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MUSIC-FOR-THE-STATE: HEGEMONY, CULTURE PRODUCTION, AND CREATIVE LABOR IN US ARMY MUSIC

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MUSIC-FOR-THE-STATE: HEGEMONY, CULTURE PRODUCTION, AND
CREATIVE LABOR IN US ARMY MUSIC

BY

MICHAEL S GRENIER

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ABSTRACT

Analyzing the historical development and ideological underpinnings of the regulatory and doctrinal texts that make up the US Army's Body of Knowledge, this paper offers a critical theory interpretation of Army lore as a mediating device for the Army State Apparatus. The lore enshrined in the Body of Knowledge reinforces the needs of the State by setting the conditions and expectations for Army Musicians. Examining how Army Musicians are hailed by the lore as always-already Army Musicians as such, the paper builds up to an analysis of Army Music as a labor system of culture production, ultimately positioning the Army Musician as a Creative-Worker-for-the-State and organ-of-production of Music-for-the-State. This paper seeks to elucidate how and why the Body of Knowledge is constructed as such, the role it plays in shaping the identity and actions of Army Musicians and, ultimately, how the details of its lore charge the Creative-Worker-for-the-State with the task of securing cultural hegemony and power for the State. An analysis of cultural production and creative labor in Army Music is non-existent in academic literature which situates this paper as the first of its kind and positions itself as a novel contribution to the discourses in both critical and cultural theory.

ACKNOWLEDGMENTS

This work represents the accumulation of my formal and informal development as a thinker and a writer. I owe much gratitude to my thesis advisor Dr. Ian Reyes and long-term mentor Dr. Cheryl Foster for guiding me on my journey away from indulgent obscurantism and unintelligibility and towards the material conditions of real phenomenon in the world. Without them this work would have suffered the illness of lacking purpose...though, it would have likely had quite a bit more to say about rhizomes. The support of committee members Dr. Cate Morrison and Dr. Carolyn Betensky was also crucial in carving the bones of the project, to which much thanks is equally owed.

Any project of this caliber is done at the expense, to some capacity, of quality time with loved ones, friends, and family alike. I offer up my most sincere gratitude for the patience extended to me and the willingness to let me rant for over a year about “my thesis on Marx and Army music”.

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I. THE ARMY BODY OF KNOWLEDGE

The US Army, in order to accomplish its strategic goals, employs a “Body of Knowledge” to unite soldiers under a shared sense of history and values. This Body of Knowledge, composed of a family of publications including Army Regulations (AR), Department of the Army Pamphlets (DA PAM), Army Technical Manuals and Training Circulars (TM and TC), Army Doctrine Publications (ADP), and other official documents, presents both ontological claims, what Army Bands *are*, and epistemological claims, what Army Bands *do*. Ultimately, they serve to outline the model subject of ideology for the musician to align with. They provide a picture of the Army Musician. The Army publications of the Body of Knowledge are content of the Army’s lore, the story of the organization’s history and customs that informs both praxis and action. The Body of Knowledge then positions the Army Musician as one to whom the lore belongs and, consequently, one whose task is to preserve the traditions associated with it through embodying the tenets within it. Army Musicians are always-already called into being as fully formed upon enlistment and situated as such in convergence, misalignment, or divergence against that pre-formed identity.¹ Understanding from its conception what the Army Bands have been, what they were supposed to be, and how their essential identity has changed will help to tease out how and why the Body of Knowledge is constructed as such, as well as the role it holds as a means of reinforcing the needs of the State by setting the conditions and expectations of a Creative-Worker-for-the-State in producing Music-for-the-State. In what follows I will provide (1) a brief overview of the Army Body of Knowledge with emphasis on the roles the varying document classes serve in supporting the overall goals of the organization, (2) a comparative

¹ The language of always-already and the modes of being towards it will be discussed at length later in the paper. The language however comes specifically from the work of Louis Althusser in his *Ideological State Apparatuses* (Althusser, 2014).

historical analysis of key Army Music publications including regulatory documents and training doctrine, (3) a critical analysis of the Body of Knowledge as it relates to both the State and the Army State Apparatus, (4) theories of the Army Musician, and (5) a theory of Army Music as a system of culture production and the Army Musician as Creative-Worker-for-the-State.

The Body of Knowledge

The Department of the Army (2019b) categorizes its set of prescriptions, guidelines, into four categories:

- Doctrine, addressing the conduct of operations
- Army Regulations and pamphlets, addressing the administration of the Army
- Training Publications, addressing specific tasks and procedures
- Technical Manuals, addressing specific equipment related topics

The organization emphasizes the language of professionalism throughout all forms of its publication, reinforcing an expectation for and of the Army that it is a *profession* that necessitates clear and explicit articulation of its own unique Body of Knowledge. The importance of doctrine, “the language of the profession,” comes from the way it informs action that reinforces the Army’s role in national and international strategy. In solving problems, the Army first relies on doctrine before altering other aspects of the organization including organization, training, material, leadership and education, personnel, and facilities (DOTMLPF) (Department of the Army, 2019). Because the Army defines its own Body of Knowledge, its definition of doctrine is specific to the organization as well. According to ADP 1-01, *Army Doctrine* is defined as:

fundamental principles, with supporting tactics, techniques, procedures, and terms and symbols, used for the conduct of operations and as a guide for actions of

operating forces, and elements of the institutional force that directly support operations in support of national objectives. It is authoritative but requires judgment in application. (Department of the Army, 2019, 1-5)

The publication discusses how doctrine has evolved through peace and war time informed by experiences within the force, and “while grounded in enduring principles, doctrine is also flexible, adaptable, and changing” (Department of the Army, 2019, 1-6). This suggests that the organization reinforces or modifies practices based on choices informed by time and tradition, and, ultimately, that, given a significant precedent, doctrine can be changed. For Army professionals, doctrine is used both as a theoretical framework and a practical one, not designed to be a set of unchanging answers, but rather something that informs disposition towards any given context (Department of the Army, 2019, 1-8).

Highlighted in *The Role of Doctrine* (Department of the Army, 2019), doctrine contributes six ways to the conduct of operations and development of military professionals:

- Provide a coherent vision of warfare
- Enhance operational effectiveness
- Provide a common frame of reference and cultural perspective
- Provide a common professional language
- Discuss Army contributions to unified action
- State and foster desirable traits in leaders and Soldiers (1-9)

Each category having its own unique set of descriptions, they together amount to the following: Army doctrine uses lessons learned from time and experience to shape vision of the nature of war and the training needed to address it; it is grounded in its establishment of a shared sense of culture and language that facilitates synchronization of communication and action among troops in single, joint, multinational or agency forces; and it ultimately

reinforces the need for individual competencies in initiative, creativity, adaptability and ethical action to fulfill the mission inherent in the role of an US Army professional (Department of the Army, 2019, 1-11 - 1-17).

Doctrine is a set of principles and language that soldiers can use, focusing “on the *art of the possible* for Army forces” starting “from what is already known to work and what has been demonstrated to work beyond current practices” (Department of the Army, 2019, 2-25). What makes doctrine effective in the conduct of operations is a grounded Body of Knowledge that starts from what the Army *knows* and how that can inform how to *do*, rather than using concepts about significant change to the way things *are*. The latter, which the Army discusses as concepts, “are based on proposed new approaches to the conduct of operations” and require a process of validation prior to application to DOTMLPF (Department of the Army, 2019, 2-26 - 2-27). Concepts start from what doctrine says and discusses how to fix a problem that stands, and the validation process is crucial in avoiding failed operations and wasted resources (Department of the Army, 2019, 2-27). Modifying doctrine, the set of tactics, techniques, and procedures (TTP), principles, and symbols, is expected and common, changing when practice itself changes, and is informed by changes in the operational environment, usually taking upwards of five years to fully be recognized, integrated, and operationalized within the force (Department of the Army, 2019, 2-30). Thus, doctrine changes but it takes time, precedence, and need based on the conditions of the operational environment that the current doctrine fails to accurately address. ADP 1-01 (2019) continues, “doctrine is inherently conservative. Unlike some enterprises that can afford to spend significant resources on a myriad of projects in the hope of a huge payoff (such as venture capitalists), the Army cannot afford to risk lives on speculation” (2-32). The Army is then interested in doctrine as a method of reinforcing stability within the force.

Chapter 3 of ADP 1-01 “Our Vision of War - the Nature of Operations” provides an analysis of how “Army doctrine is grounded in a specific view of war and warfare” informed by the DOD, the Army, and State needs (3-1). While Army Bands are not expected to storm beaches or wage war on the battlefield, except in very specific circumstances, they are situated within this larger analysis of war and Army Band doctrine is equally informed by it. War is inherently chaotic, it is a “human endeavor - a fundamentally human clash of wills,” and something done among people and populations and as such it comes to “directly impact doctrine. The very fact that warfare is a constantly changing human endeavor means that doctrine should not and does not prescribe solutions to problems. It can only provide insights on how to approach solutions,” a guide for action, not an unchanging prescription (Department of the Army, 2019, 3-2 - 3-8). Doctrine is founded on three foundational ideas: (1) Combined Arms Operations, collaboration of teams together to win the fight, (2) Mission Command, “telling subordinates what to accomplish and not how to do it and then relying on the initiative of the subordinates”, and (3) Adherence to Law of War (Department of the Army, 2019, 3-9 - 3-12). A fourth idea blends them all up into an understanding of the needs of Joint Operations between components in the organization, multinationally, and to include interagency, intergovernmental, and nongovernmental partners. Army Band doctrine is always situated as part of the combined joint operations as one part of a larger initiative to serve the interests of the organization. The role bands play is unique but not separate.

The Body of Knowledge uses doctrine to identify how and why the organization acts as it does and how it is to be continued as a tradition. The Army (2019) uses:

taxonomies (the classification of things or concepts) to organize thoughts about the conduct of operations...[which] provide a conceptual framework to help Soldiers understand an operational environment; to organize and guide thinking about

operations; to visualize how to move from the current state to desired end state; to derive the tasks, missions, and other responsibilities assigned to units; and to assess both plans and the execution of operations. (4-1)

Doctrine as part of the four families of publications that informs the existence and actions of those within the organization is shown in more detail in *Figure 1* on page 14. Army Regulations provide the foundation for what is allowed to happen. Army Doctrine identifies what the information outlined in the AR can look like operationalized. Training Publications and Technical Manuals bolster what Regulations allow and Doctrine discusses with specific tasks, information, and procedures relating to specific skills and equipment expected and used in missions to reinforce the goals of the organization. The Body of Knowledge tells the story of the Army, what it is and where it came from, how it exists now, and provides a framework for how it can and should be in the future. In this way it is a storyteller of its own *lore* — the heritage, norms, and customs of an organization developed by the history it tells of itself — and a crafter of reality, determining what the organization is and can be by defining it as such as always-already the case. To explore the Body of Knowledge as it pertains to Army Bands specifically, we will start at its articulation of Band Lore. *Figure 2* follows the Army Doctrine Logic Model in *Figure 1* and can serve as a quick reference that charts out the documents to be discussed in Chapter II as they are situated within the historical context.

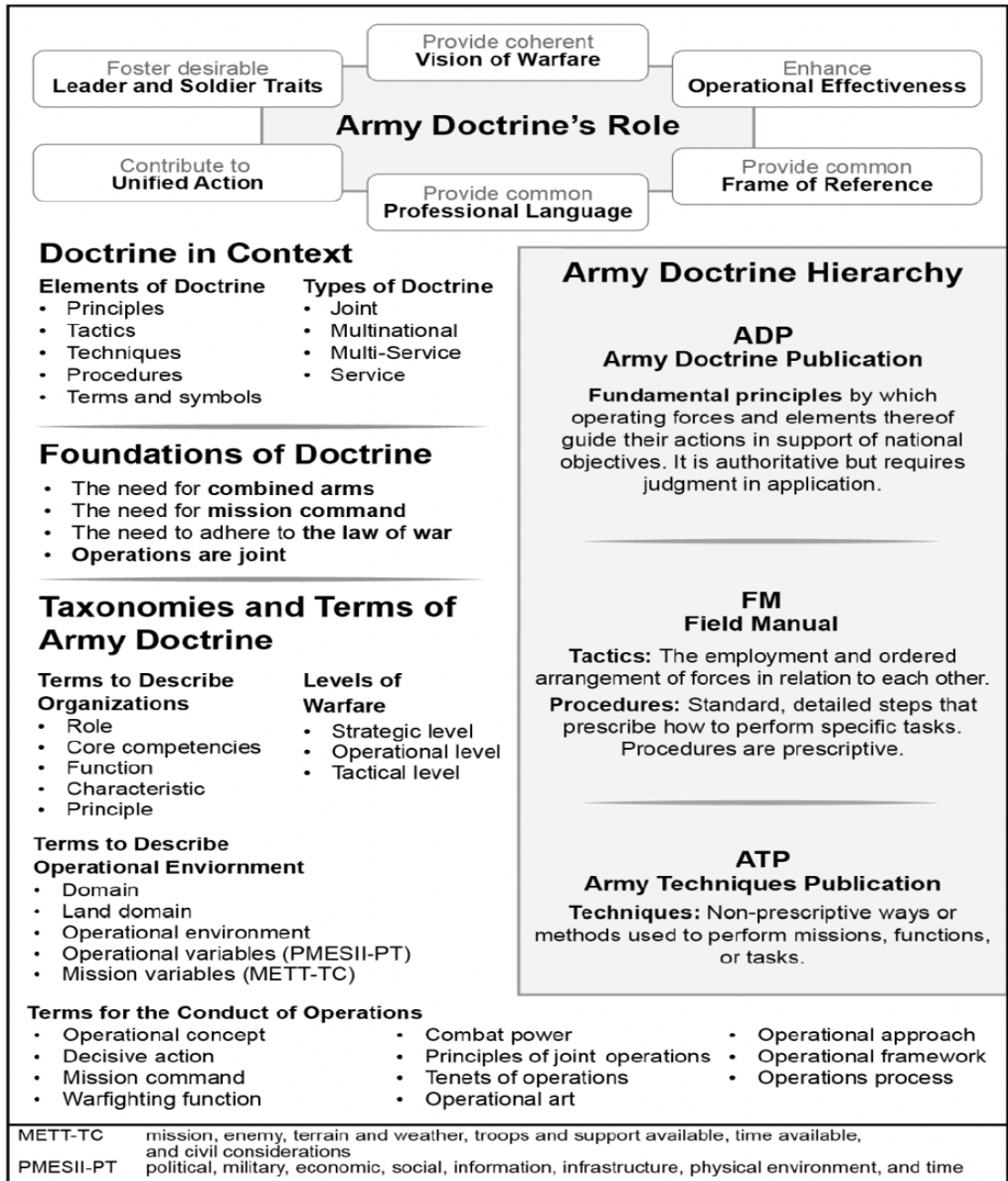


Figure 1, Army Doctrine Logic Model (Department of the Army, 2019)

THE ARMY MUSIC BODY OF KNOWLEDGE

Army Bands promote *esprit de corps*, ceremonial support, and providing military calls and signals; publications are limited in scope and vague with what the mission is and how to do it.

EARLY DOCTRINE

- TM 20-250 *Field Music* (1940)
- FM 28-5 *The Band* (1941)
- FM 12-50 *The Military Band* (1969)

FORMALIZING

- AR 220-90 *Army Bands* (1971)
- AR 220-90 *Army Bands* (1979)
- FM 12-50 *The Military Band* (1980)
- AR 220-90 *Army Bands* (1984)
- AR 220-90 *Army Bands* (1986)
- FM 12-50 *The Military Band* (1999)

The Army Bands start to formalize the practices of the field - providing a range of musical styles for troop support, ceremonies, and community outreach. The combat secondary roles are formalized and individual missions for band types are explicated.

The Army Bands field undergoes a radical restructuring of the regulation and doctrine to create more instructive publications that identify clear missions and guidance. The changing mission in a more technological era becomes evident.

RESTRUCTURING

- AR 220-90 *Army Bands* (2000)
- TC 12-43 *Percussion Techniques* (2001)
- TC 12-44 *Army Band Section Leader Handbook* (2005)

MOVE TO MODULARITY

- Army Force Design Update (2006)
- AR 220-90 *Army Bands* (2007)
- DA Pam 220-90 *Army Bands* (2007)
- ATTP 1-19 *U.S. Army Bands* (2010)
- ATP 1-19 *Army Music* (2015)

Army Bands align with the Army Force Design Update and restructure bands to prioritize smaller modular teams. Publications redefine roles and leadership to align with MPT structure and missions. Music training requirements begin to increase in expectation and scope, to include the integration of the Army Music Proficiency Assessment.

Army Band publications expand to include detailed training circulars on the unique positions in a military band; TC 1-19.52 *Army Lands Leader Development* puts into writing the already present norm of an MPT focus on group collectivism, collaboration, and shared meaning. The mission of the Army Musician is situated strategic communication and enabling of commanders to take control of the operational environments relevant to winning the nation's wars.

CURRENT PUBLICATIONS

- AR 220-90 *Army Bands* (2016)
- DA PAM 220-90 *Army Bands* (2016) (2019)
- TC 1-90.50 *The Army Drum Major* (2017) (2023)
- TC 1-19.51 *The Army Ceremonial Conductor* (2017) (2022)
- TC 1-19.30 *Percussion Techniques* (2018)
- ADP 1-01 *Doctrine Primer* (2019)
- TC 3-21.5 *Drill and Ceremonies* (2021)
- ATP 1-19 *Army Bands* (2021)
- TC 1-19.52 *Army Bands Leader Development* (2021)
- TC 1-19.10 *Army Ceremonial Music Performance* (2022)
- USASOMR 350-70-4 *Army Musician Proficiency Assessment* (2020) (2022)

Figure 2. Army Body of Knowledge Timeline

II. ANALYSIS OF ARMY LORE

The History as Told in Lore

The means through which the Body of Knowledge negotiates meaning from the organization to the Army Musicians is what I identify as *lore*. A set of traditions handed down through storytelling in close-knit cultures, lore, as a mediating device for an group's shared epistemology, presents "facts" through a pre-set package of beliefs and values handed down within the social system. For the Army: the history, traditions, and customs are part of the lore of the organization and contribute to the sense of shared heritage. In each document of the Body of Knowledge, the story telling reinforces the organization's lore, often cross-referencing its own publications which contributes to the sense of unity of the documents.

Lore here operates much like the notion of myth in Roland Barthes' *Mythologies*. Barthes' uses the example of a magazine showing a "young Negro" in a French uniform saluting the flag to illustrate the two semiological systems in myth, one in relation to other, a linguistic system of the language-object and second of the metalanguage speaking of the first system. The meaning of a picture is what is seen, the *signifier*, and the great Empire of France free of discrimination and oppression is that which is *signified*. The signifier in myth is the *form* and the signified is the *concept*. The *signification* is the association of both the signifier and signified which amounts to the *myth*. Barthes' work with myth specifically expands on Saussure's semiotic tradition to highlight how the culture of the bourgeois society reinforces values of that culture. The same is present here with the choice of Lore to describe the narrativizing of the Army Body of Knowledge in order to induct Army Musicians into system of customs, behaviors, and shared history (Barthes, 1966, 1972; Barthes et al., 1990). Beyond Barthes' *Mythologies*, heads of the Frankfurt School, Adorno and Horkheimer additionally employ the language of myth in the *Dialectic of Enlightenment* to emphasize a circularity in

the dialectic of myth to Enlightenment, that “Myth is already Enlightenment, and Enlightenment reverts to mythology (T. Adorno & Horkheimer, 2016). While Myth is contrasted as inferior to the systematicity of Enlightenment thought, they argue Enlightenment in reality falls prey to the same dogmatism. In the field of communication studies, the psychologist Walter Fisher is known for developing the Narrative Paradigm as a means of understanding the role of narration in human discourse (Fisher, 1989). Myth and storytelling used as theoretical devices to highlight the epistemic structure of a system has, then, been used in a range of traditions to communicate ideas of mediated truth. Lore alludes to those traditions of myth but situates the theory within the specific situation of the Army organization communicating its constructed epistemology to soldiers a means of reifying itself through and, in a circular fashion, influencing soldiers to make itself what it defines itself as.

In the following descriptions I will be moving around between versions of different pieces of doctrine, regulations, and training material that promote the organization’s lore. I will highlight when they change but for general purposes of clarification, the Body of Knowledge includes *all* these documents and wraps up descriptive with prescriptive components of the publications.

US Army Bands (2010), which superseded a range of earlier editions titled FM 12-50 (1969), presents a history of Army Bands, absent in Body of Knowledge prior to its introduction, in the chapter titled “Historical Perspective of Army Bands”. This chapter, introduced first in the 2010 edit, continues on in all subsequent edits through the most contemporary version of the document ATP 1-19 *Army Bands* (Department of the Army, 2021a). Whilst other doctrinal texts like TC 12-44 *The Army Section Leader Handbook* (2005) focus on historical surveys of individual musical instrument classes used in the bands, often

charting back to their conception centuries ago and discussing how they're used in popular and military bands presently, ATP 1-19 (2010) focuses the historical analysis not on the instruments themselves but on the Army Bands as a whole. From brass instruments in military victories in 3000 B.C, the development of marching bands in the Continental Army of 1776 through the widespread adoption by mid-19th century, and use of music in honor guard customs and courtesies the document lays out a brief but clear history that forms a shared background and heritage for Army Musicians present day (1-11 - 1-14). The future of Army Bands for ATP 1-19 (2010) is one of recruiting, "winning hearts and minds of the people" and preserving military tradition and positive climate.

The 2015 edit of ATP 1-19, *Army Music*, highlights the turn in the late 20th century from large acoustic symphonic ensembles to smaller electric bands and solo singing in the advent of the age of electronic sound reinforcement, a change that reflected the larger cultural movements in music away from jazz bands of the 1940s to electric bands of the 21st century (ATP 1-19, 2015, 1-15). Here, as the needs of the organization changed, so did the doctrine. The edit additionally discusses the proceeding movement towards incorporating smaller, modular ensembles composed of multi-instrumentalists focused on popular music at the turn of the 21st century paired with the retention of the traditional brass and woodwind ensembles that were still useful for troop support and dinner music. The turn towards and growing emphasis on modularity and small teams reflected the needs of the Global War on Terror (ATP 1-19, 2015, 1-16 - 1-18) as will be discussed in the Force Design Update of 2006 later in this analysis.

ATP 1-19, *Army Bands*, Appendix A (2021) is the most detailed and contemporary survey of Army Bands history in the Body of Knowledge. Emphasizing first the role that European martial music had on the development of field music in America with fifes,

trumpets, and drums serving functional purposes for militias and early regimental bands serving civil and military functions, the Revolutionary War brought about the Continental Army, and with it, the 3rd and 4th Artillery Regiment Bands (Department of the Army, 2021, A1 - A2). The War of 1812 brought a second wave of Army Bands, integrating more instruments like keyed woodwinds and key bugles. The establishment of the West Point Band to the newly formed US Military Academy and the dominance of brass bands characterized the Federalist Era (Department of the Army, 2021, A3 - A5). Bands performed functional and entertainment roles during the Civil War but also were sometimes surgical assistants (Department of the Army, 2021, A6). The first half of the 20th century presented: opportunities for bands to perform for troops under fire and at home alike, the integration of jazz and popular music, development of formalized Army Bands training through which a number of professional musicians and composers including Glenn Miller graduated, the establishment of a number of all women bands for the Women's Army Auxiliary Corps, and even combat support from some division bands in WWII (Department of the Army, 2021, A8 - A15). The Korean War, Dominican Republic Intervention, and Vietnam War all came with high band involvement including concerts on the front lines, supporting the *esprit de corps* of troops through rock and jazz bands, accompanying of medical personnel to villages to entertain target audiences while gaining info about Viet Cong soldiers in Vietnam, and the use of music as a tool of psychological warfare (Department of the Army, 2021, A16 - A20). The late 20th Century and following the Global War on Terror after 2001 showed a new focus on band support towards US-centered strategic missions through humanitarian missions, rare support and participation in combat when needed, and musical outreach for US and host nation targeted audiences (Department of the Army, 2021, A21 - A23). Appendix A ends with an emphasis on Modern Army Bands as

Agile organizations that provide full-spectrum musical support to Army operations in garrison, overseas, and while deployed...from supporting military reviews to being used as a tool of public diplomacy, Army Bands are part of the fabric, heritage, and tradition of our military. (Department of the Army, 2021, A24)

The historical inflection points in the Body of Knowledge indicate a shift away from instrumentalists and their role in serving the large musical ensemble (the Band), the war effort more directly, and the wartime needs of the United States and allies. While the primary role of Army Musicians from the late 18th century through the early 20th century was largely one of communication, drum signals and bugle calls designed to communicate important messages in towns and the battlefield, the growing emphasis on strategic music outreach and direct support to military and civilian populations marks a change in the needs of the State: Army Bands became crucial to the securing of community support for the Army and the State. Messaging turned from the instrumental signals from the fife and drum corps to strategic messaging with targeted populations, using bands to promote *esprit de corps* in war-weary soldiers and garnering sympathies and support for the soldiers and organization from civilian populations at home and abroad. With each revision of the ATP came a stronger emphasis on this turn away from instrumental messaging. With the advent of technological improvements in the 20th century, radios make drum signals obsolete for instance. There was a movement towards the clear and deliberate legitimizing of Army Bands as strategic tools for humanitarian outreach, information operations, and public affairs (ATP 1-19, 2021). The way the organization accomplished this goal also modified dramatically with ATTP 1-19 (2010) emphasis on modularity, enabling small and flexible teams that were more easily mobilized to strategic locations. In accordance with the Force Design Update (Department of the Army, 2004), 21st century Army bands were now “organized, trained, and equipped to

conduct concurrent operations in supporting multiple objectives with target musical styles” (Department of the Army, 2010, 1-1). The use of small musical groups as decentralized small teams designed to work independent of the larger band, and all concurrently, together but separate, became one of the, if not the biggest, inflection points in the history of Army Bands. There became a deliberate and direct move away from the structural emphasis on hierarchical large teams and towards small cooperative and collectivist teams. Understanding why the organization’s history, both real and told in its lore, registers this strategic move is of key emphasis and requires us to start with what the mission of Army Bands has been, has changed, and where it is going. What Army Bands *are* and what they *do* comes hand in hand and, as such, the following analysis will address both as situated in its historical context.

The Army Band Regulation

Army Regulation (AR) 220-90, *Army Bands*, has undergone consistent revision from 1957 and extends up to its most contemporary revision in 2016. ARs are articulations of policies, approved and unapproved use, personnel requirements and training, inspections, and roles and responsibilities, etc. and as such require considerably more effort to change. With the revisions often being small but progressive, each contributes more detail and nuance to the language, descriptions, and prescriptions as the Army determines its own changing needs. Nonetheless, like the ATPs, AR 220-90 has had a few massive revisions that reflect the changing needs of the organization and the space it shapes for musicians to fulfill the overarching mission. As the history indicates, Army Bands in the US date back to the militias of colonial America but the formal regulatory guidance became more standard in the mid-20th century where there was a turn from Technical Manuals (TMs) and Field Manuals (FMs) which highlighted proper musical customs, courtesies, and drum and bugle calls towards a more robust articulation of the mission and scope of Army Bands. This is not to say

there was no doctrine guiding the scope of duty in early military music but, rather, that the point where the role of bands became situated in the organization's larger Body of Knowledge occurred years after the early existence and function of Bands. An analysis of the difference in pre- and post-20th century Army musicians given the lack of a fully formalized epistemology of the Army Musician would be of interest in post-discussions but the current thesis my analysis will focus on the 20th century Army Bands through the present, a turn marked by the switch from Army Music as functional communication for troop discipline towards the use of musicians as instrumental tools for national and global promotion of State interest.

One of the earliest versions of AR 220-90 (1957) is unavailable in the archives, leaving the 1973 edit as the starting point for the historical analysis, an edit of the older copy that served as "a complete revision of AR 220-90 and changes are made throughout." The document serves to "establish policy, assign responsibilities of the organization, administration, assignment, training, supply, and utilization of Army bands and other authorized musical units" (Department of the Army, 1973, 1-1). AR 220-90 serves as an explanation of what Army Bands can do, how they are to act, and, ultimately, what they *are*. It is the guiding doctrine that establishes the ontological facts of music in the Army and equally lays out the epistemological lore aligning with those claims. The publication distinguishes between three types of bands all of which as military units were constituted and activated in accordance with approved organizational and equipment allocations from the Department of the Army:

- **Special Band:** tasked with the responsibility of "developing interest in the cultural aspects of Army life", supporting *esprit de corps* in the troops, and serving a public relations function. These bands include the United States Army Chorus, The United

States Army Band (TUSAB) “Pershing’s Own”, and United States Military Academy Band (USMAB) West Point, and the US Army Field Band (USAFB), all ensembles that exist today.

- **Organization Band** and **Separate Band**: tasked to promote and maintain *esprit de corps* and serving the secondary combat-oriented role of providing security, POW escort, and other relevant positions as trained. The Separate Band is allocated one band per army, corps, or field support and the Organization Band is non-organically formed to support training centers. (Department of the Army, 1973)

For these bands, the Army Bandsman is defined as “an enlisted man or woman who has been classified in an authorized bandsman [military occupational specialty] MOS.” The 1979 edit clarifies the role of reserve component bands in this mix, establishing part-time musicians in a pre-mobilization format as in training statuses waiting to be activated as full-time music elements as needed and required by the mission requirements. AR 220-90 (1984) expands this breakdown of the type of bands and their area of operation to reflect the following:

- **Premier Bands**: an alteration in the language turns the “Special Bands” into “Premier Bands” but still includes TUSAB, USMAB, and the USAFB. The mission targets for these premier ensembles become clearly articulated in the literature as military ceremonies, recreational activities, radio and television presentations, national and international musical performances as premier musical outreach ensembles.
- **Special Bands**: serve the highest Army Major Command tier (MACOM) to support local, national, international needs with missions focused on military and state support, recruiting and civilian outreach, and military recreation.

- **Division and Separate Bands:** these bands have the primary roles of maintaining morale and *esprit de corps* of the troops through support at military formations, functions, and presenting formal concerts paired with civil affair and community relation events. These bands have the additional secondary combat duty of soldiering support, augmenting local security initiatives, and civil affair support.
- **Reserve Component Bands:** these bands train to establish standards of musical readiness needed to assume the active-duty missions of division and separate bands. (Department of the Army, 1984)

The 1986 edit two years later reverted the language of Special and Premier again. The term Special Bands (to indicate TUSAB, USMAB and USAFB) stands today whereas the 1984 Special Bands distinction changed to MACOM Bands to indicate the role they play for higher command but distinguish between them and the premier ensembles (Department of the Army, 1986).

It was not until AR 220-90 (2000) that the mission of Army Bands was explicitly identified as distinct from the individual area of operation and goals of each separate band. This pivot turns out to be a crucial inflection point, reflecting a collective mission of Army Music as a strategy rather than a collective of band types with separate missions in and of themselves, separate but not collective. The specific bands indicated in 2000 are now:

- **Special Bands:** TUSAB, USMAB, and USAFB serve the same larger outreach missions of national and international diplomacy through music. This publication adds the Old Guard Fife and Drums (TOGFDC) which serves the role of promoting the nation's history through music and serving the large scope roles of the other Special Bands as premier musical diplomatic and educational assets.

- **General Support Bands:** “Be employed to support multinational operations, to significantly strengthen the common spirit and pride of Americans, and to build a bond between U.S. forces and peoples of other nations. The band’s role in information operations is to act as a non-threatening show of force and professionalism for the parent unit commander.”
- **Direct Support Bands:** Information Operations and psychological operations, serving as a combat multiplier with music as the primary mission of support and provides support to counterpart-level coalition operations.
- **Reserve Bands and Army National Guard Bands:** Bands here are indicated and listed by name individually but their mission is not clearly articulated in the section that discussed the prior three types of bands. While in past versions the reserve component was discussed as a specific section, the choice to eliminate it seems to align with the newer goal to “prescribe policy and assign responsibility for **all** Army Bands and musical activities of the Active Army, Army National Guard (ARNG), and the United States Army Reserve (USAR)” which suggests a theoretical movement towards emphasizing homogeneity in the organization. (Department of the Army, 2000)

According to AR 220-90 (2000) the mission of Army Bands, no longer attached to specific team mission only, is to “provide music to enhance unit cohesion and morale, to musically support military operations, and to promote patriotism and enhance awareness of the Army through public performances” where the primary mission is indicated as Information Operations (IO) and the secondary mission to augment temporarily, and not to replace, security operations in times of war where the musical mission is not possible. Information Operations in the glossary is defined as the following:

Information Operations (IO) encompasses Psychological Operations (PSYOP) and the IO-related activities of Civil Affairs (CA) and Public Affairs (PA). Bands are important tools in these IO areas to accomplish the mission of the combined, joint, and Army commander. Bands do this by being a non-lethal presence in the area of operations, providing forums for presentation of command messages and information distribution, and by demonstrating the excellence of the American Soldier.

(Department of the Army, 2000)

The formation of a unifying mission for Army Bands, emphasizing the military support needs in music and security when required and the role Army Musicians have in influencing the public support for State interest reflects a clear change in the way Army Bands in the 21st Century were to be seen: while each band serves a unique area of operation and demographic all Army Bands now are called to the primary mission of IO, using music as a tool of messaging for the organization in order to garner support from citizens and allies. The 2000 edit is the first time in the history of the ARs that the Band mission, previously just associated with Civil and Public Affairs, was directly connected to the IO missions of those domains. It is made clear that the functional communicative purpose of Army Music, musical calls to organize troops on the battlefield, was to be one now of instrumentalism, music as a messaging tool of the organization.

AR 220-90 (2007) marks a robust edit of the mission and what it entails and is markedly detailed in its indication of both what the mission of all band types is and what, notably, it looks like in real-time operations. The mission of 2000 focused on providing music for unit cohesion and morale, supporting military operations, and promoting patriotism and awareness of the Army in the public space. The mission of 2007 clarified that it is to “provide music throughout the spectrum of military operations to instill in our forces the will to fight

and win, foster the support of our citizens, and promote national interest at home and abroad” (Department of the Army, 2007, 1-5). Similar in its emphasis on support to military operations and garnering the support of the soldiers, mustering the will to accomplish the tasks at hand, the clarified mission statement distinguishes the early emphasis on promoting patriotism and awareness from the present, more deliberate role of promoting State interest in the target areas of operation. Crafting patriotism and making the civilian population both aware of the Army and supportive of the nation serves now as a means through which the reinforcing of State interest is done. This aligns with the character of IO and reflects transparency of the doctrine: Army Musicians are situated clearly within a larger structure of the State interest and, inasmuch, their missions stand in service of that interest, nationally and abroad. The mission goes on to highlight that the first goal of Army bands is to conduct strategic outreach which includes soldier, family and recruiting support, public diplomacy, community relations and education, each separate respectively (Department of the Army, 2007, 1a-f). They serve as combat multipliers through music, provide support to coalition operations to “build a bond between U.S. forces and peoples of other nations,” provide ceremonial and event support, deploy musical support teams, and use them strategically, and to support Army recruiting efforts for the organization and bands (Department of the Army, 2007, 1-5 - 2-7). The rest of the mission section indicates specific missions designed for different types of Army Bands where the Medium sized bands provide musical support up to the operational level, support community relations, and focus on building bonds between US and peoples of other nations and the Large sized bands provide support up to the strategic and theater levels for similar purpose of bond building but to specifically “significantly strengthen the common spirit and pride of Americans”; the special bands of TUSAB, TUSAFB, USMAB, and TOGFDC provide support in their respective areas as relatively more-or-less

consistent throughout the history of the document (Department of the Army, 2007, 1-5c-d). The distinction between reserve component and active component is implied in the document and the emphasis is more on the types of Army Bands, small, medium, or large with an emphasis on all as modular bands where “their modular structure makes these units capable of multiple concurrent missions by deploying various music support teams (MSTs)” (Department of the Army, 2007, 1-8).

The most contemporary edit AR 220-90 was done in 2016 which, while it is not the most recent update on Army Bands, is the last Army Regulation written on the subject exclusively of bands and is then still a key authority in the scope of mission, permissibility and impermissibility of certain missions, and overall shape and structure of the organization. This edit posed the experimental transition to Musical Performance Unit (MPU) in the place of Band which, due to its modularity, provides a number of smaller Musical Performance Teams (MPT) that can be used simultaneously. The MPT is the newest version of the 2007 small teams, then termed MSTs. The mission of MPUs stays similar to 2007 but changes the language slightly: Army MPUs provide music throughout unified land operations to instill in our forces the will to fight and win, to foster the support of our citizens, and to promote our national interests at home and abroad” (Department of the Army, 2016, 1-5). The singular difference is the phrase “unified land operations” instead of “spectrum of military operations” suggests an interest in emphasizing the unification of the strategic effort and the role the Army Bands have to play in it. The support domains mirror that of 2007 with the exception of the removal of “(1f) Education”, a removal that seems not to be that Army Bands are no longer to support education but to reflect more so the role education has in the prior categories like family support, recruiting support, and community relations among others. The next section of the mission highlights again the role of serving as combat

multiplier, notably now by supporting “resilience” as well, supporting coalition operations, support of events and ceremonies, providing MPT support and recruiting support (Department of the Army, 2016, 1-5.2). The special band missions are markedly the same, but there was a choice to remove small, medium, and large mission sets from the regulation. The glossary discusses some of the terms above in more detail and are new to the regulation:

- **Music Performance Team:** Modular building blocks, or subunits of the MPU, organized to provide one or more specific types of music in support of the MPU mission. Each team employs specialized musicians and equipment to provide one or more types of music that support Army ceremonies and morale support activities. They may provide wide varieties of ceremonial music, popular music, and incidental music to include orchestral, full MPU, and choral groups. Each team has a standard structure and may perform independently or combined according to mission requirements.
- **Music Performance Unit:** A modular music unit in Army force structure. This term may be used synonymously with “Army Band.” It refers to groups of MPTs that are assigned to a “music headquarters” in the continental United States, overseas, or in overseas contingency operations. (Department of the Army, 2016, 32)

A noteworthy change is also the modification of the language and description of IO, which AR 220-90 of 2000 indicated as the primary mission but is omitted in the mission section of 2016.

- **Information Operations:** The integrated employment of the core capabilities of electronic warfare, computer network operations, military information support operations, military deception, and operations security, in concert with specified

supporting and related capabilities, to influence, disrupt, corrupt, or usurp adversarial human and automated decision-making while protecting our own.

The move in 2000 to add IO as a primary mission implied the modulation in priority from music as functional communication to music as strategic messaging. The decision to remove IO in 2016's mission section, and throughout AR 220-90 as whole, appears contradictory to the mission objectives indicated, where the emphasis is even more centered on strategic messaging and outreach to civilians, soldiers, and to the global area of operations. With MPTs serving as modular elements that deploy to strategic demographic regions and operational areas to do musical diplomacy, and with their mission designed to promote national interests, the omission of IO seems more to be a choice of language and emphasis over the actual removal of the principles of IO and psychological operations (indicated here with the new language of Military Information Support Operations, MISO).

The change in the Army Band's mission and scope across the history of AR 220-90 shows first and foremost a movement in the 21st century towards codifying the specific domains of support that make up the primary mission of music in the Army. With bands originally serving the key purpose of signaling both the muster of troops and the directions for them in battle, the evolution of doctrine shows the tiered progression towards music, still as an functional tool for combat but, in the advent of a new landscape of irregular warfare, indicated in the Force Design update, as a strategic tool for outreach not just for the soldiers' sake but for the State's interest in maintaining the support of its citizens and global allies.

The Army Band Technical Publication

AR 220-90 serves as the core document that instructs what Army Musicians can and cannot do² but there is one other lineage of documents that supplements this instruction and bolsters it. What will later become known as Army Technical Publication (ATP) 1-19, *Army Music*, the range of edits of Field Manual (FM) 12-50, *The Military Band*, explored the mission of Army Bands with more detail concerning the suggested ways that mission can be done “boots on the ground.” In line with the earlier mission set, the 1969 edit emphasized the role bands have in providing officers with the means of “stimulating and maintaining morale and *esprit de corps* within their unit...through participation in military ceremonies, formal concerts, entertainment, recreational activities, street parades, and other permissible community functions” and bands, “must maintain the highest standards of military efficiency as well as musical performance.” Bands served again at this time as primarily tools of winning the hearts and minds of the soldiers, through music and through combat as necessary. FM 12-50 and the ATPs go in great depth about what different groups Army Bands can offer to service the mission of soldier support and community relations building, and their progression in the doctrine also mirrors the change in the mission statement in AR 220-90 as the Force Design Update moved to emphasize modularity.

FM 12-50 (1969) provides a personnel breakdown. The Bandmaster and Enlisted Bandleader serve as the commanding authorities of the band. Below that are the group leaders that serve as section leaders of the brass, woodwind, and percussion musical components, section leaders, and the dance stage band leader, all who serve to instruct and

² Examples of what Army Musicians are prohibited to do include activities that involve taking money from the public, performing in such a way that diminishes demand of civilian musical counterparts, and performing in partisan activities. The range of prohibitions is long and, while relevant to the study here, doesn't contribute enough to warrant the use of time and space. The referenced materials do go into more depth however, particularly in the Army Regulations.

train the soldiers in their section and advise of their section needs to the command authority and administrative authorities in the band to include the roles of clerks, repairmen, and supply sergeants among others. The band was to be composed of a concert band that served a morale building and community relations role, a dance band that provided a stage show “of inestimable value in stimulating the morale of the troops”, and small groups like flexible musical combos and instrumental ensembles like woodwind and brass quintets that can serve in remote areas and perform ceremonial and luncheon functions where a large ensemble would be inappropriate or ineffective (Department of the Army, 1969, 18-36). Additionally, the band provides a marching band led by the mace commands of a drum major which showcase formations and movements of precise uniformity and execution that demonstrate to troops and civilians the overall military discipline of the organization. This tradition dating back to the martial music in Europe served then and continues through all doctrine now as an unwavering mission for all Army Bands alike. The edits proceeding this 1969 document date into the 1980s and end in 1999, the last version of the FM before it was superseded by Army Tactics, Techniques, and Procedures (ATTP) 1-19 in 2010 which presented the next tier of edits in line with those in AR 220-90 between 2000 and 2010.

ATTP 1-19 (2010) posed a dramatically different format to the FM, dividing into three parts: Army Bands and the Modular Force, Band Structure and Capability, and Band Operations and Training. The emphasis moves towards “small, flexible, and mobile teams designed to be capable of concurrent performances that reach more soldiers in more locations globally” and practice that was common, seen in FM 12-50 but the “current doctrine formalizes this practice.” The modularity emphasized in the Force Design Update 2006 led to codification of small team structures and procedures for band personnel, resource allocation, and mission focus. This doctrine contributes to the mission statement of

AR 220-90 (2007) to “provide music throughout the spectrum of military operations to instill in our forces the will to fight and win, foster the support of our citizens, and promote national interest at home and abroad” by giving it a means to operationalize (1-5). In ATTP 1-19 (2010) “Army Bands of the 21st Century are organized, trained, and equipped to conduct concurrent operations in supporting multiple objectives with targeted musical styles” (1-1). The primary goals are to build soldier morale, provide ceremonial and functional music, reinforce national relations, foster support by “shaping perception, attitudes, and opinions”, and contribute to recruiting (Department of the Army, 2019, 1-3 - 1-10). This document serves in tandem with AR 220-90 in 2000, 2007, and 2016 as a key inflection point that informs how Army Music can be seen as situated within the overarching goals and needs of the organization as a whole. The emphasis on preserving the historic mission of providing *esprit de corps* but also to radically expand what the community support piece of the mission looks like paired with the movement towards a largely modular, team-focused effort reflects the needs of the organization to do strategic, targeted outreach *en masse* and globally. The Force Design Update (2006) suggests through modularity as well as a joint and expeditionary mindset “the Army will greatly increase the Combatant Commander’s ability to rapidly defeat any adversary or control any situation across the full range of military operations.” It goes on to emphasize “modular, capabilities-based Army force designs will enable greater capacity for rapid and tailorable force capability packages and improve the strategic responsiveness of the Joint Force for full spectrum operations.” What ATTP (2010) proposes as the means of doing musical modularity is the MPT, the first doctrine edit of the original term MST in 2007 and remains the building block of future succeeding ATPs. Chapter 2 explains how MPTs make up the structure of varying sizes of band. All bands, small, medium, and large, are composed when fully resourced of a full marching band, jazz ensemble or concert band, and

broken into a ceremonial ensemble (MPT B), large popular music ensemble (MPT C), small popular music ensemble (MPT D), brass chamber ensemble (MPT E), and woodwind chamber music ensemble (MPT F) and are resources with multiple MPTs of each depending on their size. The special bands are shown in this document as having a similar MPT structure albeit different due to their nature as separate from the normal active-duty and reserve component bands. The mission focuses on supporting “senior commander’s strategic outreach through public relations” and providing “musical support of military operations to include Soldiers and their families, recruiting, public diplomacy, community relations and education” (Department of the Army, 2010, 3-1 -3-2). What that looks like for each MPT at home and when deployed reflects the needs of each area of operation respectively, with more community support for citizens at home and soldier support and host nation outreach when deployed.

Army Techniques Publication (ATP) 1-19 (2015) superseded ATTP 1-19 and, again, restructured the organization of the document, moving modularity as a term out of the headings but emphasizing the MPU concept, MPTs within it, and focusing a great deal on music support planning and operations. The last chapter discusses the role of Army Music in unified land operations as well as Army Music and soft power. The mission statement in this document preceded the formalized statement in the 2016 AR in highlighting “unified land operations” over “full spectrum operations” but maintaining the other components of instilling the will to fight and win, foster citizen support, and promote America’s interests. This serves to highlight an underlying point that the ARs are macro documents that outline the regulatory guidelines of a specific military topic or group and the ATPs, FMs, and other documents that accompany the AR serve to bolster and supplement what the ARs leave out. They provide depth into how soldiers are to interpret what the regulation says by providing

instruction, prescription, and guidance. This document makes it clear to outline not just what an Army Band's mission is and what functions they serve but also what language guides how to do it. Referencing other doctrine for definitions, it outlines language like role, core competency, function, characteristic, principle, and others to ensure the soldier reading has a shared language. The music support function, the tasks and systems united by a common purpose of contributing to the sustainment warfighting function is six pronged: Conduct Band Operations, Music Performance Team Operations, and Marching Band Operations, Deploy/Redeploy the Band, Protect the Band, and Conduct Band Rear Detachment Operations. (Department of the Army, 2016, 1-6). To do this ATP 1-19 outlines a list of executable support capabilities including: memorial services and ceremonies, dignified transfer, deployment and redeployment ceremonies, commander's outreach events, transfer of authority, change of command, and change of responsibility ceremonies, public diplomacy initiatives, Troop MWR events, international and intercultural exchange programs, and music mentorship initiatives (Department of the Army, 2016, 1-7). The unique characteristics of Army Music are highlighted as providing live and recorded music, enhancing Soldier and Family resilience, supporting commander's outreach, and providing music to support operations (Department of the Army, 2016, 1-8). The principles guiding Army Music are heritage, history, and dignity, professionalism, and adaptability and agility (Department of the Army, 2016, 1-9). The clear outlining of support functions, characteristics, and principles connect the document to other pieces of doctrine (ADP 1-01) specifically and serve to connect the Army Body of Knowledge to itself.

For instance, a principle is defined clearly in ADP 1-01 as "a comprehensive and fundamental rule or assumption of central importance that guides how an organization or function approaches and thinks about the conduct of operations" and ATP 1-19 (2015) uses

that definition to then fill in specific principles associated with Army Music in particular. The terms are defined in the Body of Knowledge as such and then filled in with relevant content in the documents, all designed to guide the interpretation of the overarching mission. In this process, an MPT such as a small popular ensemble can understand the *mission* as one that includes fostering the support of the citizens and then uses the *function* of memorial services to emphasize the *characteristic* of enhancing family resilience and providing music to support operations which then serves the *principles* of preserving the heritage honoring dignity of the a deceased service member in effort of revitalizing support for the service members who answer the call of the organization to *serve*. The document doesn't specifically highlight every term in a row as demonstrated but this highlights how the language shaped by the Body of Knowledge blends into a lexicon and a linguistic culture, a way of understanding a mission as enacted through a unified message and purpose. ATP 1-19 (2015) incorporates a clear emphasis of the language associated with the Body of Knowledge and how to interpret it as musically situated in a way that documents prior to only alluded to at most.

This follows into the breakdown of the MPU, Music Headquarters MHQ, Music Performance Detachment MPD, and MPTs. In this edit, there are four types of MPTs: a 24 soldier ceremonial team (MPT B), a four soldier popular music team (MPT C), a five soldier brass team (MPT D), and a five soldier woodwind team (MPT E) which all serve the same purpose as before — to provide a “compact, modular unit designed to serve as the building block of the MPU...[which] provides highly agile music support capabilities and is able to deploy separately from the MHQ to support operations.” The appendix provides more group categories that serve the band needs to include the additional inclusion of concert bands, vocal ensembles, soloists and expert teams, and bugles for funerals and memorials to name a few (Department of the Army, 2015, A-2). This document goes into more depth into how

music support is done through the modular organization structure in further chapters and then places a more detailed emphasis than past doctrine on Army Music Marketing, to include identifying target audiences, developing a brand, establishing a marketing strategy, working with agencies, promoting performances, and creating marketing materials. To accomplish the three-pronged mission, bands were then expected more than ever to become integrated and familiar with how to do music marketing in military and civilian contexts, something done previously through the mid-20th century as well but codified more clearly in the early-21st century. The trend of formalizing what has been standard *in the field* into newer doctrine highlights the need of taking a set of cultural norms and formalizing them into the established Body of Knowledge for new and seasoned soldiers alike to be taught or affirmed of. Recall that this is what amounts to the lore of the organization, informing the development of the fully realized Army Musician.

The final section on the role of Army Music emphasizes the term “unified land operations” as:

how the Army seizes, retains, and exploits the initiative to gain and maintain a position of relative advantage in sustained operations through simultaneous offensive, defense, and stability operations to prevent or deter conflict, prevail in war, and create the conditions for favorable conflict resolution” and is characterized by “synchronization, coordination and integration of activities of governmental and nongovernmental entities with military operations to achieve unity of effort.

(Department of the Army, 2015, 4-1 - 4-2)

Bands serve the purpose of providing coordinated music support in the context of a larger mission and are situated as a unique resource of a multipronged set of lines of effort. Their role as a soft power resource, “defined as the ability to get what you want through attraction

rather than coercion,” provides music as a “conduit for communication and cultural exchange...[which] can foster a spirit of cooperation in their audiences and exert a level of influence capable of influence human behavior and perceptions” (Department of the Army, 2015, 4-8). Bands fight not with weapons as their primary tool but with music as a wrench of diplomacy, “capable of supporting public and cultural diplomatic initiatives by providing tailored music products under the canopy of several core competencies and capabilities” (Department of the Army, 2015, 4-11). While IO, present in the early 2000s AR 220-90 and removed as the core emphasis point in later edits, is absent in language, its emphasis on music a strategic messaging approach to facilitate diplomatic and community relation priorities of the national interest stands strong in this 2015 document. Army Bands serve the soldiers and citizens of the United States but also as psychological tools of persuasion through soft power in the global stage, communicating national values and beliefs and enhancing HN relations (Department of the Army, 2015, 4-11 - 4-12).

The newest version of ATP 1-19 is the 2021 edition and stands as one of the most contemporary and relevant documents of the Army Body of Knowledge, created five years after the most recent AR 220-90. While it does not supersede the AR, it provides the most current band-field informed analysis and instruction relating to it. While the 2015 edit numbering 48 pages, the 2021 edit was extended to 76 pages. The new chapters are Army Bands Support, Army Bands Operations, and Army Bands Structure, and each chapter presents a considerably more nuanced and detailed analysis of each section than any other doctrine on Army Music. Removing the experimental terms of MHQ, MPD, and MPU, the renewed focus is on the Army Band as a collective unit that is broken into several modular MPTs, a message standing strong from the 21st century force design update. This document

being of the most contemporary of Army Band doctrine, the mission indicated here is the newest and serves as to represent the needs of the organization at the time of this thesis.

The mission of Army Bands is to promote the Army and our national interests, enable commanders to shape the environment to accomplish their mission, and set the conditions that lead to trust and confidence in America's Army and its readiness to conduct operations in peacetime, conflict, and war. This mission directly supports the Army's mission: to deploy, fight, and win our Nation's wars by providing ready, prompt, and sustained land dominance by Army forces across the full spectrum of conflict as part of the joint force. (Department of the Army, 2021)

Contrasting the past mission statements in AR 220-90 and in ATTP and ATP 1-19, the emphasis here is, while still promoting national interests, to “enable commanders to **shape the environment** and **set the conditions** that lead to trust and confidence in America's Army.” This comes a long way from the functional responsibility of bandsmen to muster troops and signal in combat — Army Musicians serve to enable leaders of the organization to construct the landscape of battle and peacetime in order to conduct successful operations. In this way, Army Musicians serve not just a role of strategic messaging, already a large step from the bands of 1776, but as creators and guardians of reality itself. Provocative sounding as it is, the doctrine highlights how bands are crucial storytellers of the Army lore to the target audiences indicated by the organization's priority interests. Army Bands support recruiting, provide strategic messaging for combatant commanders, optimize cooperation between government and civilian agencies and the DOD, reassure allies through host nation operations (Department of the Army, 2021, 1-6 - 1-10). They enhance public confidence and patriotism among the American people and perpetuate service identity, traditions, and morale through fallen honors support, ceremonial activities, and morale and welfare support

globally (Department of the Army, 2021, 1-11 - 1-21). Music missions address the categories of honors, reviews, morale and welfare, cultural and historical traditions, community engagement, media, official entertaining, education outreach, and recruiting (Department of the Army, 2021, 1-22). They do this through their task-organization as MPTs that can include a concert band, marching band, ceremonial band, woodwind ensembles, brass ensemble, rhythm ensemble, chorus, soloist, bugle, expert team, and other regionally appropriate instrumental elements (Department of the Army, 2021, 1-23). Army Bands, then, as a strategic communication asset use a range of unique modular groups to address a wide-ranging set of missions involving home and host nation support along with soldier support to help commanders shape the environment that is most advantageous in forwarding the overarching goals of the organization, to fight for and reinforce State interest nationally and globally. They support sustainment warfighting, public affairs, the chaplain's corps, civil affairs, information operations, military information support operations, and the conflict continuum more generally (Department of the Army, 2021, 1-24 - 1-68).

The next chapter goes on to describe the operations process which discusses the planning, preparation, execution, and assessment elements of an operation where, in the case of assessment, it lays out the measures of performance and measures of effectiveness that allow for an assessment of the "Return on Investment". The discussion of how a mission goes from planning through evaluation is a new contribution in the doctrine and offers a dive deeper into how missions actually happen and how Army Bands are to fulfill the mission of enabling commanders to shape the environment for success. A crucial part of this shaping is the framing of the Operational Environment (OE) defined as "a composite of the conditions, circumstances, and influences that affect the employment of capabilities and bear on the decisions of the commander" (Department of Defense, 2022). Bands take their OE from their

higher commander's OE and explore it through measures like audience analysis which includes demographic factors like age, culture, language, military status, and audience size. It also includes psychological analysis, involving audience knowledge and beliefs, and contextual analysis, including attendance and situation (Department of the Army, 2021, 2-19 - 2-30). "Army Band performances provide a low-threat climate in which cultural, artistic, social, and civic activities can occur in a spirit of goodwill" and as such, they are expected to develop competencies in and familiarization of how culture influences history and tradition and how its cultural variations manifest as behavior, values, and thoughts for different audiences (Department of the Army, 2021, 2-31 - 2-33). Army Musicians are then taught command messaging of the themes, messages and objectives of higher command authorities, the marketing strategy that serves to "strengthen the association between the band and the U.S. Army, engage the American public, and expose new audiences to the band and its mission (Department of the Army, 2021, 2-39 - 2-45). This document, situated in an age of rapid technological advancement, emphasizes the use of social media accounts and streaming platforms paired with traditional newspaper and articles formats and broadcast media to market the musical product, all branded with a unified marketing concept across the Army Bands field to support the Army's macro marketing goals (Department of the Army, 2021, 2-46 - 2-54).

The third Chapter of ATP 1-19 establishes the most up-to-date structure for Army Bands, where much of the basic structure remains the same as in AR 220-90 (2016) but the conceptualization of how some bands fit into which categories is designed to fit the mission requirements of the current command objectives. There are two basic types of active-duty bands. The Operating Force Bands are divided into United States Army Forces Command (FORSCOM) bands and Theater-oriented Army Service component command (ASCC bands)

where the former are assigned to Regular Army with a purpose of providing a combat force multiplier, fulfilling both troop support and strategic outreach missions to build political and social ties” (Department of the Army, 2021, 3-2) and the latter, ASCC bands, support combatant commanders in host nation relations and provide a “strategic messaging platform that facilitates communication with joint, inter-organization, and multinational partners” (Department of the Army, 2021, 3-3). The second type of bands are the Generation Force Bands. These are Training and Doctrine (TRADOC) bands assigned to training commands like Basic Combat Training, and Army Centers of Excellence where their core mission is to “promote esprit de corps through their execution of musical support” for the number of training schools in the Army Force. Outside of the Operating and Generating Force Bands are the Special Bands which are composed of five premier ensembles that have followed through the ARs and ATPs thus far: The United States Army Band (TUSAB) and “Pershing’s Own” each support leadership of the United States including all branches of government as well as funeral support for the Arlington National Cemetery (3-6). The United States Army Field Band (TUSAFB) supports the MDW and represents the Army in support of its macro communication priorities (Department of the Army, 2021, 3-7). The United States Military Academy Band (TUSMAB) is assigned to the U.S. Military Academy, and its West Point Band “provides world-class music to train, educate, and inspire the Corps of Cadets and to serve as ambassadors of the [academy] in local, national and international communities” (Department of the Army, 2021, 3-8). The Old Guard Fife and Drum Corps (TOGFDC) is assigned to the MDW and “provides support to the White House, DOD, and other governmental and civic activities in the National Capital Region...and showcases the professionalism of the Army to enhance morale and to revive America’s musical heritage across the Nation” (Department of the Army, 2021, 3-9).

Next, the Army National Guard (ARNG) bands and Reserve Bands are given considerably more attention than in past doctrine. ARNG bands serve both their home state and the federal government together and perform for local and regional events for their states as directed by the governor and the Adjutant General of their state; their support being national, international, musical, or as a response to domestic emergencies like disaster relief (Department of the Army, 2021, 3-10). They are staffed with similar personnel roles as the active-duty components but are unique in that only a small number of personnel in each ARNG band are full-time soldiers, with most members instead pursuing civilian careers or attending college with periodic drilling periods with the band monthly (Department of the Army, 2021, 3-11 - 3-14). Army Reserve Bands are assigned to four regions of the United States and provide support to their region but also throughout the United States as needed by the organization, to include conferences and backfilling active-duty component bands when they are away from their home location due to mission requirements (Department of the Army, 2021, 3-15 - 3-21).

In summary, the above shows two key aspects of Army Doctrine, the Army Body of Knowledge: (1) how it tells the history and lore of Army Bands and (2) how it defines Army Bands as situated within the larger organization, to include its composition, roles and responsibilities, and how it is to do strategic musical outreach in concert with the needs of the organization as a whole. AR 220-90 lays out the rules of the organization, highlighting the core mission statement, or mission statements in earlier documents, identifying the permissible scope of operations for Army Bands, how they are to be staffed, and how resource management and operations are to be conducted. DA PAM 220-90 (2016b) serves as an accompanying document with AR 220-90 giving more depth into the rules. ATP 1-19 serves to address specific tasks and procedures in relation to the tasks identified in the AR. It

is in this document, more the case in contemporary versions of it, that the Army lore of what *is* and *has been* in Army Bands informs the identity-to-be, providing detailed input into what the specific types of missions can be, how MPTs serve as the modular building blocks of bands and what they should and can look like, and how the missions can be done from conception through the stages of training, marketing, action, and assessment.

Training Circulars

The final class of documents in the Body of Knowledge relevant here are: TC 1-19.10 *Army Ceremonial Music Performance* (2022), TC 1-19.51 *The Army Ceremonial Conductor* (2022), TC 1-19.50 *The Army Drum Major* (2023), TC 1-19.30 *Percussion Techniques* (2018), and TC 1-19.52 *Army Bands Leader Development* (2021). The depth of analysis for each of these documents need not be extreme due to their nature as accommodating training documents but I will address the crux of each document as appropriate for the sake of completeness. The recency of these documents when compared to the latest AR 220-90 being from 2016 suggests that while these documents are more associated with training of musicians, they are the newest guidance in effect on the culture and identity of Army Musicians. All the TCs referenced in this paragraph note in their preface that:

As this publication is a guide, and as all possible situations and eventualities cannot be foreseen or covered by the manual, great reliance must be placed upon the application of sound judgment and common sense by all members of an MPU. In situations not covered by this manual and where doubt arises as to the proper action to be taken, the individual must consider their mission and apply sound judgment in making the required decision(s).

As such, these documents are to be read as instructive, to inform practice, but not to assume complete authority of all contexts and circumstances. This is distinguished from the AR on

that fact alone and must be read with recognition towards the difference between lore of the Body of Knowledge that prescribes and that which informs.

TC 1-19.10, *Army Ceremonial Music Performance* (Department of the Army, 2022a) supersedes a previous 2017 publication. The primary goal of this document is to describe ceremonial performance and to standardize the customs, practices, and training towards that performance. It expands on TC 3-21.5 (Department of the Army, 2023a) which serves as the foundational document for the organization on marching standards with and without weapons by situating the ceremonial customs and procedures identified there into ones that involve musical instruments. Each chapter goes into great depth discussing the principles of movement, positions, alignment, step size and distance, and collective band movements like flanks, turns, stops, and starts, each illustrated with detailed pictures and diagrams to accommodate the precise instructions. Later this publication details how leaders train a marching band with training aids, repetition, and other training principles laid out in the organizational training regulations ADP 7-0 and FM 7-0. Chapter 5 provides a set of detailed instructions into how different ceremonies are to be held, including calls and instructions from all levels of leadership, and indicating how and when the leader of a marching formation is to interpret musical calls and to signal musical selections and honors. The first appendix gives an extensive library with musical notation of bugle calls for everything from the morning first call, alarms, ceremonial instruction, and more. These calls preserve a tradition foundational to early Army Bands where musicians served communicative functions for the troops. The later appendices instruct the carry positions and performance positions of every instrument as well as the musical selections needed for ceremonies with musical notation.

TC 1-19.50, *The Army Drum Major* (2023), provides instruction for the leader of a ceremonial ensemble. The history of the drum major going back to 17th century European military music, the document expands on the role they have as leaders that embodies musical knowledge, functional marching knowledge, and understanding of how to train and lead troops in various performance measures of success. The document starts with detailed instruction for the marching mace, the signaling device for commands, and all the various positions and movements needed to make commands to the band in real time. It continues in Chapter 4 to highlight the varying ceremonial contexts expected of the ensemble and provides instruction for the drum major on how to organize the musicians, when to play, and when to move as needed and expected of the ceremony at hand.

TC 1-19.51, *The Army Ceremonial Conductor* (2022), superseded the 2017 publication and provides the roles and responsibilities of a ceremonial conductor along with instruction on usage of the baton, cues for military movements, actions expected of the conductor, and conducting techniques. The introduction indicates that the document is not designed to be the penultimate authority on conducting but, rather, a practical guide for Army Musicians with little to no experience conducting. It serves to provide instruction on how Army Musicians can conduct an Army ceremony. Conductors, being both commanders trained as bandmasters as well as enlisted leaders of the bands, hold the role of communicating military instructions in ceremonies and performances as well as communicating musical concepts as leaders of the musical performance.

TC 1-19.30, *Percussion Techniques* (2018) a considerable edit to the previous TC 12-43, *Percussion Techniques* (2001), provides detailed instruction for percussionist performance on various instruments in the family to include snare drum, drum set, pitched percussion, bass drum, cymbals, timpani, triangle, tambourine, Latin percussion instruments,

and accessories. It explains how to practice rhythmic exercises, sightread, how to organize a section and rehearsal and provides an appendix of terms and definitions.

Army Leaders and Team Development

The last document, TC 1-19.52, *Army Bands Leader Development* (2021), will be of particular use in analyzing theories of the Army Musician and their position in the system as a whole and will be discussed more in depth in the proceeding sections. It addresses the roles and responsibilities of musical leaders, building and rehearsing collaborative musical teams, and developing individual and group technical skills. Replacing TC 12-44, *Army Band Section Leader Handbook* (2005), this edition makes considerable changes to the leadership positions as they relate with MPTs in order to align with the Army Bands force design as inspired by the concept of modularity. It also introduces techniques and procedures for rehearsal and production. TC 12-44 focused first on outlining a thorough history of each musical instrument in the supply closet of an Army band and how they are to be used in Army Bands, and then the rest of the document is designed to provide band section leaders and senior instrumentalists with the tools to become better leaders of the sections in their charge. This includes instruction on how to organize and conduct sectionals, coach practice techniques, maintain accountability of individual practice, and provides an outline of the individual training needs associated with the different types of bands. TC 1-19.52 radically shifts this publication away from leading sectionals to preparing musicians to be leaders of musical ensembles, MPTs, which includes rehearsal strategies relating to live music performance and team skill development. The major shift is away from building individual leader-instructors towards teaching leaders how to build a climate of group collaboration.

Musical leaders in an Army Band include firstly the Band Commanders, the “executive producers and conductors of large-scale performances [that] communicate the

commander's intent for each mission" who are "the final buffer(s) between the ensemble and the audience" (Department of the Army, 2021b, 1-3 - 1-4). The Senior Enlisted Musician, the First Sergeant or Sergeant Major, is the manager of a band musical structure, organization, and mission, and serves as a key advisor to the commander and as a manager of the soldier's individual technical skill proficiency (Department of the Army, 2021b, 1-5 - 1-6). The MPT Leader "communicates the commander's intent and vision for the group and directs MPT performances" and 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" (Department of the Army, 2021b, 1-7 - 1-8). The Assistant MPT Leader trains the MPT, developing and executing rehearsals, accounting for logistic and operational needs, and ensures the musical product aligns with the desired themes and messaging of the command (Department of the Army, 2021b, 1-9 - 1-10). The Section Leader is a subject matter expert, not rank-specific, and leads the skill development of musicians in their domain of expertise (Department of the Army, 2021b, 1-11 - 1-12). Musicians and Senior Musicians "have civilian acquired skills that make them highly qualified as peer leaders...not assigned a formal leadership role within an MPT, but all members have leadership responsibilities within the collaborate structure of an MPT: to include contributing to group collaboration through preparation, listening, criticism, and informal leadership roles (Department of the Army, 2021b, 1-13 - 1-14). From the top of an Army Band down to the newly enlisted musicians, the expectation of soldiers inherent in their musical role is one of competency and leadership.

Fundamental to this publication is its emphasis on team building, informed by leadership documents FM 6-22 and ATP 6-22.6 (Department of the Army, 2015b, 2019a). These documents of the Body of Knowledge promote the lore of the organization and

emphasize that team building requires a blending of shared identity, group cohesion, and an advantageous climate. A team that holds a shared understanding of team values, holds mutual trust, cooperation, and confidence, and works within a positive, engaging, and emotionally safe environment is a team set up for success (Department of the Army, 2021b, 1-25). There are three Stages of Team Building. In the Formation Stage, MPTs create a shared vision and team identity, establish roles and responsibilities formal and informal, and develop group norms that highlight acceptable individual and group behaviors that allow all members to be understood and hit the same standard (Department of the Army, 2021b, 1-30 - 1-37). In the Enrichment Stage MPT leaders foster collaboration by creating “an atmosphere where team members share ideas, think critically, express creative thought, and challenge ideas” where “open communication and collaboration contribute to a climate of accountability,” and where leaders build shared competence and build shared confidence by establishing “the conditions that build trust and confidence in the team members’ abilities...to develop a world-class musical product (Department of the Army, 2021b, 1-38 - 1-45). The Sustainment Stage allows MPTs to develop pride and ownership of the team by maintaining a shared vision despite changes. It does this by being prepared to adapt to team changes while maintaining a shared identity, maintaining conflict between musical opinions and personal concerns, and sustaining resilient teams that are sensible to the emotional element of musical performance but promote positive social relationships in the team to stay resilient (Department of the Army, 2021b, 1-46 - 1-52). Making this publication unique from AR 220-90, DA Pam 220-90, and ATP 1-19 is the level at which it analyzes the concept of modularity in teams. Rather than focusing on the personnel in an MPT, be it a large popular ensemble or a woodwind quintet, the emphasis is on the collaborative development of shared meaning enacted through a mutually understood climate of trust and accountability.

This shared meaning helps create resilient teams that can better reflect the commander's messaging in musical missions. The messaging, discussed in the section on production themes and musical concepts, is a core part of the Commander's strategy to use Bands to 'inform the American public about its military...[where] bands serve the public interest by communicating direct messages and themes to civilian audiences" and "this communication enhances morale and readiness and increases public trust and support" (Department of the Army, 2021b, 1-118 - 1-119). The publicity plan and marketing strategy utilized by bands to do this messaging is articulated in depth as well. The document continues with a breakdown of rehearsal strategy including exercises, practice examples, and ends with a breakdown of instrument maintenance expectations.

Recapping the Body of Knowledge

The Band Body of Knowledge is composed of (1) Army Regulations that inform what Army Bands *are* and what they're allowed to *do*, (2) Army Doctrine which provides guidance for interpretation of the regulatory documents, and (3) technical manuals and circulars that provide specific instruction to tasks and equipment. The content of the Body amounts to the lore of the organization, the customs, norms, and traditions of the past, present, and future Army Musicians. The Body of Knowledge has changed dramatically throughout the course of its utilization starting in this paper with the formalized language on Army Bands starting in the mid-20th century and continuing now as a model for strategic communication and messaging. With Army Bands first serving the function of mustering troops and promoting positive climate and morale, the publications take a marked turn towards crafting a strategic messaging and Information operations-forward mission-set to align with the changing needs of the organization, with the inflection point being the Force Design Update in 2006 which moved the Army towards modularity and joint operations as the model for irregular warfare.

The progression of the Body of Knowledge reflects the transition of music as a functional communication device to a multi-pronged mass communication lever and a psychological operation designed to enable leaders of the organization to shape their Operational Environments to set the conditions that best serve the interest of the State. Because the Body of Knowledge is a set of written publications designed to instruct and inform and is wholly separate in nature from the real-life missions of Army Bands, it can be seen as the ideological inflection of knowledge that serves as the foundation for action. By this I do not mean to suggest that the Body of Knowledge doesn't reflect the real actions of soldiers on the ground, but rather, that it primarily serves as a prescriptive and suggestive guidepost that informs action and results may vary when boots hit the ground. If real missions differ it could be read as counter to the Body of Knowledge in the cases in which the mission violates what an AR says is permissible or if an MPT is led without a sense of collaboration. Alternatively, it can be read as in concert with the Body of Knowledge insofar as certain texts like doctrine allow for interpretation. How real missions relate to the lore of the organization will reflect changes in the Operational Environment but the lore itself will change only as the needs of the State require a change in messaging to the troops.

Overall, the Body of Knowledge teaches the grounding lore that informs praxis, calling Army Musicians into a fully formed sense of being to whom the historical cultural practices and acceptable organizational norms belongs and applies. The Body of Knowledge codifies the mission of Army Bands, the assertion of a collective and unified sense of purpose and meaning of existence. While it has changed in format, the mission statement throughout the lineage of the Body of Knowledge serves the purpose of providing for Army Musicians their reason for existence and how they are to exist. With a mission, detailed in scope and area of operation for each type of band and team, Army Musicians are called into existence

as Army Musicians, pre-formed and always either standing in relation towards or in opposition to their constructed identity. Without a mission, they stand in limbo as existing as such but without an ontological home - they are Army Musicians but undefined. The Body of Knowledge then has a crucial role to play in setting the Army Musician concept as a referent identity category to either align or misalign with. Next, we will look at definitions of the State that these Army Musicians serve.

III. THEORIES OF THE STATE

Preceding the existence of *Army Bands* is the necessary existence of a State to which an Army serves. Worth noting, however, is how we *could* construct the idea of an Army for the purposes of defending something other than a State, to include property, family, and faith and, while there are a number of possible configurations, I will position my analysis of the Army Bands according to their specific context: these bands belong to an Army (for a purpose) and the Army serves as an organ of a larger body of power. In what I will discuss shortly many of these alternative needs for an Army can be relegated to the needs of the State and the people within it. I will make particular use of theory from Louis Althusser's Ideological State Apparatuses, civilian consent generating social structures that include family and faith among others, after establishing the State to which those apparatuses may apply.

Based on the premise, then, that Army Bands require a State to which the Army serves the interest of, the operating definition of State must be laid out. The theories of state are numerous and depending on the specific theoretical rabbit hole, vast and vacuous. I will start with the definitions from sociologists Max Weber and Emile Durkheim and then follow up with the economist and philosopher Karl Marx as well as some of the political thinkers he inspired. I'll round out the discussion of State with the additional contributions of Tilly and Bourdieu as well as Antonio Gramsci and Michel Foucault among others.

Weber's conception of state as including following characteristics:

- A monopoly of the legitimate use of physical force
- Centralization of the material and ideal means to rule
- Planning distribution of the powers of commands among various 'organs'

- Administrative and legal order which claim binding authority over members, citizens and actions
- Access to the levers to change through legislation
- Organized activities focused on the enforcement and realization of the order and
- The regulation of competition for political offices (Dusza, 1989; Weber, 1978)

Weber's state accordingly serves to reify itself predominantly through the use of physical and legal organs oriented towards direct coercion or through establishing a legal or physical structure to which citizen actions are held accountable to or within.

For Durkheim:

The State...is the organ of social thought [which] not only reflects the wishes of its members but leads them by instilling ideas and beliefs centered on the fostering of moral individualism, individual self-realisation and a form of social solidarity that underpins his vision of a liberal form of Republican – socialism. (Loyal, 2017)

Durkheim differs from Weber in his emphasis on the social dimension of the State. While Weber emphasizes the role of force and legal-organization structure, Durkheim suggests the State can lead citizen development through promoting specific ideas and beliefs that reinforce the vision of itself. The State, then, as organ of social thought contrasts the broader analysis of Weber which positions it as something that uses organs and levers to reify itself.

The works of Karl Marx and Friedrich Engels explore the interplay of material forces in the world — the bourgeois class opposed to the proletariat class — serving to flip Hegelian dialectics into a theory of Dialectical Materialism, operationalized through an historical analysis of material conditions called Historical Materialism (Marx, 1992; Marx & Engels, 2014). Because Marx's work does not emphasize the term "State" as such but alludes to its power throughout, the Marxist interpretations presented by Vladimir Lenin and Louis

Althusser help to fill in the picture. Starting first however with Friedrich Engels we can see the proposal of a State that seems to blend that of Durkheim and Weber by emphasizing the role of an entity or power in keeping order and promoting a unifying structure that helps mitigate the danger of natural antagonisms like conflicting economic interests:

A product of society at a certain stage of development; it is the admission that this society has become entangled in an insoluble contradiction with itself, that it has split into irreconcilable antagonisms which it is powerless to dispel. But in order that these antagonisms, these classes with conflicting economic interests, might not consume themselves and society in fruitless struggle, it became necessary to have a power, seemingly standing above society, that would alleviate the conflict and keep it within the bounds of order. (Engels, 2021; Lenin, 2011)

The emphasis on the development of society alongside the development of contradicting antagonisms highlights the role the State has had throughout history in helping not just to keep citizens in line, Weber, or reinforce specific social ideals, Durkheim, but to function as a mediator between groups within.

Althusser, known for his discussion and analysis of Marxist theory from a structuralist, State-oriented lens, explores the State as a means through which State power is negotiated:

The State has no meaning except as a function of State power. The whole of the political class struggle revolves around the State...State power (conversion of State power or seizure of State power), the objective of the political class struggle" must be distinguished from the State apparatus. (Althusser, 2001)³

³ See also (Althusser, 2014; Althusser et al., 2016)

This offers an expansion of Engels' historical development of the State as a means of mediating antagonisms into a discussion of the State that evolves as a system operating as a function of State power which serves as the underlying desire of those antagonisms.

Vladimir Lenin's prolific writing and activism in the name of Marxism has positioned his work, along with that of other political theorists with complicated histories such as Mao Zedong, Ho Chi Minh, and Che Guevara, as key reading when discussing the theory of Marx and thus requires mentioning here due to its influence on the existence and role of State. For Lenin,

The state is an organ of class rule, an organ for the oppression of one class by another; it is the creation of "order," which legalizes and perpetuates this oppression by moderating the conflict between classes. (Lenin, 2011)

Further: "the state is a product and a manifestation of the irreconcilability of class antagonisms" (Lenin, 2011). Like Engels' and Althusser's interpretations, the antagonisms of economic class difference lead to the development and dominance of the State as a means of negotiating those contradictions, particularly through oppressive means. Like Weber, the State as an organ of oppression holds the power to coerce and influence classes but with the added purpose of doing so in order to *maintain* the status quo of class antagonism.

Between the Marxist assertion of the State as a means of organizing political class struggle around State Power as an organ of class rule, Durkheim's State as an organ of thought that fosters moral development and citizenry, and Max Weber's conception of a state with ownership of the means of control, rule, distribute and organize, we can see a trend of the State as an entity that exercises control for a citizen-oriented purpose, whether that be to maintain peace in class, develop morality, or exercise organizational rule. In Army Music the Body of Knowledge serves as a means through which the Army as an organ of the

State reinforces the State's interest. The lore of the Body of Knowledge, the espoused history and norms, is the story that mediates State Interest to the Army Musicians. More on this will come as we progress.

The definitions from the Marxist tradition derived from observations of the historical development of structures to address class antagonisms help us understand the role the State has in regulating the thoughts and behaviors of its subjects. Charles Tilly in his definition of States as "coercion-wielding organizations that are distinct from households and kinship groups and exercise clear priorities in some respects over all other organizations within substantial territories" adds the additional idea of a State that serves to address class antagonisms as one that regulates over and above the household apparatuses or territories. This denies the earlier aside that perhaps an Army can serve the role of protecting something other than the State in that, for Tilly at least, the State as an organization of coercion controls already defined territories like households. The State for Army Music is the organization of coercion that, through the organ of the Army and the lore it tells, exercises control over musicians. For Corrigan and Sayer, "the state, as a Durkheimian organ of moral discipline, draws upon a wider conscience collective – as consciousness and conscience – which it regulates. State formation is coextensive with 'moral regulation'" (Loyal, 2017; Tilly, 1992). By working through these separate but similar models of State we can formulate a more nuanced understanding of the State as it relates particularly to the world of Army Music. By seeing it as that which integrates physical and structural levers of control as well as ideologies and values so as to reinforce its own existence, where its existence is based on set of class antagonisms, we can better understand what the Army and its constructed Body of Knowledge serves to do. The Army lore told through regulations and doctrine feed the reinforcement of itself by setting structural limits and ideological categories for Army

Musicians to operate within. The next addition to the picture comes from Bourdieu whose theory of symbolic power bolsters my interpretation of Army lore as a mediating tool of State ideology.

In *Rethinking the State*, Bourdieu defines the state as “the sector of the field of power, or bureaucratic field, which is defined by a possession of the monopoly of legitimate physical and symbolic violence” (Bourdieu et al., 1994; Loyal, 2017). Maintaining this language, Bourdieu proposes the notion of symbolic power:

Symbolic power, whose form par excellence is the power to make groups (groups that are already established and have to be consecrated or groups that have yet to be constituted such as the Marxian proletariat), rests on two conditions. Firstly, as any form of performative discourse, symbolic power has to be based on the possession of symbolic capital. The power to impose upon other minds a vision, old or new, of social division depends on the social authority acquired in previous struggle ... secondly ... Symbolic power is the power to make things with words. It is only if it is true, that is, adequate to things, that description makes things. In this sense, symbolic power is a power of consecration or revelation, the power to consecrate or to reveal things that are already there. (Bourdieu, 1989)

A key contribution here is the emphasis on the role of the State not just to hold the monopoly over violence but also over the creation of social order and division as well as the creation and sustainment of truth through language. In the case of the Band Body of Knowledge it's natural to see the connections between the role the organization has over repression through the Uniform Code of Military Justice (UCMJ) as well as in the creating rank structures that delineate when, where, and how power is instantiated and what knowledge that power has domain over. In some ways we can see the Army Band itself as a

State but for the purposes here we will see the Army Band as an apparatus of the State it belongs to.⁴

The Integral State for Antonio Gramsci, similar to John Locke who noted the State holds the power to legislate, execute, and punish⁵, is the ensemble of political society and civil society, where the political is a social arena for coercive power and civil society is a social space where consent for ideas is generated and, particularly, where hegemonic ideology is reproduced (D'Alisa & Kallis, 2016). The Gramscian formulation couples force and consent, dictatorship and hegemony, and political society and civil society where the last couplet creates the notion of the State where the particular emphasis is on how hegemony, a position of power over people set in such a way that the citizens of the State support the hegemon, is achieved through generating consent first and maintaining force, coercion, and domination when necessary (Fontana, 2002; Gramsci, 1992; Lumley, 1977). Further,

A historical bloc may or may not become hegemonic, depending on how successfully it forms alliances with other groups or classes. The keys to success are ideological and economic: to achieve cultural hegemony, the leaders of a historical bloc must develop a worldview that appeals to a wide range of other groups within the society,

⁴ This is not to suggest the exploration of Armies as States is not a fruitful one for this project, however. A snapshot forward in the paper: an organization that controls the means of production - instruments, vehicles, supplies, etc. - and provides workers with, in some cases, a wage that includes housing and food allowances can be seen as some variation of a capitalist State with socialist characteristics similar to the way China has been compared to Capitalism with Chinese Characteristics (or Socialism) (Boer, 2021; Huang, 2008). The creative workers of the State *of the Army* providing their labor power, in their multiplicity and uniqueness, while operating within a structure that limits their self-realization in order to focus that labor power on State (Army) needs is a possible ideological off-ramp pitstop that allows for us to deconstruct the complexity of the mixed political state system. For the purposes here, much of that conversation will still be had, however it will be by emphasizing the Army Organization as an organ *of the State*, an apparatus that blends repressive and ideological approaches to garner class consent of the Army Musician.

⁵ For more on Locke's theory of government see: (Cohen, 1986; Hoff, 2015; Locke, 1988)

and they must be able to claim with at least some plausibility that their particular interests are those of society at large. (Lears, 1985)

Gramsci's notion of hegemony serves possibly as an evolution of the Althusserian notion of State Power, the object of political antagonisms. It also provides a space in which Bourdieu's notion of physical and symbolic power can be instantiated, a means through which political and civil society, the State, can deliver itself into itself. Cultural hegemony, the sense in which the historical bloc gives space for the differing appeals within society in a manner that leads to a reflection of consent of the masses is particularly relevant for the Body of Knowledge as a tool through which Army Musicians, who we can consider Creative Workers, produce diverse and demographically targeted cultural artifacts and performances that pay homage to the diversity of the US population in order to secure support for the State.

Following the earlier Marxisms and the transformation of theory through the structuralism of Althusser, the focus on cultural hegemony in the State as political and civil society, and analysis of symbolic power of language of Bourdieu, some theorists chose to separate from the language of State and to focus on the ways power is manifested in society. While there are a number of traditions that explored Marxism after Marx – notably the pessimism of the Marxist project in the Frankfurt school or the calling back on Hegelian dialectics by rejecting the focus on Marx's materialism and re-emphasizing the role of ideas in various post-Marxist traditions — the work of Michel Foucault is particularly poignant here. Foucault sought to avoid the language of the State while maintaining an interest in state mechanism and the exercise of sovereign power, leading to his notion of governmental reason or governmentality - "the state *is* nothing in and for itself. Rather, it is a way or mode of being, a way or mode of governing, an object which - although it does not exist - is the unifying point of a number of discourses and (governmental) practices and

governmentalities” (Jessen & von Eggers, 2020). This seems similar to Althusser’s suggestion that there is no such thing as a State, just State Power as an object of class antagonism, but in character explores the State not as an object for vying classes but as an object that homogenizes discourses and practices. The difference, while subtle here, is in the emphasis of governmentality as a mode of being or governing rather than the state as position itself of power that feeds class antagonisms.

For one critique of Foucault’s conception as employed in his theory, we may look at Giorgio Agamben who suggests that Foucault “focused too strongly on the one side of the governmental machine - government(ality), biopolitics, discipline - and thereby overlooked what Agamben calls the ‘zone of indistinction’ between state and government, politics and economy” (Jessen & von Eggers, 2020). Addressing of the zone of indistinction allows the theory to explore the extremes of theory in material conditions in Agamben’s theory of concentration camps. For more, see Agamben’s discussion of Bare Life cited in his work in the final references. For the purposes here however, Foucault’s discussion of sovereign power and disciplinary power as well as his move towards biopolitics are satisfactory to communicate the broader themes of this paper as they relate to what a State may use an Army for.

Alexander Means sums up much of the theory in this chapter in his work on Foucault’s movement towards the notion of “biopolitics”:

Whereas Hegel viewed the State as the abstract dialectical embodiment of universal reason, Marx argued that the State was rather the concrete embodiment of the particular interests of the ruling class. Extending Marx, Antonio Gramsci situated the State as a site of struggle over the formation of ideological consent, or hegemony.

For Louis Althusser the State operates to coordinate the social reproduction of the

material relations of production through ideological apparatuses such as the school, church, prison, factory, and media. In Foucault's assessment, these notions of the State were mechanistic, functionalist, determinist, and monolithic because they failed to recognize the multivalent forms of power and knowledge that both animate and exceed the State within a more general economy of political rule. Thus, in his lectures at the *Collège de France*, Foucault analyzed biopolitics as emerging out of and complimenting two other modalities of power, sovereignty, and discipline.

(Means, 2022)

Foucault's emphasis in the face of the varying Marxist conceptions of State on biopolitics and modalities of power allows us to see the role of the Body of Knowledge potentially not just a means of securing power or cultural hegemony for the State but also a product of sovereign and disciplinary power that exist as part of political rule more generally. These modes of power exist within the structure of the Army through the use of hierarchies and rank structures and disciplinary measures to reinforce behavior and, while preserving those effects as means through which hegemony is secured will be preserved in this paper, it is not to suggest that Foucault's observation of the consideration of power as a meta phenomenon does not still apply in the mediation of meaning itself.⁶

While the discussion of the State could continue through more permutations the above suffices to establish our working understanding of the State as hegemon for which the Body of Knowledge employs the teaching lore to Army Musicians, Creative Workers, to uphold and uplift. The Althusserian conception of repressive and ideological state

⁶ For an extended discussion of the standpoints of later Foucault on *biopower* and biopolitics see Lemke's analysis of Foucault, Agamben's reformulation of biopower, and Hardt and Negri's *Empire* along with an extend discourse with these thinkers and the notion of *biopower*, understood, overly simplified here, as a more contemporary depiction of power in-the-world. (Lemke & Trump, 2011)

apparatuses, mentioned below, as a means of social reproduction of material relations of production paired with the Gramscian emphasis on generating consent in civil society serves as the foundation on which Bourdieu's emphasis on symbolic power and the linguistic field contributes notably the role of a text-centric Body of Knowledge that forms and sustains a constructed reality. Foucault's skepticism of the State language and movement towards biopolitics as modes of sovereign and disciplinary power are helpful in situating analysis outside of an embedded ideological tradition of State. Combining the structuralist Marxism of Althusser with the cultural hegemony of Gramsci, the blending of critical theory and poststructuralism of Bourdieu and the postmodernism of Foucault alone provides several contradictory underlying beliefs that make this approach ideologically diverse. This combination of theories allows for an interesting albeit unorthodox notion of State as it can be operationalized in this paper.

Having laid out the above interpretations of State it will serve the paper particularly well to revisit the work of Louis Althusser who along with Antonio Gramsci do much of the heavy theoretical lifting in my conception of the Army Musician as Creative Worker for the State. His analysis in both *Lenin and Philosophy* and *Ideology and Ideological State Apparatuses* highlights two apparatuses that the State uses to reinforce ideology: the repressive state apparatus and the ideological state apparatus. The former comes from traditional Marxist thought where the state apparatus is a "machine of repression which enables the ruling classes...to ensure their domination over the working class, thus enabling the former to subject the latter to the process of surplus-value extortion...to capitalist exploitation" (Althusser, 2001). Expanding on this, Althusser suggests the Repressive State Apparatus is composed of agents of the government, administration, Army, Police, Courts, and Prisons - all which function primarily through the form of violence and of which all are

constituted of the same apparatus of the public sphere (Althusser, 2001). His famous contribution of the ideological State apparatus (ISA) offers a plurality of structures in the private sphere like the church, family, and school that provide subjects bourgeois values to subscribe and belong to and, while the repressive apparatus functions through violence primarily the ISA functions through ideology (Althusser, 2001). Further, “the ideological State apparatus which has been installed in the *dominant* position in mature capitalist social formations as a result of a violent political and ideological class struggle against the old dominant ideological State apparatus, is the *educational ideological apparatus*” (Althusser, 2001). According to Althusser, ISAs use ideology to reinforce bourgeois ideals particularly through interpellation: “you and I are *always already* subjects, and as such constantly practice the rituals of ideological recognition, which guarantee for us that we are indeed concrete, individual, distinguishable and (naturally) irreplaceable subjects” and “all ideology hails or interpellates concrete individuals as concrete subjects” (Althusser, 2001). This should read similar to my discussion of the use of the Body of Knowledge as that which calls Army Musicians as always-already such to whom the collective lore belongs. Interpellation, notably, comes as a surprise to the person being hailed, illustrated in Althusser’s story of the police officer saying, “Hey You” and hailing the other as a subject. This will differ to some extent in the account of the Army Musician to be discussed later. The idea of the State laid out as such and the preliminary language of apparatuses and hegemony explored, I will now outline my formulation of Army State Apparatus.

IV. THE ARMY STATE APPARATUS

The Army operates as an organ of the State, an arm through which the State secures cultural hegemony, power, or sovereignty. The operating term I will use to discuss the Army and its role within the State is a transformation of Althusser's Ideological State Apparatus into the "Army State Apparatus" (ASA). My reasoning for the additional acronym to the growing list is to decouple the association with the Army as a repressive state apparatus in Althusserian language or coercive dominance in Gramscian. The Body of Knowledge does highlight the role of the Army in war-fighting, consistent with a repression and coercion or even a form of sovereign power for Foucault⁷, but it notably emphasizes the role of the ASA as a means of doing psychological operations, military information support operations, and humanitarian outreach in which the Army Bands in particular use cultural production, music, to do local and global outreach, diplomacy, education, and morale support.

We arrive at two crucial points of divergence from the established theory. First, the ASA serves *both* as a repressive apparatus and an ideological one. This represents a considerable shift from the literature on State apparatuses where traditional Marxism emphasizes repressive state apparatuses and Althusser's contribution focuses on ideological state apparatuses like schools. Now we can see a blending of the two into a State formulation. Further, Gramsci's cultural hegemony secured by the State through both coercion and consent becomes particularly relevant when we see the Army as a means through targeted audiences are brought to face the ideology of the State through repressive means *and* ideological ones. With the ASA as both repressive and ideological we are led, second, to the workers within the ASA, and here, the Creative Workers, the Army Musicians.

⁷ Foucault language of sovereign power, disciplinary power, and biopower are discussed at length in his texts, notably in *Discipline and Punish* but for a snapshot of these terms see (Foucault, 1995; Lilja & Vinthagen, 2014)

To represent the role Army Musicians have in the ASA as it serves the State interest, I will use the term “Creative-Worker-for-the-State”. The Creative Worker separates from much of Marxist literature in the positioning of a creative labor process in Army Music not as a luxury of liberated workers but as the specific means of doing labor for an organization in a more traditional sense. In other words, Creative Workers are not seen as the same class as the proletariat factory workers traditionally but in the case of the Army, Musicians may share more in common with the factory worker than in the instance of composers who write for the joy of it alone, separated from capital, like American composer Charles Ives who chose to write for the audience of himself, only periodically bringing musicians to his house to perform the works so he could hear it. Army Musicians are Creative Workers.

It is now that we’re ready to interpret the Army Band Body of Knowledge, the State, and Army Musicians. I propose the following: the Army Musician is situated within the ASA in such a way that it serves the evolving needs of the State as an *Organ-of-Production* where the object of production is a cultural commodity, and the penultimate purpose is to secure cultural hegemony for the State. The task of the Army Musician is to produce *Music-for-the-State* where the process of production situates the musician as a subject of ideology, whose creative labor power realized generates cultural inflections that promote State Interest. The Creative-Worker-for-the-State, the Army Musician worker, occupies a unique space in theory in that their creative labor power is under-represented and generally rejected as such in traditional Marxist theory; and, their cultural production, *Music-for-the-State*, is at best referenced without naming in adjacent literature about cultural production be it either a mechanism of the Ideological State Apparatus, a biopolitical device reinforcing discipline and biopower, etc. The Frankfurt School was particularly known for a critical analysis of the culture industry in a pessimistic turn away from strict Marxist theory. Adorno and

Horkheimer's Dialectic of Enlightenment inaugurated the transition towards seeing culture as a roadblock in developing class consciousness and the withering away of the capitalist structure. Marcuse, a later director of the movement, was known in his *One Dimensional Man* to explore this even further. French theorist Jean Baudrillard's *Simulacra and Simulation* and Guy Debord's *Society of the Spectacle* among many other texts all contributed to this larger critique of modernity and culture production (T. Adorno & Horkheimer, 2016; Baudrillard, 1994; Debord, 2000; Marcuse, 1991). Music in culture production, cultural hegemony, and the utilization of media to secure and maintain power has a wealth of literature in the 20th century alone as does the situation of the worker in a capitalistic structure, their relation to their identity, work, and their fellow workers. What the Army Musician represents is a synthesis of creative labor and culture production as influenced by lore, as mediated through the Body of Knowledge formed around State interest. This is where we return to the discussion of the ASA as a means of preaching the tenets of lore of the organization.

To best address the complexity of the topic the following theorization focuses on addressing the real material conditions of the Army Musician: the overall system of labor for the Creative-worker-for-the-State paired with the ideological always-alreadyness of the Army Musician as object and subject of State ideology. We have discussed the historical inflection points in the Army Music epistemology, its lore taught through its Body of Knowledge, noting the change in mission and team structure as Army Music moves towards embracing modularity and democratic values and we have discussed at a general sense what the organization's Body of Knowledge is formed to do, why this history and why these chosen values? Now, the project will conclude with an analysis of the system itself, the process of Army Musicians entering the Army State Apparatus and their role as creative workers.

V. THE ARMY MUSICIAN

I've outlined the State in Althusserian-Gramscian terms as a body of both repressive and ideological apparatuses designed to serve the social reproduction of material relations of production where what is being produced through the use of coercion and influence is cultural hegemony. The additional contribution of Bourdieu's linguistics is particularly relevant to the Army State Apparatus's relation with the Army Musicians, specifically his discussion of the *habitus*, *field*, and *market*.

Habitus alone does not, however, determine behavior. It is sometimes governed by the interaction of habitus with field. The '*field*' or '*market*' is the specific structured space in which people interact. The nature of the interaction is further determined by the number of different kinds of '*capital*' (economic, cultural, symbolic etc.) each participant has accumulated at any given point in time. In any given field, individuals struggle to maintain, or alter, the distribution of the various forms of capital which are specific to that field. (Goke-Pariola, 1993)

The ASA through its Body of Knowledge situates musicians in what could be conceived as a *field*, a structured domain of discourse in which the capital attained is cultural clout or social validation, where it's not hard to see the connection with images of soldiers decorated with ribbons and medals highlighting their behavior reflects positively on the organization as a whole, a standard of excellence that positions soldiers in a place of competition. On the relation of language to social life Bourdieu carves out four specific effects:

- (1) Language is not simply a means of communication, but also a medium of power
- (2) Linguistic expressions are the product of the relationship between a 'linguistic market' and a 'linguistic habitus'

(3) Individual choices are conditioned by the demands of the target social field/market (audience)

(4) Consequently, every linguistic interaction displays 'the social structure that it both expresses and helps to create'. (Goke-Pariola, 1993)

With the Body of Knowledge encompassing aspects of the lore of Army Musician from the structure of groups, permissible missions, guidance for leadership, and strict codes for wear of the uniform the doctrine and regulatory documents communicate and, in some cases, prescribe what are accepted cultural practices, behaviors, and identities. More than communication, the Body of Knowledge is a medium of exercising power, in the case of the Uniform Code of Military Justice (UCMJ), Foucauldian disciplinary power among other forms. The language it uses sets the expected vernacular for those in the organization where the capability to traverse conversations within the linguistic *field* or *habitus* is rewarded with awards and opportunities and the inability to do so risks potential ostracization of the soldier from the community. The Army Values promoted throughout all aspects of doctrine and regulations to some extent include, for example, the value of Selfless Service:

Put the welfare of the nation, the Army, and your subordinates before your own.

Selfless service is larger than just one person. In serving your country, you are doing your duty loyally without thought of recognition or gain. The basic building block of selfless service is the commitment of each team member to go a little further, endure a little longer, and look a little closer to see how he or she can add to the effort. (*Army Values*, 2024)

The Values situate the Army Musician in a space where their needs, their desire, is either in relation towards or against that which is promoted within the *linguistic field*, characterized

by the language of “selfless service”, “loyalty”, “welfare of the nation”, and “serving your country”.

The Army State Apparatus, Body of Knowledge, And Lore

Imagine a newly enlisted Army Musician, maybe seventeen years old and exposed to a local Army National Guard brass band. Her reasons for joining the organization may be two-fold, to attend college for free and to be the lead saxophone player for that specific group. Shortly after returning six months later from Initial Entry Training — Basic Combat Training and Advanced Individual Training in music — she is struck with an unfortunate situation. While she can attend college for free, fulfilling her first reason for joining, she is assigned to a small woodwind chamber group on her least favorite saxophone. While her second reason for joining was to fulfill the desire of being a lead brass band saxophone player, she has been assigned to a position not only different in scope but also woefully unfulfilling. In this position she is called on by the ASA to embody the value of Selfless Service, etched on her through doctrinal training and permeating the linguistic field in writing and spoken word. A musician now called to service as an *Army Musician*, she is condemned for the time being to unfulfillment. Here we see a situation where the ASA provides a means through which they garner consent from their workers through the provision of education, which secures the hegemony for the State, but also through the use of ideological inflections of Army epistemology, the linguistic field, creates an environment where the Creative Worker is positioned against their creative interest in order to maintain status within the organization. More on what this means for the Army Musician will follow. Recall additionally that the Body of Knowledge can adjust focus, reform identity categories, and even restructure the organization as a whole if needed in order to best serve the needs of the State which, for the ASA specifically, is extending influence and dominance and, ultimately, winning conflicts.

The Army State Apparatus constructs the Body of Knowledge in order to form the linguistic field that stabilizes traditions, behaviors, languages, and norms that build up and reinforce the identity of the Army Musician. This field of heritage and praxis makes up the lore that belongs to itself and any musician in its ranks. Storytelling the organizational lore allows the ASA to communicate clear prescriptions and instructions that align with the State's vision and does so through constructing the reality of Army Bands, what they *are*, how they are *to be*, and how to interpret their being within the context of the most contemporary interests of the organization. If stated directly, it might sound like: "This is *reality*. This is who *you are*. This is true because *you are us* and this is what *we are*." We see a circularity that positions Army Musicians within a closed, pre-set epistemological landscape. The ASA, constantly reflecting on its own strategic needs, defines itself in a manner that is advantageous to securing victory, and through the Body of Knowledge, interpellates its subjects into the reality (lore) it constructs, hailing Army Musicians as Creative Laborers within the order as such. The model of a dominant group using strategic messaging tools in order to frame reality in such a way that stabilizes and provides continuity with its asserted lore and heritage is an apparent theme in our history and culture outside of the Army.

To cast this against a crude but direct illustration, the 2004 movie *Mean Girls* showcases this model of linguistics and the symbolic order as a means of securing homogeneity within the "State" of the *Plastics* (Waters, 2004). The rule "On Wednesdays we wear pink" stands like an Army Regulation, indicating what is permissible and outlining the cultural norms that reinforce the shared sense of identity. The text constructs and narrativizes the set of shared practices and norms that are associated with the organization's vision of itself, fostering through storytelling of lore a sense of group collective consciousness that promotes a rigid adherence to prescribed cultural practices. The way the story is told, as

demonstrated in the analysis between different editions of band publications, ties back to the priorities of the ASA as a whole and, while Army Musicians were once subject to the lore of past eras, they are now told the story of modularity, collaboration, and joint operations. Army Musicians *wear* modularity on Wednesday and every day — to enter the ASA is to be held accountable in turn to the strict, pre-establish norms. The Body of Knowledge serves not merely as the epistemic inflection point of the current organization's priorities and the band's place in them but also as an instructive and prescriptive tool to call into being the subject of ideology,

Organizational Lore Interpellates the Army Musician and Mediates State Ideology

The Body of Knowledge serves as an ideological inflection of knowledge — telling the lore of the organization that binds up heritage, values, and expectations — and is mediated through the linguistic field, operating as a means of securing cultural hegemony for the ASA through the garnering of consent and buy-in from the workers within. Musicians, told the story of the Army Musician, find themselves hailed by the lore, interpellated into the position of the Army Musician, Creative-Laborer-for-the-State, a category that was always-already within the order. The Body of Knowledge identifies the ideologically always-already end state of soldier's identity formation, a subject of hegemonic ideology to whom the epistemological assertions of fact pertain to, tell the story of, and call into being as such.

While I frequently employ the language of interpellation the unique context of the Army Musician requires a short aside about the difference between Althusser's notion of interpellation and my usage. Althusser uses the example a person *hailed* by a police officer with the utterance "hey you," which is meant to also highlight that the interpellated subject is surprised by their always-alreadyness. Given the state of having-been necessarily, the Army Musician holds a unique space in the theory in that they often are well aware of the

position they are to hold, at least in name and stature if not through exposure to the lore itself. In a time without mandatory enlistment, citizens must knowingly take an oath and swear into the United States Army, and in the case of music, must undergo and pass an audition on their instrument as well. There is no surprise in the simplest sense when the musical worker becomes a Creative-Worker-for-the-State then, with no interpellation of the musician as Army Musician in a purely Althusserian sense. In an alternative take however, until subjected to the linguistic field promoted by the lore of the ASA, it is more the case that, while a young enlistee may *imagine* themselves becoming an Army Musician they are not fully formed until enlistment when they awarded the *role* of Army Musician and brought into the force as always-already a subject of the State ideology (Althusser, 2014).

Outlined within the Body of Knowledge, the Army Musician is one who holds positions of musical and military leadership, one who follows strict instrument maintenance cycles, deals with operational and logistic checklists for musical missions, engages collaboratively and democratically with others in musical performance teams, performs as an expert of their field presenting world class music on professional equipment, and so on. Whether one fits every aspect of the mold, the super musician-soldier, or not is outside the purview of the Body of Knowledge itself which calls all Army Musicians into an identity fully formed from the first day of enlistment where they are promoted to the rank of Specialist hailed not just as musicians but as Army ones.

How Creative Laborers Relate to The Body Of Knowledge

A theme thus far is a sense of circularity: the ideal of an Army Musician is one who is to be such-and-such a way as historically documented and future prescribed by the lore that belongs to them by virtue of them being always-already Army Musicians. Within this is the additional sense that, while there is something apparently different between a newly

enlisted Army Musician and a veteran of seventeen years in the organization, the Army Regulations and doctrine carve out a clear set of norms, behaviors, and values of which an Army Musician is to embody at all times. Army Musicians in the organization are then always positioned in some relationship to the lore, narratives of the Body of Knowledge.

Relationships between a subject and object of ideology (ex. worker and product, Body and Musician, Musician and cultural production) already alluded to through the Marxist cannon above can also be addressed through psychoanalysis, where we may depict the relation as one having to do with one's relationship with their sense of reality in neurosis or psychosis, and while that specific type of theorizing can certainly be helpful in analyzing the way an Army Musician relates with the lore the connections here and discussed later will require more analysis in future essays. With that said, however, it is worth noting for consideration that within this circularity of interpellation of the Army Musician there could be said to be a dual or split identity: one can be both Army Musician and not Army Musician in that their identity as the former is predicated on their having been interpellated as such always-already while they in-the-world stand, except in the most extreme cases, as an unrealized form of that ideology in technique, personality, identity, experience, etc. The newly enlisted Army Musician is Army Musician in name and title but carries the lived experience of civilian musician in practice and background. When contrasted with the seasoned veteran, who likely also diverges from the Body of Knowledge having learned heuristics and shortcuts to mission success or is possibly even jaded to the mission itself, it's evident that the Army Musician as told in the lore is largely an unattainable ideal but posited nonetheless as the ideal worker identity within the linguistic field of the Army State Apparatus. To explore this theoretical off-ramp I recommend exploring the semiotics of Saussure which is relevant not just here but also for Barthes and Bourdieu among others, Lacan's seminars on

psychoanalysis and register theory, the mediation of Lacanian Psychoanalysis in-the-world done by Slavoj Žižek, and for a broadening detour Badiou's theory of subject for Marxism (Badiou, 2013; Lacan, 1998, 2007; Saussure & Harris, 1998; Žižek, 1992).

Another way of seeing the Army Musician situated as an already formed category in the Army lore is to draw on the notion of their *being* in relation to. Drawing on Heidegger (2008a) among others, as a subject of thrownness in the world, facing the preset factual elements of their existence in the time and space as such, an Army Musician is born into world of uniformity, haircuts, required inventory and equipment hand-receipts, saluting officers outside and standing stiff at Attention when they hear the "Army Song" play. They are thrown into an organization with rank structure, required progressive career training, and a range of prescribed values to share. Their being-in-the-world is predicated first on their having been situated within it and bearing witness to the (Army) world as already existing. The Body of Knowledge as a set of guiding documents helps the organization integrate the Army Musician into its lore. The Army Musician's *being* — the basic ontological consideration about the existence of self, others, or things — is a reflection of their having been thrown into the organization situated within a context that already is and is, then, an unavoidable condition of existence requiring mediation (Heidegger, 2008a). The Army Musician can be *towards* the dictates of lore of the organization differently depending on their relationship with the ideology and their material positionality. The ASA as an organ of the State positions the Army Musician as a subject of ideology through the lore told in the Body of Knowledge. The musician in the face of this reality can be, I propose, in a mode of convergence-with, misalignment-from, or divergence-against.

In the case of *convergence-with* we observe the musician facing the Army State Apparatus in a mode of synergy, a homogenizing of past experience and facticity of the ASA.

All relations start with the musician passing an Army Musical Proficiency Assessment on their merits, where they are, and enlisting into the organization as a musician. Upon doing so they are inaugurated into a field of pre-established discourses, customs, norms, and a mutual history situated in and by lore, they are thrown into the world of the apparatus and given to their always-alreadyness, their necessary identity as fully formed Army Musician. One in convergence-with “wears pink on Wednesdays”, blouses their boots in their OCP Uniform, trims their nails and hair to the regulation length, practices their musical selections, and leads their musical section as a subject matter expert. The musician performs the role of an Army Musician in the effort of mastering the concept, reminiscent of Albert Camus’ *Myth of Sisyphus* where, in the face of absurdity, we are compelled as readers to “imagine Sisyphus happy,” constantly working towards mastery (Camus, 1991). Here we see the *convergence* of knowledge prior to the instance of enlistment *with* the facticity of thrownness into the ASA in a manner in which we imagine the Army Musician happy.

A second relation is *misalignment-from*, of which there is the case of the new soldier, the seasoned but inadequate, and the unknowingly discordant. Contrary to convergence-with, there is a failure to integrate with the lore and its expectations, and the Army Musician fails to act as the conduit for the State Ideology despite being presented with the Body of Knowledge. To be misaligned then is to be out of concert with the goal of the ASA, they may provide consent and legitimacy to the organization, but that consent fails to generate a utility for the ASA. While the musician in convergence-with does the job of Army Music, performing outreach missions, doing humanitarian work, assisting in Army Recruiting events, and providing music for families and soldiers for deployment “coming home” ceremonies, the musician in misalignment-from fails to do those missions to a standard that would reflect the standards inscribed in the Body of Knowledge and history told in lore. An example here is a

picture, again, of a newly enlisted and trained Army Musician arriving at their station of service with the strongest of convictions to be the best they can be, but they arrive with substantial gaps in their musical knowledge and have yet to adapt to the linguistic field of the Army Bands. They perform out of tune in ensembles, lack understanding of leadership roles as dictated in the Body of Knowledge, and march out of step to the drill band, but they are *trying*. This is the case of the willing subject. Another example is the seasoned Sergeant who, despite being dedicated to developing all the Army Values of which the first, Leadership, is the key motivator, fails nonetheless to maintain the standard expected of them. A third variation of misalignment is the one where deficiencies are largely out of their awareness. In this case, the Army Musician believes they play the part well but as evaluated by peers and leaders fails to hit the mark. This could look less like all or nothing and rather in the case where they may perform beautifully during musical missions and excel in physical fitness, but are consistently behind on administrative tasks, evaluation reports, and arrive at their duty station later than expected.

Lastly, even though the lore described in the Body of Knowledge serves the purpose of generating Army Musicians whose culture production garners consent towards the apparatus as an Organ-of-the-State, it is possible that a musician may be in a mode of *divergence-against*. This is the position of the deviant or the destroyer. The *deviant* implies the musician serves as a constant perversion of the ideology of the State not necessarily for hostile means but challenge for the system, nonetheless. And, in the case of the *destroyer*, the musician rejects the lore and the Body of Knowledge and serves not to pervert but to deconstruct the field due to divergent ideology. The use of *against* in *divergence-against* reinforces that the two agents in this mode are in direct tension with the structure and, as such, serve to offer the apparatus very little. In each case, the ideological position of the

musician is out of concert with the ideological subject of the ASA. These musicians represent countervailing values and present a deliberate misalignment through divergence. It is worth noting that this relationship is not necessarily counterproductive. Zweibelson highlights that these agents can help pull the organization out of embedded rigid thinking but only insofar as they're in divergence within a structure that can sustain it (Zweibelson, 2013). An Army Musician while exposed to doctrine, regulatory guidance, and the organization's lore may disagree with a fundamental tenet of the Body of Knowledge such as the need for the command structure that privileges the segregation of officer ranks and enlisted ranks. They may hold a desire to do away with the current model of music modularity in favor of some other structure or refuse to align with the rigid structure of uniformity physically and behaviorally. In any of these cases if the disalignment is based on a desire to reconstruct the organization in a new image it can be seen as deviant but if it is a disalignment where the desire is to collapse the ideological standpoint of the organization as a whole it is the destroyer. This can also be seen as an insider threat for the organization. In both cases, they are in divergence-against the status quo. While the convergence-with are performing the role of Army Musicians through and through in a state of synergy, and those in misalignment-from are willing but inadequate actors, the distinguishing point for the deviant and destroyer is they ideologically separate from the apparatus regardless of their position within it. Indeed, in the relation of divergence-against they could present as perfect Army Musicians in accordance with the Body of Knowledge but, behind closed doors, hold an opposed ideology at an irreconcilable level.

In summary thus far: the Army State Apparatus serves to reinforce the strategic needs of the State through the application of a Body of Knowledge as the ideological inflection of knowledge that grounds the reality of Army Bands told as Army lore — the

historical ground on which their action must be predicated of. Employing and expanding on both Gramsci's cultural hegemony and Althusser's apparatuses of the state and interpellation we can understand the ASA as an apparatus of repression *and* ideology evidenced in its blending of disciplinary power over its subjects through Uniform Code of Military Justice (UCMJ) with the telling of lore as a persuasive means of forming a field of consent that generates and maintains cultural hegemony for itself and ultimately for the State it serves. Informed by the Body of Knowledge, the Army Musicians are interpellated as *always-already* Army Musicians, Creative-Workers-for-the-State, thrown into the organization to face the pre-set factual elements of their being, a set of historical and structural facts that they are to be-towards. Army Musicians then relate to the Army State Apparatus' ideology in the modes of convergence-with, misalignment-from, or divergence-against, where convergence is synergistic, misalignment is a willful actor out of concert with the tenets of the Body of Knowledge, and divergence is a rejection of the ideology of the organization at some level, as a deviant or a destroyer.

VI. THE SYSTEM OF CREATIVE LABOR IN THE ARMY STATE APPARATUS

It is helpful to revisit the argument highlighted in Chapter V to situate this final section appropriately. If we understand the State, the Army State Apparatus and its Body of Knowledge, and the general situation of the Army Musician within the organization in relation to its pre-fixed always-alreadyness, what is left to understand is the overarching structure of the system itself, that is, the cultural production system of the Army State Apparatus and the labor situation of the Creative-Workers-for-the-State.

The Army Musician as Organ-Of-Production

I noted previously that the Army Musician is situated within the Army State Apparatus in such a way that it serves the evolving needs of the State as an *Organ-of-Production* where the object of production is a cultural commodity, and the penultimate purpose is to secure cultural hegemony for the State. Organ-of-Production employs the language of organ as a component of the State that operates in accordance with key aspects of the State's functioning. Pospieszalski discusses the concept of an organ of the state:

The name "organ of state" is ambiguous. We use it in the following meanings: it means a person or collegium endowed with a certain competence; it also means a person (e.g. a minister) or an organizational entity (e.g. the Supreme Court) to whom the acts of a certain group of organs are attributed; and lastly, it means a set of organs connected to each other in terms of organization and competence, a set that includes both organs operating in the name of a person or entity in the sense mentioned above, as well as all other (internal) organs. (Pospieszalski, 2019)

The ASA is an organ acting in the name of the State, *for* the State as a repressive and ideological apparatus. As an *Organ-of-Production*, the ASA is an organ whose role in the body of the State is to *produce*, here, a cultural commodity for the purposes of securing cultural

hegemony for the State. Both an organ of the process of production itself and as a situated process within the context of the State interest, the Army State Apparatus is charged with the maintenance of a system that produces consistently and reliably. With the goal of securing hegemony, the cultural commodity is the cultural work that is produced by Creative-Workers-for-the-State in order to produce the conditions for State hegemony. The production process then within the system starts with the apparatus erecting as an organ-of-the-State, an entity that speaks for and acts on behalf of the State, tasked with securing the sovereign power to reinforce itself. It then serves this role in Army Music through telling its lore through the Body of Knowledge which brings the Army Musician into a shared culture and sense of background and norms. Once calibrated to the lore and the values it promotes, the Army Music functions as the Creative-Worker-for-the-State to serve State interest.

Music-for-the-State

Next, I highlight that the task of the Army Musician is to produce *Music-for-the-State* where the process of production situates the musician as in relation to a Subject of ideology, whose creative labor power realized generates cultural inflections that promote State Interest. By *Music-for-the-State* rather than *Music of the State* I'm highlighting that the music produced by Army Musicians is not merely a representation of the organization more generally but a specific cultural product *for* the Army State Apparatus, and therefore for the State interest as a whole. This distinction matters for the following reason: the production of the Army Musician is one necessarily bound in utility, that is, as a necessary condition of the process of production the Army Musician produces a cultural artifact for the purposes of satisfying the needs of the State. Insofar as that happens, the needs of the Musician may also be satisfied, whether that be as a wage, allowances, validation of the collective, or artistic gratification but, if the production fails to situate itself as *for* the State, the existence of the

Army Musician is no longer within keeping of the Body of Knowledge but also no longer relevant or necessary.

On Ideology

Next, the Army Musician produces Music-for-the-State where the process of production situates the musician in relation to the *subject of ideology*. Ideology while not clearly defined as such earlier in the text carries a breadth of connotations: for Althusser “ideology is an imaginary representation of individual’s imaginary relation to their real conditions of existence” while other Marxist interpretations focus on ideology as false consciousness that reinforces the interests of the Bourgeoisie, Gramsci uses cultural hegemony to address the false ideological understanding of the Proletariat class, Marx himself rests on ideology as tool of social reproduction, and Slavoj Žižek emphasizes false consciousness in respect towards the objectivity of one’s views (T. Adorno & Horkheimer, 2016; Althusser, 2001, 2014; Althusser et al., 2016; Gramsci, 1992; Marx, 1938, 1992; Marx & Engels, 2014; Zizek, 2009). Here I take from the combination to form the operational understanding of ideology as representation of the values of the State, constructed in accordance with its needs. The *subject of ideology here* is the cultural production and reproduction of Music-for-the-State by Army Musicians, Creative-Workers-for-the-State, for the purposes of establishing and maintaining State sovereignty. While the specific goals of the State are difficult to concretely pin down as a matter of *fact*, what *is* known is what the text, the Army Body of Knowledge, outlines as the primary purposes of Army Music. Recall the doctrine emphasizes the use of modular teams to do musical outreach and diplomacy and home and abroad, serve the citizens, musicians, and allies by promoting *esprit de corps*, assist in recruiting efforts, and provide a last instance of warfighting support. The State, using the Army State Apparatus as an organ-of-production of Music-for-the-State by Creative-

Workers-for-the-State, orients Army missions towards securing sovereignty and written cross-documents in the Body of Knowledge: *to win wars*.

Creative Labor Power

The Army Musicians', Creative-Workers-for-the-State, creative labor power is the means through which the system does the process of production. Recall that the structure of the terms Creative-Workers-for-the-State and Music-for-the-State help to emphasize the connection between the function of the production and the worker doing the work - the *creative workers do creative work for the State* which is heard as Music *for the State*. In the Marxist tradition, the language of production, labor power, and work relate to the formulation of the social whole as an *economic base or infrastructure* which includes the productive forces and relations of production - the means of production like tools and capital, labor power, and the social relationships in production that are necessary to survival - on which a *superstructure* of the politico-legal and ideology of the dominant class is predicated, determined in the last instance by the economic base (Althusser, 2014; Marx, 1992). Althusser discusses Marxist topography of society as an *edifice* where the effectivity of the economic base infrastructure determines what happens in the upper floors of the superstructure but ultimately moves towards the a discussion in his book towards the superstructure as the basis of *reproduction* of the relations of production with the use of the Repressive and Ideological State Apparatuses discussed at length already (Althusser, 2014):

The Ideological State apparatus which has been installed in the *dominant* position in mature capitalist social formations as a result of a violent political and ideological class struggle against the old dominant ideological State apparatus, is the *educational ideological apparatus*. (Althusser, 2001)

The educational ideological apparatus, like the Army State Apparatus, uses the inflection of ideology through the social conditions of the educational system to bring citizens into a space of false consciousness in respect to the dominant ideology, that is, support the State needs over and above their own. The similarity to the Gramscian State as political society paired with civil society, hegemony protected by the armour of coercion is clear (Fontana, 2002; Gramsci, 1992; Lumley, 1977).

The Creative-Worker-for-the-State produces Music-for-the-State using their creative labor power. Creative work for in Marxist theory is substantially underdeveloped — the revolutionary project, after all, is to eliminate alienation of the worker from their work and in the case of an artist, it would seem that their alienation would be less of a concern than that of a hat maker in a factory when considering the process from the fetishization of the commodity as discussed by Marx and Adorno (T. Adorno, 2020; T. W. Adorno, 1991). A worker produces a hat and, accordingly, that hat becomes in the system imbued with some fetish quality that distances the worker from the commodity, alienating them from the fruits of their labor and, in orthodox Marxism the surplus value produced after paying the worker the minimum needed for life sustaining is directed towards the employer (Kavoulakos & Feenberg, 2020). In order to negotiate the traditional distinction, I've chosen to focus on the philosophical Marx over the economist Marx by promoting an emphasis less on the economic *base* and more on the *superstructure*. My emphasis is less on the movement of capital between the State and the Army Musician and more on the positionality of the Army Musician as a Creative-Worker-for-the-State doing art not for art's sake but for the purposes of reifying the State and its interest, the theory move similar to the Western Marxism of Lukács (Kavoulakos & Feenberg, 2020). The labor power, sold by the worker to the ASA, is a necessary element of the economic base for Marx and that *creative* labor power is used in

such a way that reinforces the superstructure by becoming it - the Body of Knowledge hails the Army Musician as always-already part of a situated linguistic field that constructs and reinforces reality, the Creative-Worker-for-the-State uses music to reinforce the ideology and secure hegemony for the apparatus and the State.

The Army Musician engages in creative labor and culture production in accordance with organizational lore, situated within a labor system where they are positioned as Creative-Workers-for-the-State, ideologically always-already an Army Musician, both object and subject of State ideology. To tie this all together I will leave the reader with a narrative of the system in action. Imagine a clarinet player having completed their master's degree in music, looking out in the world for a place to do music while making a living. Pursuing the dream of being a full-time gigging musician, they find themselves auditioning for an active-duty slot in Army Band field. Not only can they get paid to professionally play music, they will have their housing and food paid for and they'll be qualified to have student loan repayment to cover the loans they took in graduate school. Performing exceptionally on the Army Musical Proficiency Assessment and the other required tests for enlistment it's not long before they're down in Georgia going through Basic Combat Training and in Virginia for Advanced Individual Training in music. In training they are exposed to the language of the Army, taught the history of the organization, and trained to perform the role of an Army Musician to the highest degree possible. Upon completion of training, they're assigned to the active-duty band in Europe where the job is largely one of diplomacy, playing in woodwind ensembles for cocktail hours, official military and government ceremonies. It is here that the job as outlined in the regulations and doctrine is done in-the-world. They perform outreach missions, providing musical training opportunities for coalition forces in host nations and in doing so extend the influence of the Army, and by proxy the State, to allied nations. They

stand in convergence-with their identity as an Army Musician and serve the Army State Apparatus as Creative-Worker-for-the-State producing Music-for-the-State, their creative labor power as a clarinet player trained at the graduate level providing music through the woodwind group for the purposes of diplomatic and educational outreach. The continued positive relations fostered by instances of cultural production, Music-for-the-State, strengthened ties with the Army State Apparatus with their allies and with the United States as a whole. They have their instrument and equipment paid for, their gigs and rehearsals structured already, and their housing needs are accounted for. In many ways, the Army Musician has found a space for music to happen in maximal freedom with security. In other ways, they are as only as free insofar as they align with the lore, the system of norms, behaviors, and patterns that make up the organization. In this way they are free to sell their creative labor to the highest bidder who, in the case of the Army State Apparatus, are free to use the cultural production for whatever the State needs it for.

In this work I established that the Army Musician through their creative labor power functions as an organ-of-production for the State where the production of cultural artifacts serves to reify the State through securing cultural hegemony and promoting State interest. This territory is positioned as distinct from pre-existing theory, offers a novel interpretation of the Army Body of Knowledge as a textual artifact, and contributes to a gap in critical and cultural theory. Analyzing concepts like lore, creative labor, a blended notion of the Army as both repressive and ideological, I offer new interpretations of classic language in extant theory. We are left with a number of theoretical potentialities to unravel in future research and the question at hand now that the role of the Creative Worker has been espoused is the same of Chernyshevsky as well as Lenin: “what is to be done?”

I will leave the reader with two images: a group of school children attending a free music masterclass from a local National Guard Band on one hand and, on the other, polished boots and large rallies organized around the triumphant sounds of Wagner's *Der Ring des Nibelungen*.

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