effectively function in an ensemble setting.

1-165. MPT leaders should monitor rehearsals to ensure the quality of individual technical skills. They should work with assistant MPT leaders to develop set lists that highlight the strengths of the MPT. MPT leaders should refer developing musicians to the technical skills development program (described in Chapter 2) to improve their ability to contribute to the MPT.

Authenticity

1-166. Authenticity is conforming to an original so as to reproduce essential features. An authentic musical product believably reproduces the stylistic characteristics of the performed genre. The most proficient Army Musicians will perform authentically in all styles and understand the rules and patterns of each genre.

1-167. Not all selections can be performed authentically by all MPTs. Army Musicians may be asked to perform music in an unfamiliar style or genre. MPT leaders should consider their MPT's comfort and familiarity with new styles when developing set lists. Individual technical skills may affect the MPT's ability to reproduce the music authentically. MPT leaders may need to adjust the music to support the MPT's instrumentation, identity, or mission. MPTs that appear genuine and honest will be better received than those that attempt to closely imitate others' performances.

MANAGE MUSIC PERFORMANCE TEAM SUPPORT REQUIREMENTS

1-168. Management of the MPT support requirements is the MPT leader's responsibility. The coordination of these requirements may be delegated to the assistant MPT leader. Leaders should constantly communicate with representatives from relevant critical function areas to ensure that all needs are met for all MPT missions.

Operations

1-169. Army Bands operations are coordinated by the operations sergeant, a position normally held by a Master Sergeant. The operations sergeant advises the commander on all aspects of band operations and supervises the operations section (see DA Pam 600-25). Some bands designate a representative for each MPT, often a member of that MPT. Other bands have a central operations shop that will coordinate with the MPT to ensure mission needs are met and that all pertinent information is available for mission planning.

1-170. The designated operations representative ensures that power requirements, stage dimensions, inclement weather plans, and all other pertinent details are thoroughly considered in the mission planning process. They act as the primary point of contact with mission sponsors. These details are communicated to the MPT using a mission sheet (see ATP 1-19 for mission sheet guidance).

Production Support

1-171. MPT leaders must ensure proper coordination with music support technicians when applicable. Music support technicians will have individual preferences for coordination. MPT leaders should follow unit standard operating procedures to ensure that the music support technicians have the appropriate information and adequate time to develop and implement sound and lighting support plans.

1-172. The level of production required to complete a mission will fluctuate depending on the assigned MPT and mission category. Determining the appropriate production level is an essential aspect of the *operations process*, the major command and control activities performed during operations: planning, preparing, executing, and continuously assessing the operation (ADP 5-0). A complex production requires more time and resources than a small production (see ATP 1-19).

Publicity

1-173. The band public affairs (PA) section is made up of Unit Public Affairs Representatives. The band PA section supports the band's mission by managing the band's social media presence, providing

photography and videography for band missions, creating band marketing materials, liaising between the band and higher headquarters PA, and working directly with the command team to establish command messaging and social media output (ATP 1-19).

1-174. MPT leaders should coordinate with the band PA section to develop marketing strategies that support their missions. MPTs may develop press packets or electronic press kits to assist sponsoring organizations in determining which MPT is appropriate for their event and to develop publicity to promote the performance.

1-175. Most band marketing materials are produced by the band PA section. The band PA section is a band critical function area. Soldiers assigned to the band PA section perform their duties in addition to their primary musical duties. Band PA sections should proactively and consistently communicate with higher headquarters Public Affairs Officer to ensure consistent messaging and take advantage of training opportunities.

1-176. Producing professional-quality media products requires time, training, and equipment. Musicians do not receive institutional training on the equipment or techniques needed to create media products. Units that acquire professional editing software and budget for civilian training opportunities ensure professional quality publicity materials that can be produced in-house. It is a best practice to collaborate with existing installation media services and subject matter experts.

Training

1-177. Band commanders are responsible for developing a unit training plan that progressively trains METL tasks throughout the year. Training calendars can be developed and recorded using DTMS. DTMS is the Army system of record for reporting METL task proficiency. Combined Arms Training Strategies offer proponent-specific calendar templates in DTMS to assist in building a unit training plan.

1-178. Weekly training meetings provide the opportunity to express training needs and work with others to find time and space for rehearsals. MPT leaders should be proactive in requesting rehearsal time and facility space at training meetings. This allows the assistant MPT leaders to properly execute their rehearsal plans.

Library

1-179. The band library is responsible for obtaining and maintaining printed music. The MPT leader should make purchase requests for published works that are not owned by their band. Borrowing printed music from other bands is allowed, but copying these borrowed parts for continued use is copyright infringement. Commanders and Army Musicians adhere to all Federal copyright laws (see AR 220-90). Bands use all copyrighted material in accordance with AR 27-60 and Title 17, United States Code.

1-180. The band librarian can assist leaders in seeking permission from artists and publishing companies to comply with copyright laws. The permission request process is lengthy. MPT leaders should plan months ahead when requesting these permissions. MPTs that perform current, popular music usually acquire this music through transcribing. Transcribed selections should be reviewed by the band librarian as they may violate copyright law. Army Musicians and band librarians should refer to DA Pam 220-90 for further guidance on copyright compliance.

DEVELOP A PUBLICITY PLAN

1-181. An effective unit publicity strategy ensures that all MPT leaders and assistant MPT leaders are supporting the unit strategy when marketing their MPTs. The unit publicity strategy should be broad enough to relate to all MPTs and a wide variety of mission types.

ESTABLISH A MARKETING STRATEGY

1-182. 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). Army Bands publicity products developed for the Regular Army and United States Army Reserve should adhere to the Army branding guidelines described in AR 601-208. Army

National Guard Bands should refer to NGR 601-1 for branding guidelines. See ATP 1-19 for detailed information about Army Bands branding.

1-183. Marketing priorities should be tailored to the operational environment. The *operational environment* is a composite of the conditions, circumstances, and influences that affect the employment of capabilities and bear on the decisions of the commander (JP 3-0). Commanders are encouraged to develop a marketing strategy with their higher headquarters PA office that communicates the higher headquarters' intent. Leaders must align the marketing strategy to the target audience and support the mission's intent with appropriate musical products. Create media that is relative to the audience by anticipating their tastes, desires, and entertainment needs.

DEVELOP A PUBLICITY PLAN

1-184. Publicity plans should identify intended audiences by framing the operational environment. The marketing strategy should resonate with the intended audience. Consider the demographic and cultural norms of the desired audience and select marketing tools that will reach them effectively. Local command or theme-driven messages should be incorporated into the publicity strategy for a band performance. The band PA section can advise leaders of the current Office of the Chief of Public Affairs messaging guidance.

1-185. Selecting the most appropriate channels to publicize a performance promotes the ideal allocation of resources. Developing publicity is time-intensive, and some traditional marketing strategies are expensive. Aligning the publicity plan with the habits of the intended audience will ensure that the money and time spent on publicity achieves the desired effect. Leaders should establish metrics to evaluate the effectiveness of the marketing strategy.

ELECTRONIC PRESS KIT

1-186. An electronic press kit is a set of promotional materials intended for electronic distribution. Electronic press kits allow sponsoring organizations to select the appropriate MPT for their event and facilitate the development of promotional materials. Every MPT should develop an electronic press kit that communicates their identity and their band's marketing strategy.

1-187. Producing an electronic press kit requires coordination with music support technicians and the band PA section. Leaders should communicate their vision for promotional materials and provide oversight and guidance throughout the development process. This alleviates the need for excessive changes, editions, and additions. The electronic press kit may include:

- Samples of music performed by the MPT.
- Promotional photos of the MPT.
- Promotional videos.
- Poster templates, logo sheets, and artwork.
- A description of the MPT's capabilities.
- The MPT's logistical requirements.
- Information on how to request the MPT.

1-188. Bands may choose to host these press kits on their unit website. They may be made available as documents for email or published on social media. All materials should be easy to download and compatible with common operating systems and software programs. Bands should seek copyright permission for any music used in their press kits.

Chapter 2

Technical Skills Development

Improving musical skills is a lifelong pursuit. Army Musicians at all levels must strive to develop musicianship in themselves and others throughout their careers. This chapter will introduce the formal programs in place to promote technical skills development, provide guidance for self-development, and present facilitation strategies for leaders.

SECTION I – TECHNICAL SKILLS DEVELOPMENT PROGRAMS

2-1. Technical skills development advances the professionalism of Army Bands. Audiences expect world-class musical performances. Army Musicians must commit to delivering professional, polished musical products. These skills are developed in the operational training domain (AR 350-1). Band commanders should prioritize technical skills development and foster a climate that values improvement.

2-2. Musical leaders ensure that musicians meet individual task proficiencies and work to ensure that those proficiencies are sustained. Musical leaders constantly monitor the underlying proficiencies at the individual level, training and retraining as necessary. In units where musicians cannot perform individual skills to standard, the unit cannot effectively execute collective tasks to standard (ADP 7-0).

TECHNICAL SKILLS DEVELOPMENT PROGRAM

2-3. The technical skills development program is an Army Bands program designed to maximize development and retention of technical expertise in Army Musicians. This program is managed by the senior enlisted musician in the unit and provides a progressive program for technical skills development of Army Musicians. The goals of the program are:

- Improved musical readiness.
- Increased job proficiency.
- Enhanced professional development training.

2-4. The technical skills development program assists Army Musicians in meeting mission and professional development goals, monitoring musicians' practice, and reporting progress to section leaders, MPT leaders and program managers. It enables and improves professional development training.

ROLES AND RESPONSIBILITIES

2-5. The technical skills development program provides leaders a way to track Soldiers' progress through associated counseling and remediation efforts and establishes goals that, if not realized, provide a source for documentation and subsequent leader decisions. The success of the program depends on the efforts of the musicians and their mentors.

Band Commander

2-6. Band commanders establish the technical skills development program. Establishment of a technical skills development program includes:

- Publishing the program policy.
- Allocating training time.
- Assessing program results.

Senior Enlisted Musician

2-7. Unit leaders are responsible for the proficiency of their subordinates (AR 350-1). The senior enlisted musician manages the technical skills development program. Management of the program includes:

- Publishing the program policy.
- Assigning Soldiers as mentors.
- Assigning Soldiers as participants.
- Monitoring the efforts of all participants.
- Reporting results to the band commander.
- Reflecting participants' efforts through counseling and evaluations.
- Providing feedback to participants and mentors.

Team Leaders

2-8. MPT leaders and assistant MPT leaders have immediate knowledge of their MPT members' skills and weaknesses. These leaders may serve as mentors for musicians in their team, or they may identify another musician to act as a mentor. Team leaders' roles in the program include:

- Recommending Soldiers for participation in the program.
- Providing feedback to mentors and participants.
- Providing resources to mentors and participants.

Section Leaders

2-9. Section leaders are the subject matter experts for their instrument or instrument family. Their civilian acquired skills provide the experience necessary to mentor other musicians in the section. Any Army Musician playing above another's skill level could serve as a mentor, even those who play different instruments or styles. The role of a mentor includes:

- Training participants through individual lessons.
- Monitoring participants' practice.
- Providing feedback to Soldiers.
- Communicating with team leaders and section leaders.

2-10. Mentors reinforce practice techniques that will lead to technical improvement. Specific techniques for facilitating individual skills development are discussed in Section III.

Participants

2-11. Participants in the technical skills development program are expected to cooperate with their mentors and engage with the lesson content. Their responsibilities include:

- Preparing all assigned music.
- Maintaining practice journals.
- Responding to feedback.

THE ARMY MUSICIAN MENTORSHIP PROGRAM

2-12. The purpose of the Army Musician Mentorship Program is to link Soldiers desiring to improve their technical proficiency with highly-skilled technical experts. This specialized, voluntary program connects military occupational specialty (MOS) 42R musicians with skilled mentors from MOS 42S, instructors from the Army School of Music, or other qualified MOS 42R Musicians.

2-13. Priority for enrollment in the Army Musician Mentorship Program is published in the Army Musician Mentorship Program guidelines available on Army Bands Intranet. Interested candidates and mentors should follow the application procedures in the published policy.

SECTION II – INDIVIDUAL TECHNICAL SKILLS DEVELOPMENT

2-14. Individual skill proficiency is the basis for collective task proficiency (ADP 7-0). All Army Musicians must understand that it is their personal responsibility to achieve and sustain a high level of musical readiness. Individual technical skills development includes all aspects of musical performance and requires training well above mission preparation. Individual technical skills development bridges the gap between the institutional and operational domains and sets conditions for continuous learning and growth (see AR 350-1). Proficiency in collective training cannot occur until individual tasks have been mastered. Descriptions of Army Musician individual tasks can be found on the Army Training Network.

GOAL SETTING

2-15. Each musician will have different goals or desired outcomes from their individual practice. These goals should be defined before the start of an individual practice session. Clearly defined goals lead to a realization of one's potential.

2-16. Goals should be articulated using the SMART principles:

- S – Specific.
- M – Measurable.
- A – Attainable.
- R – Relevant.
- T – Time-bound.

2-17. Setting SMART goals clarifies ideas and focuses efforts towards a defined end state. This improves time management and increases the likelihood of goal achievement. Figure 2-1 provides an example goal statement, “I want to improve my AMPA score,” and how to refine the goal using SMART principles.

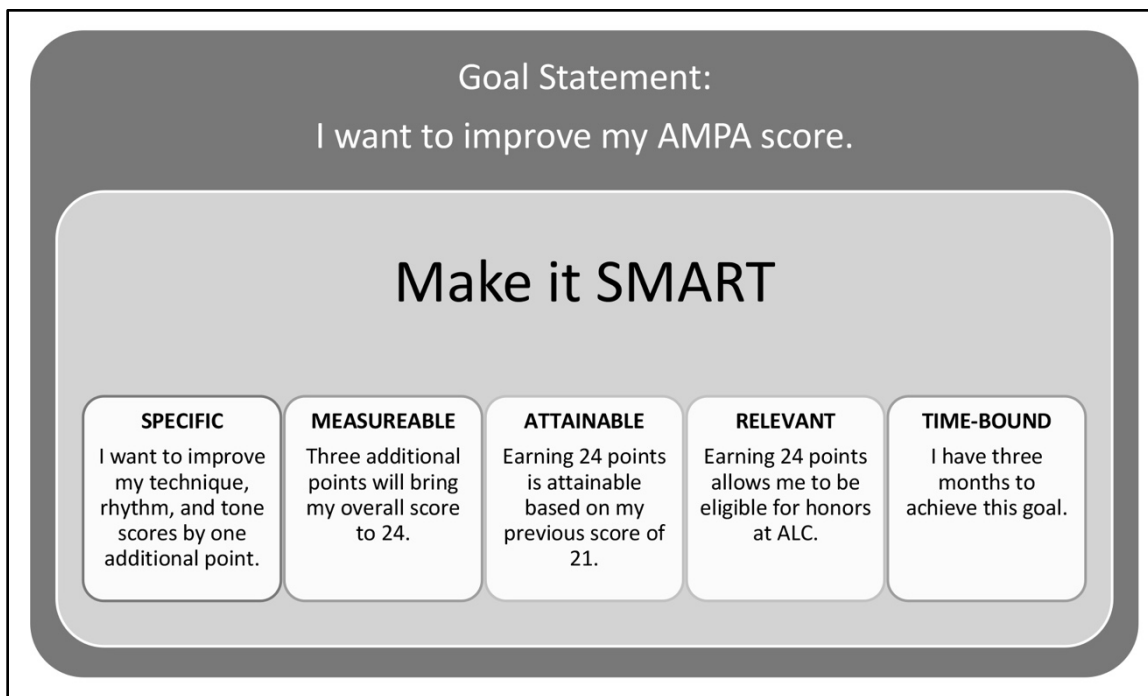


Figure 2-1. SMART Goal Example

TYPES OF GOALS

Long-term Goals

2-18. Long-term goals are the targets for your future performance and your desired musical results. These goals may change as you grow and develop as a musician. Patience, perseverance, and resiliency are vital to the achievement of long-term goals. Practice is the foundation of an Army Musician's technical skills. Identifying one or more long-term goals provides a scaffold for a progressive practice plan.

2-19. Long-term goals are most effective when they are clear, explicit, and specific (see figure 2-2). Choose a goal that interests and excites you. A good long-term goal stretches your musical abilities yet can be achieved. Focus not only on the outcome, but on the developmental process. Motivation will remain high when you are able to make measurable progress.

Medium-range Goals

2-20. Medium-range goals should be related, directly or indirectly, to your long-term goals (see figure 2-2). They include identifying and developing the specific skills and fundamentals needed to achieve your long-term goal. Develop your medium-range goals through backwards planning: first establish your long-term goal and then determine the intermediate steps required to achieve that goal.

2-21. Use your medium-range goals to structure your practice sessions. Identify a plan for each session, each day, and each week. Include skills that support your long-term performance goals and mission-specific goals that support your daily duties.

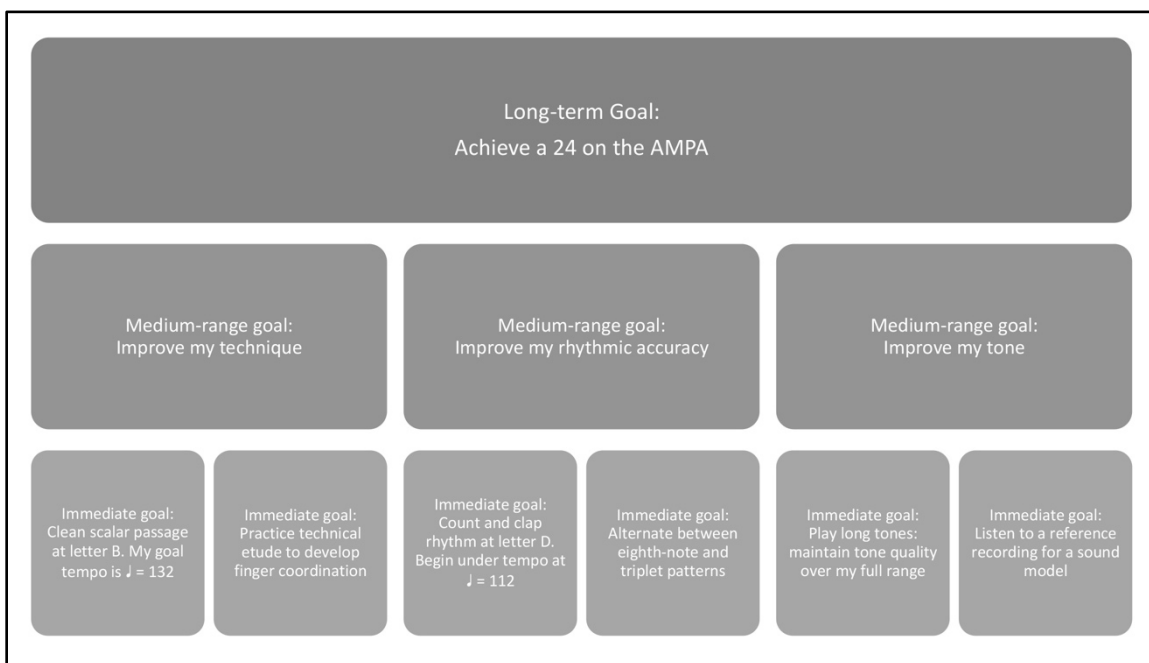


Figure 2-2. Goal Setting Example

Immediate Goals

2-22. Immediate goals are those that are able to be accomplished in a practice session (see figure 2-2). These goals focus your efforts and enable you to make small gains every time you practice. The number and complexity of these goals will determine how much time you practice daily.

2-23. Set performance goals for each practice session. Specific language allows you to narrow the focus of your practice and create a measurable end state for your efforts. Establish standards for correct performance

(e.g., recorded examples, tempo markings, note accuracy, or intonation). Do not be satisfied with one correct execution. Practice the passage until it is consistently correct.

THE INDIVIDUAL DEVELOPMENT PLAN

2-24. Army Musicians must balance their musical goals with their daily duties and personal lives. Identifying goals is not enough; developing a plan that includes targets, milestones, and completion dates is necessary. Individual development plans promote an objective approach to professional development. The Army Career Tracker is a central location to develop and track individual development plans.

2-25. Counseling and feedback provide clear, timely, and accurate information concerning individual performance compared to established criteria. Leaders should help subordinates identify strengths and developmental needs as a part of professional growth counseling and feedback sessions.

2-26. Leaders should encourage their subordinates to set goals and establish milestones and timelines for completion. Goals can be established and tracked informally (e.g., journaling or spreadsheets) or formally (i.e., the Army Career Tracker).

THE INDIVIDUAL PRACTICE SESSION

2-27. Individual practice is the foundation of an Army Musician's technical proficiency. Music performance is a perishable skill and musicians must regularly practice to maintain their technical proficiency. All musicians must devote focused time and energy towards technical development. Progress is a result of the quantity and quality of practice sessions.

TYPES OF PRACTICE

2-28. Individual technical skills development should be an integral part of a daily training plan. Just as Army physical readiness training follows the principles of precision, progression, and integration (see FM 7-22), an individual technical skills development plan should ensure that musicians are practicing correctly with the appropriate intensity and duration for optimal conditioning and musical development.

2-29. Individual technical skills development provides a foundation for musical readiness and must be an integral part of every Army Musician's life. All Army Musicians are responsible for maintaining a high state of musical readiness to support band operations. Musicians that train on tasks repeatedly and under increasingly more difficult conditions (e.g., simulating performance lighting, rehearsing in the performance uniform, or memorizing music) will grow more comfortable and confident in their ability to perform (see FM 7-0).

2-30. Commanders should develop leadership environments that encourage and motivate musicians to accept individual responsibility for their own musical readiness. High operational tempos, administrative tasks, and other responsibilities require organized and efficient individual practice plans.

Maintenance Practice

2-31. Maintenance practice preserves MOS skills through focus on fundamentals and physical conditioning. Army Musicians should, at a minimum, maintain their proficiency through daily individual practice sessions. For most, a minimum of one daily individual practice session is required to maintain their current level of musical proficiency.

2-32. Maintenance practice should be performance-oriented. Musicians should focus on precision in these practice sessions. Strict adherence to established execution standards ensures readiness. A performance-based maintenance practice session incorporates exercises and drills that maintain skills in:

- Technique and mechanics.
- Musicality, phrasing, and dynamics.
- Tone, intonation, and range.
- Style, articulation, diction, and note shapes.

- Time and rhythm.
- Music preparation.

2-33. Maintenance practice promotes the integration of technical skills into everyday performance. Balanced maintenance practice sessions are a critical link in the chain of musical readiness. Army Musicians must be able to perform on short notice. Maintenance practice facilitates short-suspense missions and contributes to unit readiness.

Developmental Practice

2-34. Developmental practice promotes the progression of MOS skills by implementing technical exercises, drills, and activities that lead to improvements in affective, cognitive, and psychomotor performance. The pressure, complexity, novelty, and uncertainty of developmental practice create learning opportunities that are interesting and motivating.

2-35. The purpose of developmental practice is gaining new skills or reinforcing current abilities. Refining one's strengths is encouraging, as progress is easily made. The primary focus of developmental practice are new or difficult musical skills.

2-36. Learning or improving musical skills requires repeated, deliberate practice. Deliberate practice is purposeful and systematic. It requires focused attention and is conducted with specific goals and plans for improving performance. Deliberate practice encourages musicians to:

- Determine their strengths and weaknesses.
- Consider the developmental process.
- Approach technical deficiencies with interest.
- Test new strategies and experiment with solutions.
- Integrate acquired knowledge.

2-37. Deliberate practice involves focused repetition of very specific sections of music. The success of self-development is tied to defined goals, regular self-assessment, performance feedback, and greater overall self-awareness (AR 350-1). Feedback is essential to assess developmental strengths and weaknesses. Record practice sessions and listen to the recording for objective feedback to determine progress and develop future goals. Steps to deliberate practice include:

- Identifying what needs to be changed or improved.
- Selecting a specific solution for each required change.
- Implementing solutions.
- Assessing progress via recorded feedback.

PRACTICE SESSION DESIGN

2-38. Knowing what to practice and how to practice are the most important aspects of individual practice. Individual practice sessions should be intentional, developmental, responsive, and repetitive. Practice sessions should have specific, challenging, and appropriate goals. Achievable tasks always build upon, improve, and expand existing skills.

2-39. Identify the performance goals and schedule sufficient practice time to achieve those goals. Goals should be prioritized and practice sessions should be organized to support upcoming performances and individual musical progression. All identified goals should be attempted during the day's practice sessions. The number or difficulty of goals can be adjusted based on the success of previous practice sessions. It may be necessary to schedule individual practice sessions before or after duty hours during periods of high operational tempo.

2-40. A well-rounded practice session will address all of the areas listed in paragraph 2-32. Musicians should also consider the following factors when choosing the best exercises and repertoire to include in a practice session:

- Current skills and abilities.
- Styles and genres for their instrument.

- Special problems and techniques for their instrument.
- Upcoming performances.

The Warm-Up

2-41. Practice sessions and rehearsals should always include a warm-up. A warm-up includes preparatory exercises that prepare you for more intense activity. A brief, but thorough, warm-up covers the instrument's entire register with a variety of articulations, dynamics, and ASI-specific fundamentals. Warm-ups should be personalized and prepare you to perform at your best. The objectives of a warm-up include:

- Increasing the pliability of joints and muscles.
- Increasing the responsiveness of nerves and muscles.
- Increasing consistency in the physical aspects of performance.
- Observing technical weaknesses and improvements.

2-42. A warm-up can serve as a complete session depending on its length and organization. An extended warm-up that covers all the basic technical demands can be a major component of maintenance practice. A musician can begin to achieve their long-term goals through the design of their warm-up. Consider the following ideas when developing a warm-up routine:

- Each section of the warm-up should have a purpose.
- The warm-up should increase in complexity and difficulty as the session progresses.
- The initial sections of the warm-up should include preparatory exercises.
- Technical exercises should develop ASI-specific challenges.

Fundamentals

2-43. Fundamentals are the elements of music and apply to all instruments, styles, and genres. They are the skills that improve musical vocabulary and technique. The purpose of fundamentals practice is to understand and learn to use these skills.

2-44. Each instrument has specific challenges, instructional methods, and pedagogical traditions. The following sections are generalized to support general musical development. Musicians should apply ASI-specific methods when approaching their fundamentals practice. Recommended resources for each ASI are available on the Army Bands Instrumental Resources MilWiki. Percussionists should refer to these resources and TC 1-19.30, *Percussion Techniques*.

Technique and Mechanics

2-45. Musical technique is a musician's ability to exert optimal control over their instrument and produce the precise musical effects they desire. Mastery of technique and mechanics is related to kinesthetic, or physical, memory. Practicing exercises that improve muscular sensitivity and agility will improve overall technique and mechanics.

2-46. Scale practice is an important aspect of musical technique for all musicians. A scale is a group of musical notes arranged in ascending and descending order. Practicing scales improves physical ability and theoretical understanding. Some of the technical benefits of practicing scales are:

- Improved muscle memory for common patterns.
- Increased hand and finger coordination.
- Increased dexterity and speed.
- Improved pattern recognition for sight-reading and memorization.
- Increased aural recognition of harmonies.

2-47. Musicians should practice major, minor, and chromatic scales in all keys. Those musicians in ASIs that perform popular music or jazz may wish to include jazz and modal scales. The following exercises can be performed as described or modified to meet training needs. Musicians are encouraged to incorporate ASI-specific exercises to improve their technique and mechanics.

2-48. **Basic scale exercise:** The “basic scale exercise” (figure 2-3) teaches musicians the patterns of each type of scale in each key. Begin each scale from the lowest tonic, ascending from the bottom of the range to the top, and then descending to the lowest tonic of the scale. This exercise should be performed in all keys with all types of scales. Alter the written rhythms and articulations for an additional challenge.



Figure 2-3. Basic Scale Exercise

2-49. **Scale sequence exercise:** The “scale sequence exercise” (figure 2-4) teaches musicians to recognize scalar patterns in small sequences. Decide how many notes to include in the sequence. Figure 2-4 presents a four-note example. Begin the scale on the root note and ascend to the fourth scale degree. Then, repeat the sequence beginning on the second scale degree. Once at the highest note in the range, repeat the exercise using descending patterns. Practice this exercise in all keys with all types of scales.



Figure 2-4. Scale Sequence Exercise

2-50. **Scale interval exercise:** The “scale interval exercise” (figure 2-5) improves a musician’s dexterity and accuracy. Select an interval. Figure 2-5 presents this exercise using thirds. Begin on the lowest root note, and then play the third interval of that note. Then, play the second scale degree followed by the third of that note. The exercise becomes more challenging with larger intervals.



Figure 2-5. Scale Interval Exercise

Musicality, Phrasing, and Dynamics

2-51. Musicality is sensitivity to, knowledge of, or talent for music and using skill and good judgment while playing music. Musicality has two components: musical receptivity and musical creativity. Musical receptivity describes the ability to perceive and reproduce music. Musical creativity is the ability to connect with, interpret, and phrase the music in a way that is interesting. Musicality is the degree to which a musician is both receptive and creative in their performance.

2-52. A phrase is a substantial musical thought that ends with a musical punctuation called a cadence. Phrases are created through an interaction of melody, harmony, and rhythm. Phrases function like punctuation in spoken language. They can be joined into periods of an antecedent and a consequent phrase (figure 2-6). They may also be joined into phrase groups, which are three or more phrases linked together (figure 2-7). Identifying phrases and interpreting them contributes to a musician’s musicality and creativity.



Figure 2-6. Antecedent and Consequent Phrases

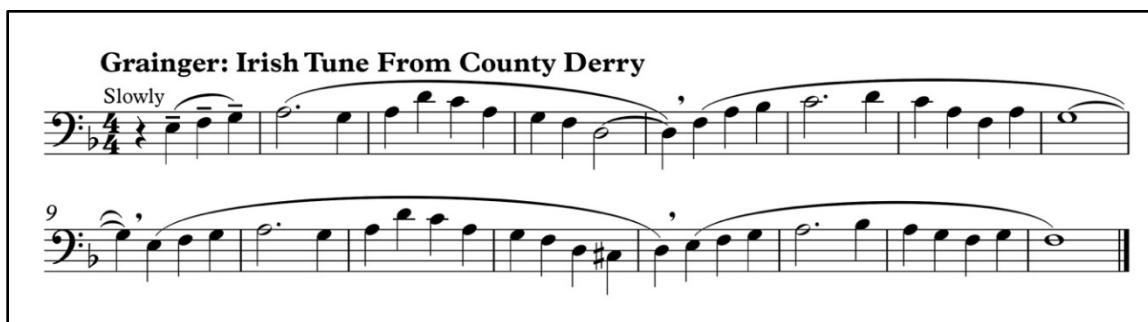


Figure 2-7. Phrase Groups

2-53. Dynamics are one of the expressive elements of music indicating the variation and contrast in force or intensity. Dynamics are indicated by specific musical notation, but require interpretation by the performer. They enhance variety and interest in a musical performance when used correctly.

2-54. Dynamic markings are relative and should be interpreted within the context of the music. They may be notated using dynamic markings that indicate relative loudness or softness. Dynamics may also be expressed through changes in articulation, tone, or timbre. The interpretation should be informed by the role in the score and the nature of the instrument.

Tone, Intonation, and Range

2-55. Tone describes the quality or aspect of musical sound. Good tone is a full and resonant sound that is free of tension. The selected tone color can be an expressive choice or can support an authentic stylistic performance. The sound should be full and focused in all registers. Musicians should practice ASI-specific exercises to improve tone.

2-56. The range of a musical instrument is the distance from the lowest pitch that can be produced to the highest pitch. Most rhythm section instruments have access to the full range of their instruments. Vocalists, woodwind players, and brass players develop their range by studying ASI-specific techniques. Musicians should master the practical range of their instrument and progress to the entire range of the instrument.

2-57. Intonation is the pitch accuracy of a musician or musical instrument. Performing in tune requires musicians to know what proper intonation sounds like. Most tuners and smartphone applications visually display the accuracy of intonation, but it is important that the tuner also produces drone pitches. Practicing with a drone pitch develops the aural skills needed to hear correct intonation.

2-58. All intervals produce sound waves. When intervals are in tune, the sound waves cycle in harmony. When intervals are not in tune, the sound waves clash with each other. This clash is referred to as beat tones. The greater the pitch discrepancy, the more beats are produced. Drone pitches provide a reference for the pitch relationships within a key and can improve a musician's ability to hear poor intonation and adjust

quickly. A drone pitch is a sustained tone that provides a tonic foundation for intonation studies. Drones can be mechanically produced using a tuner or smartphone application. Drones can also be practiced with another musician, when one musician sustains a pitch and the other adjusts to achieve a pure interval.

2-59. Long tone exercise: Long tones are sustained pitches, often several measures long. Playing long tones helps musicians control the intonation of the pitch and develop their air support. Long tones are often performed with a strobe tuner that provides visual feedback. Playing long tones against a drone pitch provides aural feedback. The “long tone exercise” (figure 2-8) should be performed slowly. Begin the exercise as softly as possible. Listen carefully as the volume increases and decreases maintain the pitch at the exact frequency throughout the exercise.

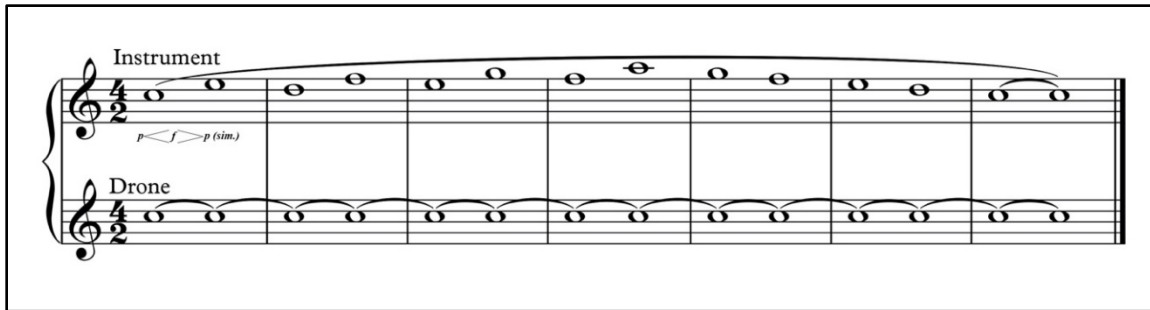


Figure 2-8. Long Tone Exercise

2-60. Scales and arpeggios exercise: The “scales and arpeggios exercise” (figure 2-9) teaches musicians to tune different intervals. Each scale degree or chord member must be tuned to the tonic of the key. Select a scale and set the tonic drone pitch. Listen to the relationship between each interval, and do not move on to the next note until the beats are eliminated. The “pitch bending exercise” (see paragraph 2-61) can be used to center each interval.

Figure 2-9. Scales and Arpeggios Exercise

2-61. Pitch bending exercise: The “pitch bending exercise” (figure 2-10) teaches musicians to find the center of a given pitch. Start on a comfortable, middle-register pitch against a unison drone. Then, bend the pitch down one-half step without changing the fingering, and then bend the pitch back up to the unison. The note is centered and in tune when the unison locks in with the drone pitch – this can be heard and felt. Pay attention to how the body feels. Continue this exercise descending and ascending chromatically. Practice this exercise with different intervals against the drone pitch.

The figure displays four musical staves, each representing a measure of a pitch bending exercise. Each staff consists of two parts: 'Instrument' (KEYS OR VALVES) and 'Drone' (LIPS OR EMBOUCHURE). The staves are numbered 1, 5, 9, and 13. The notes are in 4/4 time and show a descending pitch bend across the measures.

Figure 2-10. Pitch Bending Exercise

Style, Articulation, and Note Shapes

2-62. Genre is a category of musical composition characterized by a particular style, form, or content. Style is the musical choices a musician makes within a genre that makes it identifiable to the audience. Making the right stylistic choices is vital for an authentic performance. Musicians can develop their sense of musical style by:

- Critically listening to professional recordings.
- Studying quintessential examples of a genre.
- Identifying the stylistic differences among related genres.
- Performing with expert interpreters.

2-63. Articulation determines how a single musical note should begin and end. Articulations can be interpreted using written instructions, stylistic conventions, or individual choice. Musicians should incorporate ASI-specific exercises to develop their ability to articulate cleanly and effectively.

2-64. Note shapes are related to articulation and style. Note shapes describe the initiation and decay of individual notes. Musicians should use their understanding of stylistic conventions and printed articulations to shape the music for an effective performance.

Time and Rhythm

2-65. A sense of time and rhythm is an essential skill for every musician. Musicians at all levels should use a metronome to enhance their practice sessions and improve their internal sense of time and rhythm. A metronome is a device designed to mark exact time by a regularly repeated click.

2-66. Metronomes provide a clear audible reference for the intended tempo for a piece of music or exercise. The intended tempo may be marked on the sheet music. Tempo markings for many popular songs can be found using an internet search engine. The indicated tempo marking is the goal.

2-67. Initial practice should be done slowly. Choose a tempo that allows for correct execution of the music (e.g., pitch accuracy, rhythmic accuracy, good intonation). Practice the entire selection at the same tempo. Avoid slowing down challenging passages.

2-68. Counting is essential for correct rhythmic performance. Counting allows one to identify the beat, and can be practiced away from the instrument (verbally) or with a metronome. Each beat can be subdivided, or broken up, into smaller parts so that it may be more easily understood. Smaller rhythmic subdivisions heighten the rhythmic accuracy. Pick the smallest value of subdivision that can be internally heard.

2-69. Musicians should be able to internally subdivide rhythms. Begin to practice with a metronome marking each beat. In figure 2-11, the lower notes represent the metronome ticks based on the quarter note. This method promotes a steady time but does not encourage musicians to develop internal time.

The image displays a musical score for J.S. Bach's Fugue on B-A-C-H, marked 'Andante con moto' in 4/4 time. The score is presented in two systems. The first system shows the first two measures of the piece. The second system shows measures 3 through 6. In each measure, the upper staff contains the musical notation, and the lower staff contains metronome ticks represented by plus signs (+) on a five-line staff. The ticks are placed on the first, second, third, and fourth lines, corresponding to the quarter notes of the 4/4 time signature. A tempo marking 'Metronome: Quarter = 88' is indicated. A rehearsal mark '4' is placed at the beginning of the second system.

Figure 2-11. Quarter Note Subdivision

2-70. After practicing a passage with the metronome marking quarter notes, reduce the tempo of the ticks by half. Think of the metronome marking half notes (figure 2-12). Perform the passage at the same speed, but internally subdivide each beat.

J.S. Bach: Fugue on B-A-C-H
Andante con moto

Metronome: Half = 44

Figure 2-12. Half Note Subdivision

2-71. Further reduce the tempo of the metronome ticks. Now the metronome is marking one beat per bar (figure 2-13). Perform the passage at the same speed and rely on the internal pulse to maintain time between the measures.

J.S. Bach: Fugue on B-A-C-H
Andante con moto

Metronome: Whole = 22

Figure 2-13. Whole Note Subdivision

2-72. The following exercises can be performed as described or modified to meet training needs. Musicians are encouraged to incorporate ASI-specific exercises to develop their internal sense of time and rhythm.

2-73. **Steady beat exercise:** The “steady beat exercise” (figure 2-14 on page 2-14) develops a musician’s internal pulse. Select a tempo on the metronome and count, tap, or clap along with the tick. After a few moments, silence the metronome while maintaining the physical beat. Then, restart the metronome to confirm the accuracy of the internal pulse.

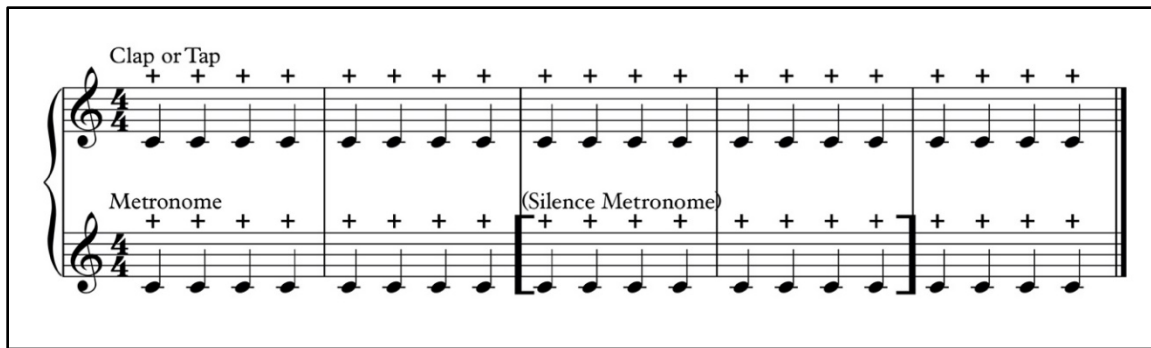


Figure 2-14. Steady Beat Exercise

2-74. **Triples and duples exercise:** The “triples and duples exercise” (figure 2-15) develops a musician’s sense of duple and triple time in isolation. Set a metronome at a moderate tempo and alternate between duple and triple patterns as indicated in figure 2-15.

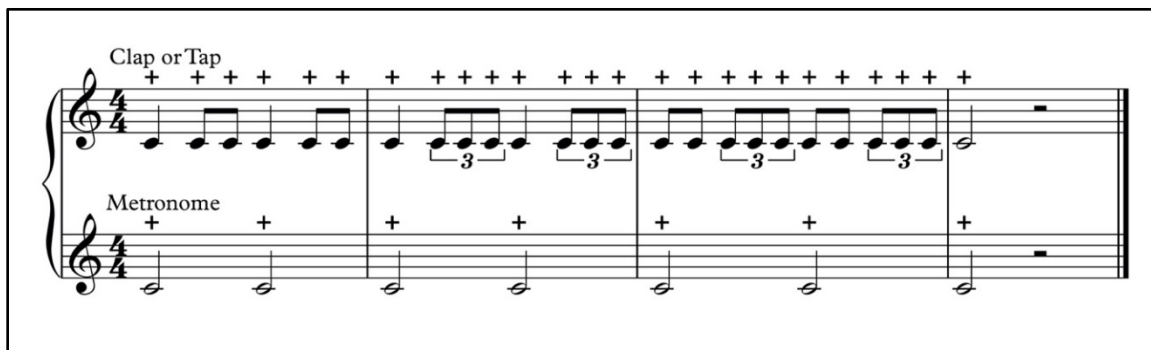


Figure 2-15. Triples and Duples Exercise

2-75. **Polyrhythm exercise:** Polyrhythm is a musical texture that has multiple contrasting rhythmic elements occurring simultaneously. The “polyrhythm exercise” (figure 2-16) develops the foundational polyrhythms of duple-based feel over triple-based time and triple-based feel over duple-based time.

Music Preparation

2-76. The most advanced musicians can give convincing performances with minimal preparation. Control of musical fundamentals facilitates music preparation.

2-77. Music preparation begins with sight reading. Sight reading is performing music without previous preparation or study. All players must sight read. The first step is to find the “STARS,” an initialism that helps musicians identify the basic features of a piece of music:

- Signatures – Time and key signatures.
- Tempo – The indicated tempo marking.
- Accidentals – Sharps and flats that are not in the key signature.
- Rhythms – Unfamiliar or challenging rhythms.
- Signs – Signs that indicate the form.

Slowly

Instrument 1 (or Clap)

Instrument 2 (or Tap)

Figure 2-16. Polyrhythm Exercise

2-78. Performing rhythms correctly is essential to sight reading and music preparation. Learn to identify common rhythmic patterns so that they can be recognized and performed without analysis. Simplify difficult rhythms if needed in order to stay in time and not get lost.

2-79. Look ahead in the music and identify the most difficult passage. This passage should set the tempo for the reading session. Identify challenging passages and consider whether the passage can be performed at the intended tempo. If not, reduce the tempo so that all passages can be cleanly executed.

2-80. Refining technique and mechanics will improve sight-reading ability. Musicians that have memorized scale patterns, arpeggios, and chord progressions will be able to immediately recognize these patterns and perform them automatically.

Improvisation

2-81. Improvisation is the art of performing music spontaneously. While many ASIs are expected to improvise, improvisation skills can enhance any musician's performances. Developing improvisation skills improves theoretical knowledge and aural skills.

2-82. Improvisation applies a musician's vocabulary to the invention of new ideas. Musicians can develop improvisatory skills through imitating, listening, and applying new ideas in practice. Recommended resources for developing these skills are included in the Army Bands Instrumental Resources MilWiki.

2-83. Some techniques to improve improvisation skills include:

- Practicing with play-along recordings.
- Transcribing solos by ear.
- Playing patterns over different chord progressions.

PRACTICE TOOLS

2-84. There are several tools that facilitate focused practice. It is important to have access to these tools and to employ them effectively in practice sessions. Effective training is difficult to achieve without the right resources. Available resources directly affect unit training readiness (FM 7-0). Band commanders should ensure that the unit acquires appropriate equipment as their budget and resources allow.

Tuners and Metronomes

2-85. All musicians must be able to perform with correct rhythm and intonation. Tuners, either electronic or smartphone applications, have meters that show pitch according to equal temperament. Equal temperament is a tuning system that approximates intervals by dividing them into equal steps. Just intonation occurs naturally as a result of the overtone series so that all the notes in a scale are related to the tonic. It is important that the tuner also be able to produce a drone pitch so that just intonation can be learned aurally.

2-86. Metronomes, whether analog, electronic, or smartphone applications, should be able to subdivide beats. Using the metronome's subdivision helps develop an internal sense of pulse.

Recording Equipment

2-87. Recording practice sessions and performances provides immediate, objective feedback. Most smartphones and tablet computers have basic recording capabilities. Portable audio recorders offer better audio quality, more advanced microphones, and extra memory space.

Durable and Expendable Equipment

2-88. All issued durable and expendable equipment should be in good condition. Musicians may have personal preferences for equipment that best suits their body and playing style. It is the section leader's responsibility to ensure that all equipment is available. Musicians should request their preferred equipment.

2-89. Instruments and equipment should be kept in good repair. Musical instruments are expensive and delicate. Research the proper storage and maintenance procedures for assigned instrument(s). Ensure that all components move as they were designed. Have damage repaired immediately, as damage can affect the playing qualities of an instrument.

RESILIENCE

2-90. Resilience is the ability to face and cope with adversity, adapt to change, recover, learn, and grow from setbacks (FM 7-22). Musical success requires intense scrutiny and analysis during individual practice. This can lead to self-judgement and a conflation of self-worth with musical output. Musicians should regularly employ strategies that improve their resiliency to maintain optimal performance.

PERFORMANCE ANXIETY

2-91. Musical performances are stressors that can activate physiological responses. Musicians care deeply about their performances, heightening the emotional investment and raising the perceived level of stress. Physical and mental responses to the stress of performing activate the fight or flight response. This fight or flight response can result in performance anxiety and may inhibit optimal performance.

2-92. Emotional capability is influenced by abilities such as arousal control, heart rate control, performance imagery, motivation, and self-talk. These can be trained to optimize normal physiologic and emotional responses to help combat stressful situations. Regularly implementing strategies in the practice room that improve emotional capability helps musicians achieve optimal mental readiness and the ideal performance state. See FM 7-22 for strategies to train emotional capability.

SELF-TALK

2-93. Maintaining a positive outlook during stressful situations is important for achieving the ideal performance state. Negative and judgmental thoughts result in a defeatist attitude and diminish the cognitive capacity for optimal performance.

2-94. Musicians who approach music-making with a positive attitude are better able to cope with adversity and performance anxiety. Three kinds of productive self-talk are discussed in FM 7-22: instructional, motivational, and cognitive reframing.

2-95. Instructional self-talk is useful when learning, progressing, or perfecting a skill. For musicians, hearing and replicating the desired sound may be more productive than descriptive language. Increase cognitive capacity by only focusing on ideal sound production.

2-96. Cognitive reframing encourages musicians to recognize and acknowledge positive outcomes. Removing the focus on negative outcomes during individual practice encourages musicians to respond in a productive way (see FM 7-22).

PERFORMANCE IMAGERY

2-97. Performance imagery is a mental readiness skill. It is the mental rehearsal or re-creation of an occupational task or experience to improve performance of that task (FM 7-22). Visualization is a mental rehearsal of every step of the performance, including all of the sensory inputs and reactions to potential obstacles. Visualization promotes the development of neural pathways between the brain and muscles involved in performance (see FM 7-22).

2-98. To practice performance imagery, should create a mental image of the environment and location of the performance. Rehearse the physical movements at the same time: practice walking onto the stage or into the audition room, getting into position, and preparing to play. Visualize a controlled, and confident performance.

2-99. Scripts can be developed for different kinds of performances and can help with developing performance imagery. Mental scripts can be employed for various kinds of performances, as shown in the following example.

Army Musician Proficiency Assessment Script

"The assessor opens the door and invites me into the audition room. I give the assessors my prepared music. Then I take a seat and assemble my instrument. One assessor reads the script. I take the opportunity to play a few notes and tune my instrument before I begin my performance. Once I have completed my preparation, I inform the assessors that I am ready to begin. My breathing is calm. I raise my instrument and prepare to play."

SECTION III – FACILITATE TECHNICAL SKILLS DEVELOPMENT

2-100. Mentoring can benefit technical skills development efforts. *Mentorship* is the voluntary developmental relationship that exists between a person of greater experience and a person of lesser experience that is characterized by mutual trust and respect (AR 600-100). A mentor is a leader who assists personal and professional development by helping their mentee improve attributes, skills, and competencies. The mentee is the individual receiving mentorship (see FM 6-22). Any musician can serve as a mentor and any musician can receive mentorship.

MENTORING RELATIONSHIPS

2-101. Selection as a mentor is a compliment to your professional abilities and competence. Mentors generally specialize in the same area as those they mentor. Mentoring relationships tend to be occupation-specific, focused on developing musical skills.

2-102. Mentoring relationships can be established between any musician with demonstrated skills, knowledge, or experience and a musician who wishes to develop their skills. Any musician with superior musical skills can be a mentor. They need not outrank the mentee. This is especially true for section leaders that were chosen for their expertise rather than their rank.

2-103. Successful mentoring relationships, as described in FM 6-22, are based on:

- Respect – This is established when a mentee recognizes desirable attributes, skills, and competencies that the mentor has and when the mentor appreciates the attitude, effort, and progress of the mentee.
- Trust – Mentors and mentees should work together to build trust through open communication, forecasting how decisions could affect goals, frequent discussions of progress, monitoring changes, and expressing enthusiasm for the relationship.
- Realistic expectations and self-perception – A mentor may refine the mentee's self-perception by discussing musical abilities. It is important for the mentor to provide honest feedback. A mentor should encourage the mentee to have realistic expectations of their own capabilities and the mentor's offerings.
- Time – Set aside specific times to meet and do not change times unless necessary.

2-104. Mentees must be active participants in the relationship. Mentees must:

- Prepare – Complete appropriate preparations for meetings with the mentor.
- Develop – Work to achieve the best attributes, skills, and competencies.
- Be flexible – Listen to the mentor and consider all new options proposed.
- Take initiative – Seek the mentor's advice when needed.

LEARNING ENVIRONMENT

2-105. Establishing a culture that promotes musical development is necessary. Technical skills development should be embraced in order to reinforce it as an expected part of daily operations. Commanders should designate and protect time for development and promote a culture that encourages and rewards technical skills development.

RAPPORT

2-106. Establishing rapport with mentees is vital for creating a safe and comfortable learning environment. Rapport establishes a bond between people and creates a relationship of mutual understanding, trust, and agreement between people. Establishing rapport is particularly important when the relationship is directed by leadership. Mentees may be intimidated by their mentor's credentials or rank. Conversely, they may be humbled or embarrassed when the assigned mentor is more junior in rank.

2-107. Building trust with mentees allows them to feel comfortable sharing their challenges and experiences. Performing music, especially in the context of a lesson, can cause stress and anxiety. Mentees often become frustrated and feel vulnerable during the learning process. Mentors should empathize with these feelings by reading the mentee's emotional cues, showing compassion when the mentee is distressed, and considering the mentee's perspective when providing criticism.

CREDIBILITY

2-108. Credible mentors lead by example. They are constantly practicing, learning from others, and studying new methods and techniques. This preparation sets the standard for the mentee and further establishes the mentor's reputation as a subject matter expert.

2-109. Mentors are typically chosen based on their credentials or demonstrated ability on their ASI instrument. They might not share a common ASI with the mentee. As such, the mentor should seek out sources of information and become familiar with common method books and studies for the mentee's ASI instrument. Mentors should contact subject matter experts in other Army Bands or the U.S. Army School of Music to discuss teaching strategies and special problems on their instruments. They should also refer to the

resources provided in the Army Bands Instrumental Resources MilWiki. Expanding one's personal knowledge increases credibility.

MOTIVATION

2-110. Motivation is the will and initiative to do what is necessary to accomplish a mission (ADP 6-22). The mentor's role in motivation is to understand the mentee's needs and desires, to align and elevate these desires to the unit's goals, and inspire the mentee to accomplish these goals. Understanding how motivation works will help craft lessons that inspire change in their mentees.

2-111. Musicians are motivated to learn when they can choose and value what they learn, are able to enjoy the process, and have opportunities to succeed. The greatest technical skills improvements will occur when mentees take responsibility for determining what they learn.

LEARNING PRINCIPLES

2-112. Learning is gaining knowledge or skill through study, practice, experience, or instruction. Knowing ways to promote learning is key to those who facilitate technical skills development (FM 6-22). Learning best occurs when:

- The area to be learned has real-world relevance.
- An individual's prior knowledge is activated.
- New knowledge and skills are demonstrated to the learner.
- New skills are tried and applied by the learner.
- The learner has the opportunity to integrate, absorb, synthesize new insights, or create their own take on the knowledge.

2-113. Purposeful learning starts when learners are challenged to know more and do better. Applying these learning principles will result in musicians who actively engage in learning, quickly retain and recall information, and transfer learning to novel situations (see FM 6-22). Table 2-1 presents the common principles described in FM 6-22 that are used to design instruction to promote effective, efficient, and appealing learning.

Table 2-1. Learning Principles

Principles	How each principle works to encourage development
Being task- or problem-centered	Learners are engaged in solving real-world problems. Intellect is stimulated with learning that will affect leader and unit performance.
Activation	Existing knowledge is activated as a foundation for new knowledge.
Demonstration	New knowledge is demonstrated to the learner.
Application	The learner applies new knowledge. Repetition and practice across varying conditions enhances application – through interaction with role models and mentors, from feedback and reflections, and by studying other leaders.
Integration	New knowledge is integrated into the learner's world.

TEACHING MUSIC USING THE LEARNING PRINCIPLES

2-114. Music lessons designed using the learning principles create a learning experience that cycles through performance, self-assessment, feedback, and coaching. These principles allow mentees to develop their skills and knowledge through experiencing, reflecting, thinking, and acting in a process that is responsive to the content of the lesson. The learning principles encourage critical and creative thinking. The mentor poses questions that allow the mentee to discover new solutions for themselves (see figure 2-17 on page 2-20). Mentors and mentees may cycle through the learning principles more than once in a single lesson.

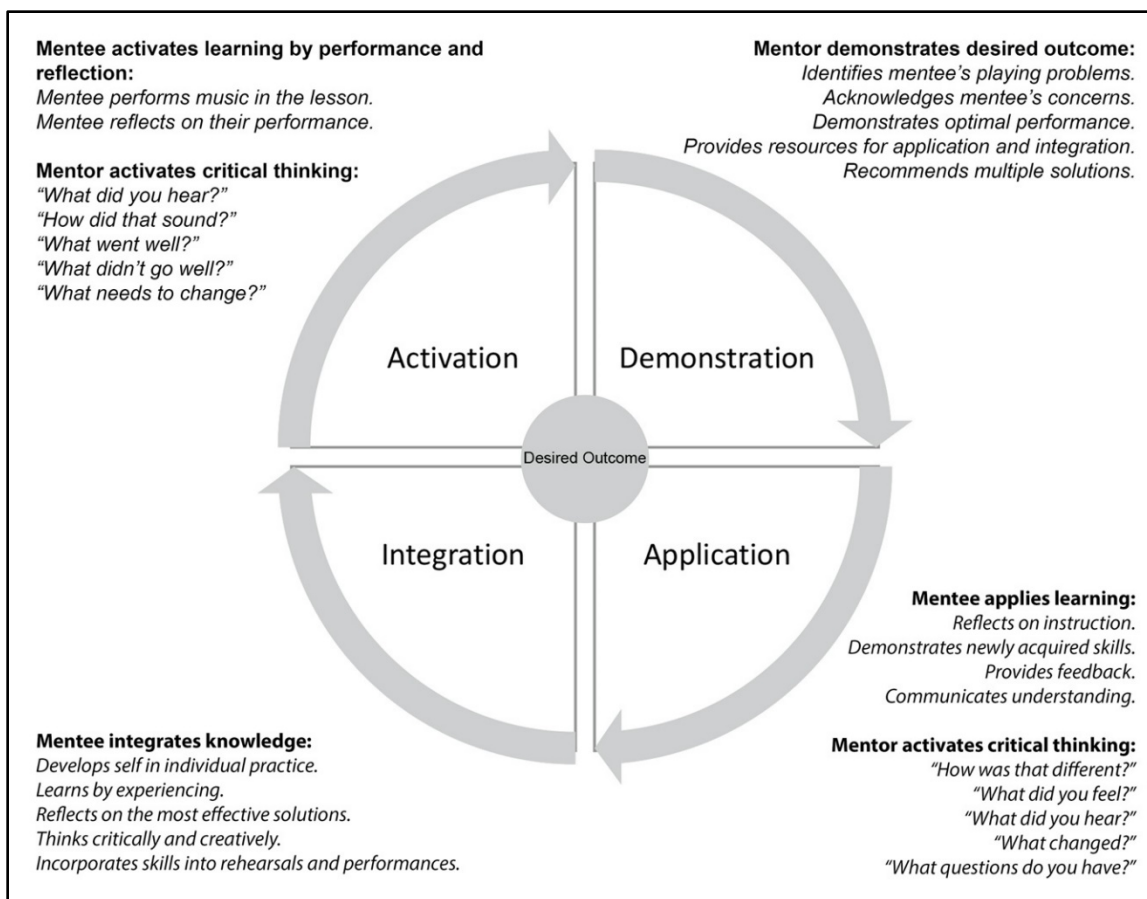


Figure 2-17. The Learning Principles as a Cycle

Task-centered Learning

2-115. Task-centered learning provides an objective and desired outcome for the lesson. Participation in the technical skills development program implies a developmental need. Task-centered learning engages participants in solving these real-world problems. The mentor should design lessons that support the desired outcome and meet these developmental needs.

2-116. Music is inherently experiential. A lesson should be learner-centric and structured around the mentee's needs. The mentor must be flexible and prepared to adapt the lesson to the skills and abilities of the mentee. The mentor should stimulate the mentee's intellect with ideas and concepts that will demonstrably impact their performance.

Activation

2-117. A musical performance is a very meaningful and immediate activating experience. Encouraging a mentee to demonstrate their existing skills establishes the foundation for future learning and development. This also displays those skills the mentee wishes to share and which aspects of performance they may tend to avoid.

2-118. The mentee is responsible for the direction of the lesson. The materials presented in the lesson influence the lesson design. They can reflect a contrast from previous lessons, the most improved or polished materials, pressing issues, or areas of concern. Most lessons do not have enough time for the mentor to hear every work that was prepared. Demonstrating a variety of material allows the mentor to shape the lesson to meet individual goals.

2-119. The mentor should observe all aspects of the demonstrated performance and be willing to frankly discuss the mentee's musical strengths and weaknesses. Feedback provides critical information for making performance improvements. Encourage the mentee to provide their own real-time feedback (e.g., asking "What did you hear?") and validate their responses.

Demonstration

2-120. The mentor draws on their expertise, skills, and abilities to demonstrate methods for addressing specific performance problems. These problems can be identified through immediate performance observations, the mentee's immediate concerns, or noticeable patterns of errors.

2-121. The mentor's knowledge and experience should allow them to respond to the correct and incorrect processes and products. They should be prepared to replicate the sounds and technical problems demonstrated by the mentee so they can respond to the problem efficiently and directly. Mentors should understand that the methods and procedures that were effective for their development may not resonate with the mentee.

Application

2-122. Application provides an opportunity for the mentee to try the new ideas and approaches that the mentor presented. The mentee should immediately integrate new ideas during the lesson. This can reveal whether the concepts presented were understood and effectively address the performance problem. This provides the mentor real-time feedback on their teaching methods.

2-123. Mentors should ask questions about the physical sensations that the mentee is experiencing. Encourage mentees to put their experiences into words. This will raise their awareness of the physical actions that they must perform to improve their performance. Questioning promotes the development of problem-solving strategies that they can use in their individual practice.

Integration

2-124. Integration occurs during individual practice. Integration allows the mentee to take control of their own learning. When the learning principles have been effectively applied, the mentee is able to use their new knowledge to develop themselves.

2-125. Integration encourages mentees to learn from the experience of practicing and the actions they are performing. It allows them to transform the theoretical concepts into practical application and begin to use them in performance.

2-126. Mentees should maintain a practice journal where they note observations from their individual practice sessions. These observations should include techniques and methods that have helped improve performance, performance issues that have not been resolved, and progress towards goals. Observing a mentee's practice journal may reveal that they are avoiding performance issues that they cannot do, do not enjoy, or do not understand.

GROUP TECHNICAL SKILLS DEVELOPMENT

2-127. Facilitating technical skills development is most effective when conducted between two people in a teacher-student relationship. However, there are settings where group technical skills development can benefit individuals and the unit.

2-128. Teaching technical skills in an ensemble setting can improve ensemble skills, increase knowledge of standard repertoire, and provide a variety of performing experiences. Ensembles offer an ideal setting to complete the learning that takes place in lessons and individual practice.

ENSEMBLE REHEARSALS

2-129. Mentors in the technical skills development program may organize large ensembles for training purposes. These ensembles can enhance the group performance skills of participants, increase the knowledge of standard Army repertoire, and provide participants with a variety of experiences performing in large ensembles. Leaders should seek opportunities to form large ensembles from musicians that are not assigned

to an MPT. These musicians may be candidates for the technical skills development program and will benefit from these performance opportunities.

2-130. Ensemble rehearsals can encourage peer learning. Performing in an ensemble with more highly-skilled players can result in skill improvement through proximity. Stronger musicians will set an example for the developing players. Developing musicians may gain insight into their deficiencies by comparing their performance to that of others. These rehearsals can provide opportunities for:

- Sustained playing that improves endurance.
- Exposure to more difficult literature.
- Opportunities to play first or solo parts.

Rehearse a Large Ensemble

2-131. Large ensembles are typically led by members of the command group. MPT leaders and other NCOs may form and rehearse these groups as assigned. The rehearsal techniques discussed in Chapter 1 also apply to large ensemble rehearsals.

2-132. Leaders should choose what to rehearse based on three categories of musical content: mission-specific, goal-specific, and skill-specific. Mission-specific music directly supports an assigned performance. Goal- and skill-specific music is ideal to use in the technical skills development program.

2-133. Participants in the large ensemble should reference existing recordings. Representative recordings help establish the performance standard. Leaders should record ensemble rehearsals and encourage musicians to listen critically to their own performances.

2-134. The goal of ensemble rehearsals is achievement of a performance standard. The performance standard is the acceptable level of proficiency needed to perform for an audience. Leaders should implement progressive developmental standards that will support achievement of the performance standard.

2-135. Leaders should prepare rehearsal plans. Consider the amount of rehearsals, the materials needed for all rehearsals, and the time available. Rehearsal time is usually limited, and should be divided among the pieces of music in proportion to their difficulty. This plan should be communicated to all participants so that they may prepare appropriately.

2-136. Rehearsals should be conducted predictably and efficiently. Rehearsals should include warm-ups, tuning, musical rehearsal, and reflection (see Chapter 1, Section III, *Rehearsal Execution*).

Rehearsal Method

2-137. The detect, isolate, analyze, and correct process is a method to correct errors in a group's musical performance using a logical, ordered process. This method is particularly useful for large ensembles that, by nature of their size, do not allow for extensive collaboration. These ensembles are usually directed by a single leader who controls the rehearsal. The components of this method are:

- Detect – Detect performance errors by listening:
 - Know the score.
 - Know what the piece should sound like.
- Isolate – Determine who made the error and where in the music the error occurred, using repetition as needed to locate the problem:
 - Listen to the ensemble at tempo.
 - Listen to the ensemble under tempo.
 - Listen to selected individuals.
 - Break the music down and slow the tempo to one note at a time.
- Analyze – Determine what kind of error has occurred:
 - Pitch.
 - Rhythm.

- Performance directions.
- Publisher's error.
- Correct – Communicate technical information to the player to clearly and concisely correct errors, encouraging performers to:
 - Sing the correct rhythm or pitch.
 - Count and clap rhythms.
 - Notate the error description.
 - Demonstrate the correct interpretation.

2-138. The detect, isolate, analyze, and correct method is a basic format for facilitating rehearsals. See Chapter 1, Section III for a more detailed description of rehearsal techniques.

PROFESSIONAL DEVELOPMENT TRAINING

2-139. Technical skills development can be facilitated through professional development training in music. Professional development training gives Army Musicians an opportunity to share what they know and what they believe is important. Subjects for professional music development can be derived from Army Bands collective tasks and their supporting individual tasks.

2-140. Facilitators of professional development training should be selected from subject matter experts within the band. Army Musicians have significant and varied civilian-acquired skills that can be utilized for the benefit of the unit.

SECTIONALS

2-141. Sectionals are group rehearsals of like-instruments or instruments in the same family. Sectionals encourage teamwork, group playing, and group practice. Sectionals can be a very effective rehearsal tool and are important for the development of group sound, rehearsal techniques, and individual skills development.

2-142. The section leader should be the most skilled musician in the section. They are responsible for leading section rehearsals and managing section assignments. As such, junior Army Musicians may need guidance or assistance from more experienced leaders. The content of a sectional rehearsal depends on the needs of the unit. Sectional topics may include:

- Small-group rehearsals of concert music.
- Instrument choirs to develop group sound.
- Group warm-ups.
- Master classes to address special topics.

WORKSHOPS

2-143. Leaders may wish to engage external resources to develop musicians. Workshops and programs that develop MOS- and ASI-related skills can be funded in accordance with AR 220-90. These programs can be inspiring and revitalize a unit's technical skills development program.

2-144. Leaders should consider all available resources when planning workshops or special programs, as band budgets may not facilitate hiring clinicians. Coordinate with the local Holistic Health and Fitness Performance Team to develop musician-specific performance psychology workshops.

2-145. Relationships with local colleges and universities can be mutually beneficial. Army Musicians benefit from the expertise of college educators, and these educators can develop relationships with professional Army Musicians. These partnerships can be an important recruiting tool.

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Appendix A

Staging Terms

Theatrical traditions use specific language to describe stage movement and physical body positions. Common theatrical terms and their meanings are included in this appendix.

STAGE DIAGRAM

A-1. It is important that the performing musicians and the leaders use a common language to describe the areas of the stage. The stage areas should always be described from the performer's perspective. Blocking instructions should refer to the nine areas of the stage shown in figure A-1.

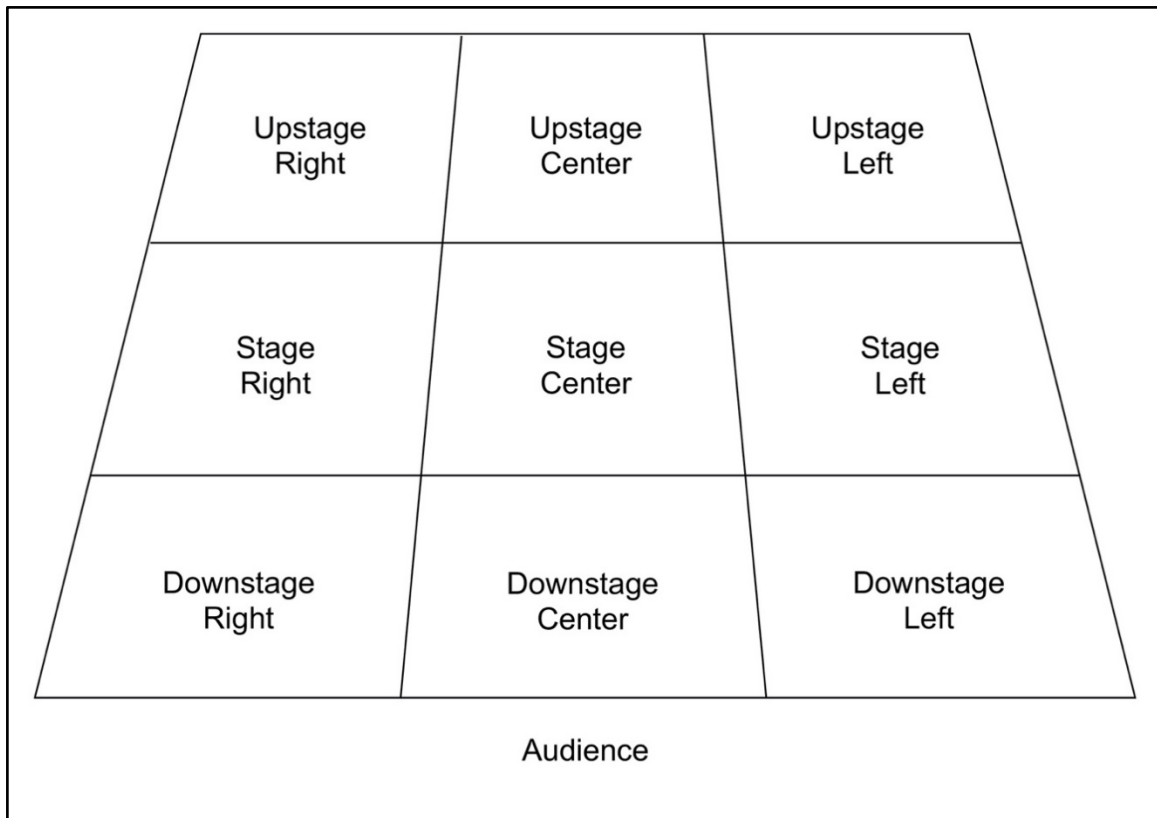


Figure A-1. Stage Areas

MOVEMENT TERMS

A-2. Movement terms describe common stage movements. Employing this language enhances communication and ensures understanding by the directed performers. Table A-1 on page A-2 defines the most commonly-used theatrical movement terms.

Table A-1. Movement Terms

<i>Term</i>	<i>Meaning</i>
Cheat	Move slightly to improve the stage picture.
Cover	Stand in front of someone or something so the audience cannot see it.
Cross	To move from one place to another.
Cross in back	To move on the upstage side of someone.
Cross in front	To move on the downstage side of someone.
Dress stage	To slightly move to balance the stage after someone else has crossed.
Focus	Look at a performer.
Give stage	To assume a less dominant position on stage.
Make a closed turn	Turn away from the audience.
Make an open turn	Turn towards the audience.
Move on	Cross toward the center of the stage.
Move out	Cross away from the center of the stage.
Open up	Turn towards the audience.
Steal	Move onstage without attracting attention.
Take stage	To assume a dominant position on stage.
Turn in	Turn away from the audience.
Turn out	Turn towards the audience.

Appendix B

Instrument Maintenance

Musical instruments are finely crafted pieces of equipment. They must be properly maintained at the operator level in order to retain serviceability through their life-cycle. Each Army Musician is responsible for the maintenance of their assigned instruments. This Appendix provides a basic guide for operator-level maintenance. Army Bands utilize commercial off-the-shelf instruments and should comply with the manufacturer's instrument recommended maintenance plan.

BRASS INSTRUMENTS

B-1. Brass instruments include the trumpet, euphonium, horn, trombone, bass trombone, and tuba. This section describes the operator-level care and maintenance of these instruments. Damage, abuse, neglect, or disuse may require professional repair. Brass musicians should avoid eating or drinking sugary or acidic beverages before playing their instruments.

TRUMPETS, EUPHONIUMS, AND PISTON-VALVE TUBAS

B-2. The following sections describe operator-level actions for piston-valve brass instruments. These performance steps will maintain the serviceability and extend the longevity of the instrument.

Disassemble the Instrument

B-3. The steps for disassembling a trumpet, euphonium, or piston-valve tuba are:

- Remove the mouthpiece.
- Remove the valves by unscrewing the top valve caps.
- Check the valves for numbering.
- Place the valves in numerical order on a soft, clean cloth.
- Disassemble the valves.
 - Remove the finger buttons and top valve caps.
 - Remove corks, felts, valve stems, valve guides, and springs.
- Remove all of the tuning slides.
- Remove the bottom valve caps.

Inspect the Instrument

B-4. The steps for inspecting a trumpet, euphonium, or piston-valve tuba and identifying deficiencies are:

- Inspect the body of the instrument.
 - Check for dents and scratches.
 - Check the condition of the lacquer finish or silver plating.
- Inspect the tuning slides.
 - Check for looseness, dents, corrosion, and cleanliness.
 - Check the condition of the slide receivers and individual welds.
 - Check water keys, springs, and corks for leaks.

- Inspect the valve assemblies.
 - Check the proper positioning of valves in casings.
 - Check for bent valve stems and gouged valve casings.
 - Check the valve guide for wear or damage.
 - Check for worn or broken springs.
 - Check for level finger buttons.
 - Check for broken or worn felt or corks.

Clean the Instrument

B-5. The steps for cleaning a trumpet, euphonium, or piston-valve tuba are:

- Clean the mouthpiece.
 - Use a brush to scrub the mouthpiece with lukewarm water and mild dish soap.
 - Rinse the mouthpiece with lukewarm water.
 - Dry the mouthpiece with a cloth.
 - Check the mouthpiece shank for dents.
 - Check the mouthpiece for gashes or cuts in the plating.
 - Clean the mouthpiece frequently.
- Clean the instrument.
 - Wipe old lubricants from slide bearing surfaces with a clean cloth.
 - Submerge the body, tuning slides, valve caps, valves, and springs in lukewarm, soapy water for 5-10 minutes (do not place valve felts or corks in water).
 - Scrub the inside of the entire instrument and tuning slides with a snake or tubing brush.
 - Dry the valve felts by wrapping them in a cloth and squeezing out excess moisture and oil.
 - Scrub the valves, valve caps, and valve springs with a cloth.
 - Rinse all parts of the instrument.
 - Drain excess water.
 - Clean and dry the inside of the body, valve casings, and tuning slides using a valve casing rod wrapped with a cloth.

Assemble the Instrument

B-6. The steps for assembling a trumpet, euphonium, or piston-valve tuba are:

- Assemble the valves.
 - Replace all valve guides, valve springs, valve stems, felts, corks, valve caps, and finger buttons.
 - Replace the bottom valve caps.
 - Apply a small amount of slide grease to all threaded sections of the instrument.
 - Lightly oil the valves.
 - Replace the valves in numerical order.
 - Depress and release the valves to ensure they move freely and smoothly without excessive noise.
 - If noise occurs, check for missing or worn valve felts and corks.
 - Oil the valves daily.
- Lubricate all slide bearing surfaces with a thin, even coat of slide grease.
- Replace all tuning slides and ensure that they move freely.
- Check the playing condition of the instrument.
- Drain all moisture from the instrument after each use.

Store the Instrument

B-7. The steps for storing a trumpet, euphonium, or piston-valve tuba are:

- Dry the instrument thoroughly.
- Store the instrument free from temperature and humidity extremes.
 - The optimal temperature range is 55-75 degrees Fahrenheit.
 - The optimal humidity level is 50%.
- Inspect the case for serviceability.
- Keep accessories in proper compartments or store them separately.
- Inspect the instrument for serviceability every three months.

HORNS AND ROTARY-VALVE TUBAS

B-8. The following sections describe operator-level actions for rotary-valve brass instruments. These performance steps will maintain the serviceability and extend the longevity of the instrument.

Disassemble the Instrument

B-9. The steps for disassembling a horn or rotary-valve tuba are:

- Remove the mouthpiece.
- Remove all of the tuning slides.
- Remove all valve caps.
- Do not remove the rotary valves.
 - Allow a professional repair technician to remove and clean valves annually.

Inspect the Instrument

B-10. The steps for inspecting a horn or rotary-valve tuba and identifying deficiencies are:

- Inspect the body of the instrument.
 - Check for dents and scratches.
 - Check the condition of the lacquer finish or silver plating.
- Inspect the tuning slides.
 - Check for looseness, dents, corrosion, and cleanliness.
 - Check the condition of the slide receivers and individual welds.
 - Check water keys, springs, and corks for leaks.
- Inspect the valve assemblies.
 - Listen for a metallic sound.
 - Check for worn or broken springs.
 - Check for level finger buttons.
 - Check for broken or worn rubber or cork stoppers.
 - Check the condition of rotary-valve strings or mechanisms.
 - Check for loose screws on the spatula frame.

Clean the Instrument

B-11. The steps for cleaning a horn or rotary-valve tuba are:

- Clean the mouthpiece.
 - Use a brush to scrub the mouthpiece with lukewarm water and mild dish soap.
 - Rinse the mouthpiece with lukewarm water.
 - Dry the mouthpiece with a cloth.
 - Check the mouthpiece shank for dents.

- Check the mouthpiece for gashes or cuts in the plating.
- Clean the mouthpiece frequently.
- Clean the instrument.
 - Wipe old lubricants from slide bearing surfaces with a clean cloth.
 - Submerge the body, tuning slides, and valve caps in lukewarm, soapy water for 5-10 minutes.
 - Scrub the inside of the entire instrument and tuning slides with a snake or tubing brush.
 - Do not use any brush in the rotary-valve ports.
 - Rinse all parts of the instrument.
 - Drain excess water.
 - Clean and dry the inside of the body and tuning slides using a valve casing rod wrapped with a cloth.
- Remove bearing cap.
 - Apply rotary oil to exposed shaft.
 - Apply one or two drops of rotary oil between the stop arm and valve casing.
 - Always work the valves when applying oil to ensure the part is fully coated.
 - Depress and release the valves to ensure they move freely and smoothly without excessive noise.
 - Oil valves daily.

Assemble the Instrument

B-12. The steps for assembling a horn or rotary-valve tuba are:

- Lubricate the rotor face by placing a few drops of rotary oil down the center of the tuning slides.
- Replace the valve bearing cap.
- Lubricate hinges or pivot points on the key levers and ball linkages with one or two drops of rotary oil.
- Lubricate all threaded sections of the instrument, including the bell if applicable, with a small amount of slide grease.
- Lubricate all slide bearing surfaces with a thin, even coat of slide grease.
- Replace all tuning slides in the correct position and ensure free movement.
- Check playing condition.
- Drain all moisture from the instrument after each use and wipe with a clean, dry cloth.

Store the Instrument

B-13. The steps for storing a horn or rotary-valve tuba are:

- Dry the instrument thoroughly.
- Store the instrument free from temperature and humidity extremes.
 - The optimal temperature range is 55-75 degrees Fahrenheit.
 - The optimal humidity level is 50%.
- Inspect the case for serviceability.
- Keep accessories in proper compartments or store them separately.
- Inspect the instrument for serviceability every three months.

TROMBONES

B-14. The following sections describe operator-level actions for trombones and bass trombones. These performance steps will maintain the serviceability and extend the longevity of the instrument.

Disassemble the Instrument

B-15. The steps for disassembling a trombone are:

- Remove the mouthpiece.
- Remove the hand slide assembly from the bell section.
- Remove the outer slide from the inner slide.
- Remove valve caps if applicable.
- Do not remove the rotary valves.
 - Allow a professional repair technician to remove and clean valves annually.
- Remove all tuning slides.

Inspect the Instrument

B-16. The steps for inspecting a trombone and identifying deficiencies are:

- Inspect the body of the instrument.
 - Check for dents and scratches.
 - Check the condition of the lacquer finish or silver plating.
- Inspect the hand slide.
 - Check inner and outer slide for dents and alignment.
 - Check the outer slide individual welds.
 - Check water keys, springs, and corks to ensure there are no leaks.
- Inspect the tuning slides.
 - Check for looseness, dents, corrosion, and cleanliness.
 - Check the condition of the slide receivers and individual welds.
 - Check water keys, springs, and corks for leaks.
- Inspect the valve assemblies if applicable.
 - Listen for a metallic sound.
 - Check for worn or broken springs.
 - Check for level finger buttons.
 - Check for broken or worn rubber or cork stoppers.
 - Check the condition of rotary-valve strings or mechanisms.
 - Examine lock rings and plugs for mechanical linkages.

Clean the Instrument

B-17. The steps for cleaning a trombone are:

- Clean the mouthpiece.
 - Use a brush to scrub the mouthpiece with lukewarm water and mild dish soap.
 - Rinse the mouthpiece with lukewarm water.
 - Dry the mouthpiece with a cloth.
 - Check the mouthpiece shank for dents.
 - Check the mouthpiece for gashes or cuts in the plating.
 - Clean the mouthpiece frequently.
- Clean the instrument.
 - Wipe old lubricants from slide bearing surfaces with a clean cloth.
 - Submerge the body, inner and outer hand slide, tuning slides, and valve caps in lukewarm, soapy water for 5-10 minutes.
 - Scrub the inside of the entire instrument and tuning slides with a snake or tubing brush (do not put the snake into the hand slide crook).

- Do not use any brush in the rotary valve ports.
- Rinse all parts of the instrument.
- Drain excess water.
- Clean and dry the inside of the body and tuning slides using a valve casing rod wrapped with a cloth.
- Remove bearing cap (for trombones with valve attachments and bass trombones).
 - Apply rotary oil to exposed shaft.
 - Apply one or two drops of rotary oil between the stop arm and valve casing.
 - Always work the valves when applying oil to ensure the part is fully coated.
 - Depress and release the valves to ensure they move freely and smoothly without excessive noise.
 - Oil valves daily with rotary oil.

Assemble the Instrument

B-18. The steps for assembling a trombone are:

- Lubricate the rotor face by placing a few drops of rotary oil into the valve attachment when applicable.
- Lubricate hinges or pivot points on the key levers and ball linkages with one or two drops of woodwind key oil if applicable.
- Lubricate and replace the valve bearing cap.
- Reassemble valve components if applicable.
- Lubricate all tuning slides with a thin, even coat of slide grease.
- Replace all tuning slides in the correct position and ensure free movement.
- Check playing condition.
- Drain all moisture from the instrument after each use and wipe with a clean, dry cloth.

Store the Instrument

B-19. The steps for storing a trombone are:

- Dry the instrument thoroughly.
- Store the instrument free from temperature and humidity extremes.
 - The optimal temperature range is 55-75 degrees Fahrenheit.
 - The optimal humidity level is 50%.
- Inspect the case for serviceability.
- Keep accessories in proper compartments or store them separately.
- Inspect the instrument for serviceability every three months.

WOODWIND INSTRUMENTS

B-20. Woodwind instruments include flutes, piccolos, oboes, English horns, clarinets, bassoons, contrabassoons, and saxophones. This section describes the operator-level care and maintenance of these instruments. Damage, abuse, neglect, or disuse may require professional repair. Woodwind musicians should avoid eating or drinking sugary or acidic beverages before playing their instruments.

FLUTES AND PICCOLOS

B-21. The following sections describe operator-level actions for flutes and piccolos. These performance steps will maintain the serviceability and extend the longevity of the instrument.

Disassemble the Instrument

B-22. The steps for disassembling a flute or piccolo are:

- Separate the head joint and foot joint from the body using a twisting motion.
 - Avoid touching keys when separating joints.
 - Hold the instrument by the barrel and the end of foot joint.

Inspect the Instrument

B-23. The steps for inspecting a flute or piccolo are:

- Inspect the head joint for dents, chips and wear.
- Inspect the body.
 - Inspect the exterior of the body for dents, chips, and wear.
 - Inspect the body for cracks in wooden instruments.
 - Inspect the interior of the body by looking through the bore.
 - Inspect joints for secure fit.
- Inspect the key assemblies.
 - Inspect for sticking, rubbing, and clicking.
 - Inspect for bent keys, rods, and posts.
 - Ensure springs are properly placed.
 - Ensure screws are properly set.
- Inspect the pads and corks.
 - Inspect for looseness, dryness, rips, tears, holes, and cleanliness.
 - Check for proper set against the tone hole.
 - Check for the seal of the individual upper or lower joint.
 - Check for the seal of the head crown cork by placing a thumb over the embouchure hole and drawing air through the bottom of the head joint to create a vacuum.
 - Check the position of the head cork by finding the tuning mark on the bottom of a cleaning rod, inserting the rod into the bottom of the head joint, and noting that the tuning mark is in the middle of the embouchure hole.

Clean the Instrument

B-24. The steps for cleaning a flute or piccolo are:

- Clean the embouchure hole with cotton swabs, pipe cleaners, or cloth. Ensure that any pipe cleaners used do not contain metal.
- Clean the key assemblies.
 - Use a cotton swab or pipe cleaner around keys, posts, and tone holes.
 - Use cleaning cloth to wipe the metal.
 - Do not use silver polish on tarnished keys.
 - Apply a small drop of key oil to key mechanisms when needed; avoid getting oil on the pads.
- Clean the pads.
 - Use absorbent paper between the pad and the tone hole.
 - Gently close the pad cup.
 - Do not remove the paper while the key is depressed.
 - Repeat as needed.
- Clean the bore.
 - Clean the bore using a cleaning rod and cotton or silk handkerchief.
 - Swab the bore and head joint several times to remove moisture and dirt.

- Apply a light coat of oil through the inside of wooden instruments using an oil-dampened swab.
- Prepare the tenons.
 - Use a cleaning cloth to clean off both sides of the connection.
 - Do not lubricate the tenons.
 - Lubricate corks on wooden piccolos with cork grease.
- Swab moisture from the bore.
- Wipe instrument keys with a clean, dry cloth after each use.

Assemble the Instrument

B-25. The steps for assembling a flute or piccolo are:

- Connect the head joint and foot joint to the body.
- Do not use any lubrication on the flute to assemble the instrument; the joints should fit together smoothly.

Store the Instrument

B-26. The steps for storing a flute or piccolo are:

- Dry the instrument thoroughly.
- Store the instrument free from temperature and humidity extremes.
 - The optimal temperature is 70 degrees Fahrenheit.
 - The optimal humidity level is 50%.
- Inspect the case for serviceability.
- Keep accessories in proper compartments or store them separately.
- Inspect the instrument for serviceability every three months.

OBOES AND ENGLISH HORNS

B-27. The following sections describe operator-level actions for oboes and English horns. These performance steps will maintain the serviceability and extend the longevity of the instrument.

Disassemble the Instrument

B-28. The steps for disassembling an oboe or English horn are:

- Remove the reed and store it in a reed case.
- Remove the English horn's bocal from the upper joint by using a gentle twisting and pulling motion, ensuring that the bocal is not bent or damaged.
- Remove the upper joint.
 - Grasp the upper joint.
 - Grasp the lower joint below the three table keys.
 - Avoid unnecessary pressure or twisting on the key assemblies.
 - Twist the joints while gently pulling.
 - Pull the sections apart.
- Remove the bell.
 - Grasp the lower joint below the three table keys.
 - Grasp the bell while depressing the bridge key.
 - Twist the lower joint counterclockwise while twisting the bell clockwise.
 - Pull the sections apart.

Inspect the Instrument

B-29. The steps for inspecting an oboe or English horn and identifying deficiencies are:

- Inspect the body.
 - Inspect the body for cracks in wooden instruments. Examine the exterior of the instrument and look through the bore.
 - Check the joints for solid fit.
- Inspect the key assemblies.
 - Check for sticking, rubbing, and clicking.
 - Check for bent keys, rods, and posts.
 - Ensure the springs are properly placed.
 - Check the bridge for proper function and alignment.
 - Ensure the screws are properly set.
- Inspect the pads and corks.
 - Check for looseness, dryness, rips, tears, holes, and cleanliness.
 - Check for a proper set against the tone hole.
 - Check for the seal of individual upper or lower joint; close the bottom tenon with your palm and cover all tone holes, then draw air through the top of the tenon to listen and feel for leaks.

Clean the Instrument

B-30. The steps for cleaning an oboe or English horn are:

- Clean the reed.
 - Run lukewarm water through the reed or use rubbing alcohol when needed.
 - Store the reed in a reed case.
- Clean the octave key vent tubes.
 - Place absorbent paper under each octave key.
 - Close keys and seal the lower bore of the upper joint with the palm of your hand.
 - Blow into the reed receiver while depressing the octave keys to allow absorbent paper to catch any water or debris.
 - Seal the top joint and draw air in while depressing the octave keys.
 - Shift the paper and repeat the process until the material is dry.
- Clean the key assemblies.
 - Use a key brush or cotton swab around keys, posts, and tone holes.
 - Do not use silver polish on tarnished keys.
 - Apply a small drop of key oil to key mechanisms.
 - Keep key oil away from pads and corks.
 - Oil twice monthly or as needed.
- Clean the pads.
 - Place absorbent paper between the pad and the tone hole.
 - Close the pad cup.
 - Draw cloth or paper from under pad to remove any residue.
- Clean the bore.
 - Apply a light coat of oil through the inside of wooden instruments using an oil-dampened swab.
 - Apply oil monthly or as needed.
- Clean the tenons.
 - Lubricate corks with cork grease as needed.

- Swab moisture from the bore with a clean, dry silk swab after each use. Hold the instrument in a position that keeps the keys and tone holes skyward.
- Wipe the instrument's keys with a clean, soft cloth after each use.

Assemble the Instrument

B-31. The steps for assembling an oboe or English horn are:

- Connect the top joint to the middle joint with a secure grip on each piece.
- Ensure that the two bridge mechanisms on either side of the joint are properly aligned.
- Connect the bell to the bottom of the middle joint.
- Ensure the bridge mechanisms are properly aligned.
- For English horns, insert the bocal into the top joint.
- Insert the reed into the top joint.
- For English horns, insert the reed into the bocal.

Store the Instrument

B-32. The steps for storing an oboe or English horn are:

- Dry the instrument thoroughly.
- Store the instrument free from temperature and humidity extremes:
 - The optimal temperature is 70 degrees Fahrenheit.
 - The optimal humidity level is 50%.
- Inspect the case for serviceability.
- Keep accessories in proper compartments or store them separately.
- Inspect the instrument for serviceability every three months.

CLARINETS

B-33. The following sections describe operator-level actions for clarinets. These performance steps will maintain the serviceability and extend the longevity of the instrument.

Disassemble the Instrument

B-34. The steps for disassembling a clarinet are:

- Separate the parts using a twisting motion.
- Avoid unnecessary pressure or twisting on the key assemblies when separating the upper and lower joints.
- Depress the bridge keys when separating the upper joint from the lower joint.

Inspect the Instrument

B-35. The steps for inspecting a clarinet and identifying any deficiencies are:

- Inspect the mouthpiece.
 - Check for warping, chips, and uneven wear.
 - Check the cork for tears, unevenness, dryness, and fit with the upper joint.
- Inspect the body.
 - Inspect the body for cracks in wooden instruments. Examine the exterior of the instrument and look through the bore.
 - Check the joints for solid fit.
- Inspect the key assemblies.
 - Check for sticking, rubbing, and clicking.
 - Check for bent keys, rods, and posts.

- Ensure the springs are properly placed.
- Check the bridge for proper function and alignment.
- Ensure the screws are properly set.
- Inspect the pads and corks.
 - Check for looseness, dryness, rips, tears, holes, and cleanliness.
 - Check for a proper set against the tone hole.
 - Check for the seal of individual upper or lower joint; close the bottom tenon with your palm and cover all tone holes, then blow through and draw air through the top of the tenon to listen and feel for leaks.

Clean the Instrument

B-36. The steps for cleaning a clarinet are:

- Clean the mouthpiece.
 - Clean the mouthpiece with lukewarm water and mild soap using a mouthpiece brush.
 - Rinse with lukewarm water.
 - Dry with a clean cloth.
- Clean the key assemblies.
 - Use a key brush or cotton swab around keys, posts, and tone holes.
 - Do not use silver polish on tarnished keys.
 - Apply a small drop of key oil to key mechanisms.
 - Keep key oil away from pads and corks.
 - Oil twice monthly or as needed.
- Clean the pads.
 - Place absorbent paper between the pad and the tone hole.
 - Close the pad cup.
 - Draw paper from under pad to remove any residue.
- Clean the bore.
 - Apply a light coat of oil through the inside of wooden instruments using an oil-dampened swab.
 - Apply oil monthly or as needed.
- Clean the tenons.
 - Lubricate corks with cork grease as needed.
- Swab moisture from the bore with a clean, dry silk swab after each use.
- Wipe the instrument's keys with a clean, soft cloth after each use.

Assemble the Instrument

B-37. The steps for assembling a clarinet are:

- Gently twist the tenon of the bell onto the cork of the lower joint.
- Hold the tone holes of the upper joint closed so the bridge key stays in the up position.
- Gently twist the upper and lower joints together while watching the bridge keys so they align.
- Gently twist the wide end of the barrel onto the tenon of the upper joint.
- Gently twist the cork end of the mouthpiece into the small end of the barrel. Align the table of the mouthpiece with the thumb rest and octave key.
- Moisten the reed and attach it to the mouthpiece with the ligature.

Store the Instrument

B-38. The steps for storing a clarinet are:

- Dry the instrument thoroughly.
- Store the instrument free from temperature and humidity extremes:
 - The optimal temperature is 70 degrees Fahrenheit.
 - The optimal humidity level is 50%.
- Inspect the case for serviceability.
- Keep accessories in proper compartments or store them separately.
- Inspect the instrument for serviceability every three months.

BASSOONS AND CONTRABASSOONS

B-39. The following sections describe operator-level actions for bassoons and contrabassoons. These performance steps will maintain the serviceability and extend the longevity of the instrument.

Disassemble the Instrument

B-40. The steps for disassembling a bassoon or contrabassoon are:

- Remove the reed from the bocal and store in a reed case.
- Remove the bocal from the wing or tenor joint.
- Grasp the bocal near the corked end.
- Pull the bocal straight out using a slight twisting motion, using caution to avoid tearing the whisper key pad.
- Remove the bell from the bass joint, ensuring that the bridge keys are clear of each other.
- Release the joint lock between the bass joint and tenor joint.
- Remove the bass joint using a short twisting and pulling motion.
- Remove the tenor joint using a short twisting and pulling motion, ensuring that the bridge keys are clear of each other.

Inspect the Instrument

B-41. The steps for inspecting a bassoon or contrabassoon and identifying any deficiencies are:

- Inspect the body.
 - Inspect the body for cracks in wooden instruments. Examine the exterior of the instrument and look through the bore.
 - Check the joints for solid fit.
- Inspect the key assemblies.
 - Check for sticking, rubbing, and clicking.
 - Check for bent keys, rods, and posts.
 - Ensure the springs are properly placed.
 - Check the bridge for proper function and alignment.
 - Ensure the screws are properly set.
- Inspect the pads and corks.
 - Check for looseness, dryness, rips, tears, holes, and cleanliness.
 - Check for a proper set against the tone hole.
 - Check the seals of the individual joints; close the bottom tenon with your palm and cover all tone holes, then blow through and draw air through the top of the tenon to listen and feel for leaks. The boot joint will require you to block one side with your cheek while drawing air from the other side to create a vacuum.

Clean the Instrument

B-42. The steps for cleaning a bassoon or contrabassoon are:

- Clean the reed.
 - Run lukewarm water through the reed.
 - Store the reed in a reed case.
- Clean the bocal.
 - Run lukewarm water through the bocal.
 - Clean the bocal with a flexible brush or pipe cleaner.
 - Do not use a metal pin or needle.
- Clean the key assemblies.
 - Use a key brush or cotton swab around keys, posts, and tone holes.
 - Do not use silver polish on tarnished keys.
 - Apply a small drop of key oil to key mechanisms.
 - Keep key oil away from pads and corks.
 - Oil twice monthly or as needed.
- Clean the pads.
 - Place absorbent paper between the pad and the tone hole.
 - Close the pad cup.
 - Draw paper from under pad to remove any residue.
- Clean the bore.
 - Swab the boot and wing joints with a dry, weighted ball-bearing chain swab after use. Use separate swabs when possible. If only one is available, then swab the boot joint first to avoid bringing moisture into the unprotected wooden side of the boot joint. Run the swab through the larger wooden side of the boot joint first, then flip the joint, ensuring the chain comes out through the smaller opening. Then pull through, ensuring it does not snag.
 - The bell and long joint do not accumulate moisture, and do not need to be swabbed after each use under normal playing conditions. From time to time, check for dust and swab if needed with a dry swab.
 - Use a dry, weighted swab when needed. Ensure it is free of knots, damage, or debris.
 - Do not swab bore oil through a bassoon or contrabassoon.
 - Never allow oil to contact rubber-lined parts of the bore.
- Clean the tenons.
 - Lubricate corks with cork grease as needed.
- Wipe the instrument's keys with a clean, soft cloth after each use.

Assemble the Instrument

B-43. The steps for assembling a bassoon or contrabassoon are:

- Soak the reed.
- Place the seat strap or neck strap where it is comfortable for you.
- Take the boot joint out of the case and stand it up.
- Insert the tenor or wing joint into the boot joint, aligning the whisper key.
- Insert the bass joint into the boot joint.
- Connect the bell to the bass joint, aligning the low B-flat keys.
- Insert the bocal into the wing joint, holding it firmly by the base.
- Attach the instrument to your strap and adjust it to a comfortable playing position.
- Attach the reed to the bocal.

Store the Instrument

B-44. The steps for storing a bassoon or contrabassoon are:

- Dry the instrument thoroughly.
- Store the instrument free from temperature and humidity extremes:
 - The optimal temperature is 70 degrees Fahrenheit.
 - The optimal humidity level is 50%.
- Inspect the case for serviceability.
- Keep accessories in proper compartments or store them separately.
- Inspect the instrument for serviceability every three months.

SAXOPHONES

B-45. The following sections describe operator-level actions for saxophones. These performance steps will maintain the serviceability and extend the longevity of the instrument.

Disassemble the Instrument

B-46. The steps for disassembling a saxophone are:

- Unscrew the neck screw.
- Lift the neck from the neck receiver.
 - Use a slight twisting motion to remove the neck.
 - Ensure that the upper octave key does not strike or bend the octave lever as neck is twisted.

Inspect the Instrument

B-47. The steps for inspecting a saxophone and identifying any deficiencies are:

- Inspect the mouthpiece.
 - Check for warping, chips, and uneven wear.
 - Check the cork for tears, unevenness, dryness, and fit with the upper joint.
- Inspect the body.
 - Inspect the body for dents or scratches.
 - Check the joints for solid fit.
- Inspect the key assemblies.
 - Check for sticking, rubbing, and clicking.
 - Check for bent keys, rods, and posts.
 - Ensure the springs are properly placed.
 - Check the bridge for proper function and alignment.
 - Ensure the screws are properly set.
- Inspect the pads and corks.
 - Check for looseness, dryness, rips, tears, holes, and cleanliness.
 - Check for a proper set against the tone hole.

Clean the Instrument

B-48. The steps for cleaning a saxophone are:

- Clean the mouthpiece.
 - Clean the mouthpiece with lukewarm water and mild soap using a mouthpiece brush.
 - Rinse with lukewarm water.
 - Dry with a clean cloth.

- Clean the neck.
 - Use a saxophone neck swab to clean the neck after each use.
 - Do not pull a cloth swab through the neck.
- Clean the key assemblies.
 - Use a key brush or cotton swab around keys, posts, and tone holes.
 - Do not use silver polish on tarnished keys.
 - Apply a small drop of key oil to key mechanisms.
 - Keep key oil away from pads and corks.
 - Oil twice monthly or as needed.
- Clean the pads.
 - Place absorbent paper between the pad and the tone hole.
 - Close the pad cup.
 - Draw paper from under pad to remove any residue.
- Clean the tenons.
 - Lubricate corks with cork grease as needed.
 - Do not lubricate neck tenon and neck receiver.
- Swab moisture from the bore with a clean, dry silk or cotton swab after each use.
- Wipe the instrument's keys with a clean, soft cloth after each use.

Assemble the Instrument

B-49. The steps for assembling a saxophone are:

- Insert the neck into the neck receiver.
 - The neck should fit smoothly and evenly into the neck receiver.
- Hand-tighten the receiver screw.

Store the Instrument

B-50. The steps for storing a saxophone are:

- Dry the instrument thoroughly.
- Replace the end plug.
- Store the instrument free from temperature and humidity extremes:
 - The optimal temperature is 70 degrees Fahrenheit.
 - The optimal humidity level is 50%.
- Inspect the case for serviceability.
- Keep accessories in proper compartments or store them separately.
- Inspect the instrument for serviceability every three months.

RHYTHM INSTRUMENTS

B-51. Rhythm instruments include percussion, keyboard, guitar, and bass. This section describes the operator-level care and maintenance of these instruments. Damage, abuse, neglect, or disuse may require professional repair.

PERCUSSION

B-52. The following sections describe operator-level maintenance for snare drums, bass drums, tympani, cymbals, gongs, and keyboard percussion. Operators should consult the manufacturer's instrument maintenance paperwork for all other percussion instruments.

Disassemble the Instrument

B-53. The steps for disassembling a snare drum or bass drum are:

- Remove lugs.
- Remove rims.
- Remove heads.
- Remove the snare from the snare drum.

Inspect the Instrument

B-54. The steps for inspecting a snare drum, bass drum, or tympani and identifying any deficiencies are:

- Inspect the drum head.
 - Check for broken, cracked, dented or worn surfaces.
- Inspect the rim.
 - Check for dents, warping, an even collar, and missing or damaged tension screws.
- Inspect the drum shells.
 - Check for dents, scratches, and cracks.
 - Check the condition of the instrument's finish.
 - Check for bent or stripped lugs.
 - Check the hardware for stripped nuts, screws, or bolts.
 - Check the hardware for corrosion.
- Inspect the tension rods.
 - Check for cleanliness.
 - Check the rod casings for cleanliness.
- Inspect the pedals if applicable.
 - Ensure all pedals are operable.
- Inspect moving parts.
 - Ensure all parts move as intended.

B-55. The steps for inspecting keyboard percussion instruments and identifying any deficiencies are:

- Check the bars for cracks or damage.
- Check the spacers between the bars.
- Check the bar support cords for proper tension and bar height.
- Check for bent or damaged mounting posts.
- Check all bolts, screws, and nuts.
- Check the pedal string for proper tension.
- Check the felt strip for proper muffling.
- Check resonator tubes for dents or damage.
- Check the vibraphone motor if applicable.
 - Ensure that the butterfly paddles turn freely.
 - Ensure that the motor works properly.
- Ensure that the casters roll freely and lock properly.

B-56. The steps for inspecting cymbals, gongs, and stands are:

- Check for cracks or damage.
- Check leather straps for wear or damage.
- Check for the post protector on each cymbal stand to prevent damage.
- Check the hardware for corrosion.
- Inspect moving parts.
 - Ensure all parts move as intended.

Clean the Instrument

B-57. The steps for cleaning a snare drum, bass drum, drum sets, or tympani are:

- Remove old lubricants with a clean cloth.
- Lightly lubricate lug threads with heavy grease.
- Lightly lubricate moving parts with light machine oil.
- Polish and lubricate monthly or as needed.
 - Do not polish tympani.

B-58. The steps for cleaning keyboard percussion instruments are:

- Wipe the instrument with a clean, soft cloth.
- Do not use metal polish on metal or wood bars.
- Lightly oil the resonator paddle drive rods with light machine oil.
- Lightly oil foot pedal pivot joints.
- Clean quarterly or as needed.

B-59. The steps for cleaning cymbals or gongs are:

- Clean using a commercial cymbal cleaner.
- Do not use heavy abrasive cleaners.
- Dry immediately with a clean, soft cloth.
- Clean as needed.

B-60. The steps for cleaning stands are:

- Wipe and clean metal surfaces.
- Remove old lubricants with a clean cloth.
- Apply metal polish to corroded areas.
- Lubricate moving parts with light machine oil.
- Clean and lubricate as needed.

Assemble the Instrument

B-61. The steps for assembling a snare drum or bass drum are:

- Replace drum heads.
- Replace the rim.
- Replace the snare assembly on the snare drum.
 - Ensure that it is uniform, straight, and moves freely.
- Ensure all parts move as intended.

Store the Instrument

B-62. The steps for storing percussion instruments are:

- Release the pedal tension on tympani.
- Store the instrument free from temperature and humidity extremes:
 - The optimal temperature range is 55-75 degrees Fahrenheit.
 - The optimal humidity level is 50%.
- Store instruments in proper cases or in a secure area.
- Inspect cases for serviceability.
- Keep accessories in proper compartments or store them separately.
- Inspect the instrument for serviceability every three months.

PIANOS AND SYNTHESIZERS

B-63. The following sections describe operator-level maintenance for acoustic pianos, digital pianos, and synthesizers. Assembly and disassembly should only be performed by a professional repair technician.

Inspect the Instrument

B-64. The steps for inspecting pianos and synthesizers and identifying any deficiencies include:

- Check for foreign objects in the action.
- Check for foreign objects under or between the keys.
- Check the felts and hammers of acoustic pianos for wear or damage.
- Check for broken action parts.
- Inspect the piano stand for digital pianos and synthesizers.
- Inspect the bench.
 - Ensure that the lag bolts and nuts to secure the legs are tight.
 - Ensure that the bench storage compartment is not overloaded.
- Check the foot pedal for quiet operation.
- Check the electric piano power source for proper function.

Clean the Instrument

B-65. The steps for cleaning pianos and synthesizers are:

- Dust the entire instrument with a clean, soft cloth.
 - Wipe acoustic piano keys with a slightly dampened cloth.
 - Wipe electric piano keys with a dry cloth.
 - Never apply polish to piano keys.
- Vacuum keys with a brush attachment to remove dust.
- Polish acoustic piano's body and bench with furniture polish.
- Lift the top and remove the front panel on upright pianos, consoles, and spinets.
- Remove debris from the action and action housing.
- Dust the action and the area around it with the blower and hose of a vacuum cleaner.
- Remove the bottom panel to clean debris from the interior.
- Vacuum the interior.

Store the Instrument

B-66. The steps for storing a piano or synthesizer are:

- Store an acoustic piano.
 - Close the keyboard cover when the instrument is not in use.
 - Cover instrument with heavy-duty cover.
 - Do not place heavy objects on top of the piano.
 - Pianos should be stored in a safe, climate-controlled location.
- Store a digital piano or synthesizer.
 - Remove the pedals.
 - Remove the instrument from the stand.
 - Carefully and firmly pack the instrument for storage.
 - Remove electrical plugs to keep the wires intact.
 - Protect the keys.
 - Do not drop or jar the piano.
 - Attach all covers.

- Store the instrument free from temperature and humidity extremes:
 - Check with local piano technicians for proper storage conditions in the area of operations.
- Store instruments in proper cases or in a secure area.
- Inspect cases for serviceability.
- Keep accessories in proper compartments or store them separately.
- Inspect the instrument for serviceability every three months.

GUITARS AND ELECTRIC BASS

B-67. The following sections describe operator-level maintenance for guitars and electric basses. Assembly and disassembly should only be performed by a professional repair technician.

Inspect the Instrument

B-68. The steps for inspecting a guitar or electric bass and identifying any deficiencies are:

- Check for worn or corroded strings.
- Check frets and neck for wear or warping.
 - Determine if the truss rod needs adjusted by a professional.
- Check nut for wear or breakage.
- Ensure that the bridge is not loose.
- Check the bridge saddle for wear and proper alignment.
- Check control knobs for smooth and quiet operation while plugged into an amplifier.
- Check electric guitar or electric bass input jacks for serviceability; they should be snugly attached to the body and the receiver should not be loose when a cable is attached.

Clean the Instrument

B-69. The steps for cleaning a guitar or electric bass are:

- Dust the instrument body with a clean, soft cloth.
- Wipe the strings and fingerboard to remove oils and acids after each use.
- Polish the instrument body to remove fingerprints, dust, oil, and salt.
- Change the guitar or electric bass strings when corroded, dull-sounding, or losing intonation.

Store the Instrument

B-70. The steps for storing a guitar or electric bass are:

- Store the instrument free from temperature and humidity extremes:
 - The optimal temperature is 70 degrees Fahrenheit.
 - The optimal humidity level is 50%.
- Store instruments in proper cases.
- Inspect cases for serviceability.
- Keep accessories in proper compartments or store them separately.
- Inspect the instrument for serviceability every three months.

ACOUSTIC BASS

B-71. The following sections describe operator-level maintenance for acoustic (upright) basses. Assembly and disassembly should only be performed by a professional repair technician.

Inspect the Instrument

B-72. The steps for inspecting an acoustic bass and identifying any deficiencies are:

- Check for worn or corroded strings.

- Check the neck for warping.
- Check nut for wear or breakage.
- Ensure that the bridge is not loose.
- Check the bridge saddle for wear and proper alignment.
- Inspect the bow.
 - Ensure that there is sufficient bow hair.
 - Ensure that the bow hair is not dark from rosin.
 - Ensure that the bow hair can retain proper tension when the bow is tightened.
 - Replace bow hair annually or sooner if required.

Clean the Instrument

B-73. The steps for cleaning an acoustic bass are:

- Dust the instrument body with a clean, soft cloth.
- Wipe the strings and fingerboard to remove oils and acids after each use.
- Wipe the instrument body to remove residue from rosin.
- Polish the instrument body to remove fingerprints, dust, oil, and salt.
- Change acoustic bass strings annually.

Store the Instrument

B-74. The steps for storing an acoustic bass are:

- Loosen the bow hair.
- Store the bow in a proper case.
- Store the instrument free from temperature and humidity extremes:
 - The optimal temperature range is 70 degrees Fahrenheit.
 - The optimal humidity level is 50%.
 - Use a string instrument humidifier to maintain proper humidity.
- Store instruments in proper cases or in a secure area.
- Inspect cases for serviceability.
- Keep accessories in proper compartments or store them separately.
- Inspect the instrument for serviceability every three months.
- Loosen strings for long-term storage.

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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. The proponent manual for terms is listed in parentheses after the definition.

SECTION I – ACRONYMS AND ABBREVIATIONS

ADP	Army doctrine publication
AMPA	Army Musician Proficiency Assessment
AR	Army regulation
ASI	additional skill identifier
ATP	Army techniques publication
DA	Department of the Army
DA PAM	Department of the Army pamphlet
DD	Department of Defense
DTMS	Digital Training Management System
FM	field manual
JP	joint publication
MET	mission essential task
METL	mission essential task list
MOS	military occupational specialty
MPT	music performance team
NGR	National Guard regulation
PA	public affairs
TC	training circular

SECTION II – TERMS

after action review

A guided analysis of an organization's performance, conducted at appropriate times during and at the conclusion of a training event or operation with the objective of improving future performance. It includes a facilitator, event participants, and other observers. (FM 7-0)

Army team building

A continuous process of enabling a group of people to reach their goals and improve their effectiveness through leadership and various exercises, activities and techniques. (FM 6-22)

mentorship

The voluntary developmental relationship that exists between a person of greater experience and a person of lesser experience that is characterized by mutual trust and respect. (ADP 6-22)

message

A narrowly focused communication directed at a specific audience to support a specific theme. (JP 3-61)

music performance team

A team that offers the flexibility to support concurrent musical missions in multiple geographic areas. (ATP 1-19)

operational environment

A composite of the conditions, circumstances, and influences that affect the employment of capabilities and bear on the decisions of the commander. (JP 3-0)

operations process

The major command and control activities performed during operations: planning, preparing, executing, and continuously assessing the operation. (ADP 5-0)

planning

The art and science of understanding a situation, envisioning a desired future, and determining effective ways to bring that future about. (ADP 5-0)

preparation

Those activities performed by units and Soldiers to improve their ability to execute an operation. (ADP 5-0)

rehearsal

A session in which the commander and staff or unit practices expected actions to improve performance during execution. (ADP 5-0)

task-organizing

The act of designing a force, support staff, or sustainment package of specific size and composition to meet a unique task or mission. (ADP 3-0)

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