

Music Arts Proficiency



A Guide for Developing Musical Gifts

Name:

Corps:

Evaluator Form

It is recommended that all the following areas be completed before proceeding to a higher level:

METHOD BOOK - Exercises to be completed before evaluation.

TECHNIQUE - Includes scales, chords, strumming and other specialized techniques.

Scales - From memory, ascending and descending at tempo.

Chords - From memory, clear sound with no muting.

Strumming - Four measures of pattern, at tempo.

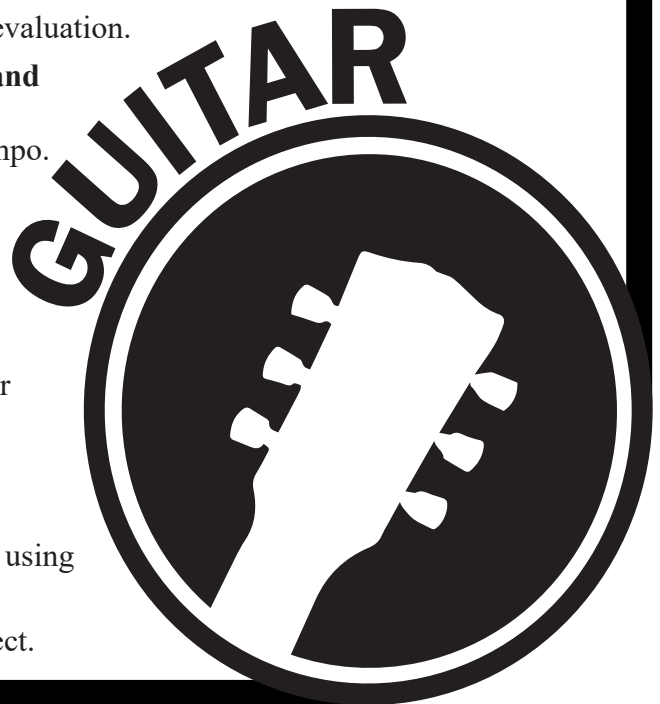
Specialized Techniques - Demonstrate from memory.

SOLO WORK - Two solos per level - one performed in public and a different solo performed for evaluation. At Level PRIMER and ONE, students may perform their public solo in a rehearsal.

THEORY - Completed at level, correlated with Theory M.A.P. form.

WORSHIP PREP - Songs performed from a lead sheet using chords and strumming patterns from appropriate level.

SIGHT-READING - At grade level, must be 90% correct.





Measuring Progress

Guidelines for Conducting Evaluations

At Levels PRIMER and ONE, instructors may complete student evaluations in group settings.

1. **METHOD BOOK** – It is assumed that *method book work* (for brass, percussion, or piano) or music reading (for voice students) *has been completed before an evaluation*. Strategically choosing items from throughout the book (not just from the last exercises) gives the student a chance to warm up and relax before moving on to more difficult exercises.

When conducting **lower level voice evaluations**, it can be helpful to ask the student to sing a scale, preferably in *solfège*. This gives the evaluator a feel for their voice (to place the exercises in their best register) while the student “warms up” their ears and voice.

2. **SCALES/RUDIMENTS** – For instrumentalists, **scales are to be performed from memory** as noted for each level. Scales with fingerings for pianists, guitarists and brass players are available on the Lesson Plans page and scale sheets in the M.A.P. Instructor’s Helps. Scale pages are available for valved instruments in treble clef (Bb and Eb pitch) or in bass clef (concert C pitch), as well as for slide trombone in treble and bass clefs. At levels PRIMER and ONE, two tries (one false start) are permitted for scales. For Level TWO and higher, only one try is allowed.

A note for Pianists – the arpeggios required at Levels THREE and FOUR are to be performed at half the scale tempo noted, as is standard practice.

Percussionists perform directly from the respective rudiment page on the Percussion M.A.P. form.

3. **VOICE TECHNIQUE EXERCISES** – The purpose of the technique exercises on the Voice M.A.P. form is to **extend range facility and intonation of intervals**. Tuning and register come into play as the pianist or instructor gives an initial chord or pitch. If the corps instructor includes scale and range extension in each class session, students can easily complete these requirements. **The rhythm exercises increase the ability to sing or clap them back accurately**. The sequence of echoing and identifying interval skips, using *solfège* syllables, aids music reading and pitch accuracy.

Girls’ voices continue to change through adolescence and into their twenties, so the voice range may vacillate over time. Part assignments for girls (and thereby range extension) should be alternated between songs. Instructors will want to be sensitive to boys’ changing voices. Be advised that boys should sing in their treble voice as long as possible. This will paradoxically increase their future lower register. Hopefully the corps has a teen class/youth chorus to which the changing voices can move into.

4. **SOLO WORK** – An **evaluation solo**, at grade level or higher, is **performed and graded at the evaluation** in a private session (with no other observers, including parents). Similar to the sight-reading grading, the performance is to be 90% correct, with additional credit made for musicality. The evaluation solo may be performed with or without accompaniment.

The **performance solo**, also at grade level or higher, **may not be the same solo**. The evaluator need not have heard the performance, but simply records the date and title of the performance. Possible venues include Sunday School, Worship, Community Care Ministries, concerts or other programs –emphasizing the ministry aspect of our music-making. At Levels PRIMER and ONE, students may perform in a rehearsal for their public performance.

Under the M.A.P. plan, even at lower levels, students are **preparing two solos per season** (assuming completion of one level per year). To aid with this, corps need to create “recital” or “praise meeting” opportunities to allow students to complete their solo requirements. Sunday morning worship may be another available avenue of performance, especially for pianists and vocalists.

Note that **vocalists are to use one song/solo for each level from the Recommended Solos**, listed on the requirements page of the Voice M.A.P. form. Students should be guided away from items that they may know from congregational singing or recordings. Aim to select fresh material suitable to the range and color of each voice. Accompaniment is not necessary for the evaluation.

The **second “choice” solo for vocalists is best learned from notated music**, not recordings; sung with or without accompaniment; and may include classical, folk song, sacred or other suitable items for worship.

Piano solo work is purposefully geared in great part to Sunday morning worship, including learning of hymn tunes, worship choruses, doxology and offertories from Salvation Army resources.

5. **THEORY** – A hope of the M.A.P. Program is to make more “balanced” musicians. It is no secret that music theory comes easier for some (including lesser players). A fundamental knowledge of theory represented in the three levels of *excellence in Theory* (Kjos) constitutes a practical knowledge for future music leadership.

Completed theory work is to be presented at an evaluation. The evaluator needs to review the theory books beforehand in order to select a few strategic questions to check the student’s retention of the basic concepts for each level and record on the student form. Written exit exams are available online for each theory level. The bass clef exercises are recommended, but not required at the PRIMER level. Bass clef should, however, be completed by the end of Level ONE.

Students who endeavor in various medium (i.e. voice, piano and brass) benefit from the common use of the multi-level *excellence in Theory* curriculum. Substitute theory instruction is permitted for books correlated with method book work (i.e. for pianists, using the Bastien series, or the highly recommended *Essentials of Music Theory* (Alfred), which has complementary computer instruction).

6. **ENSEMBLES** – ***Bandsmen and vocalists must participate in a corps ensemble*** on a consistent basis to pass each level. The signature of the representative corps music leader indicates satisfactory involvement over the period of a season. In general, brass and percussion players receive individual or small group lessons, but too often do not have a youth band experience. The reverse seems to be the precedent with singers. A singing company meets as an ensemble, allowing little opportunity for personalized or small group instruction in music-reading and proper vocal technique.

7. **SIGHT-READING** – Sight-reading needs to be common practice with our young musicians, as this reflects a reality of much Salvation Army Sunday morning music-making (i.e. sight-reading from the tune book).

Each student is asked to sight-read an eight to twelve measure excerpt from a similar-level method book or from the recommended sight-reading accessible in the Instructor’s Helps. Remain within pitch and rhythm parameters a level *below* being tested, as noted on the respective supplemental charts. The evaluator should establish a reasonable tempo. The student is permitted a minute to study the exercise. For Levels PRIMER through TWO, the student is permitted one false start.

Try to **keep the sight-reading reasonably objective**. For example, No. 1 on page 6 in the *Yamaha Band Student Method Book* has 20 notes – representing 20 note and rhythm values, or 40 possible pitch and rhythm decisions. In order to pass the sight-reading with at least 90% accuracy, the student cannot make more than 4 errors. If the student is exceptionally musical with phrasing and dynamics, some additional inaccuracy can be made up for. The objective is to get students to “practice” their sight-reading often, individually and in ensembles, combined with a level of musicality.

REQUIREMENTS FOR COMPLETION OF Guitar Level

PRIMER

METHOD BOOK

The Contemporary Guitarist Level 1 (pages 1-43)
Hal Leonard Guitar Method Book 1 (pages 1-25)

THEORY

excellence in Theory, Book 1 (pages 2-21)

Evaluator

Date Completed

Evaluator

Date Completed

TECHNIQUE

♩ = 72, scales as shown

SCALES

☐ C Major

STRUMMING

☐ #1 D-D-D-D

☐ #2 D-DU-D-D

☐ #3 D-D-D-DU

CHORDS

☐ G

☐ Em

☐ C

☐ D

☐ G7

☐ D7

SIGHT-READING

from suggested sight-reading list in
Instructor's Helps or online

Title

Evaluation Score

WORSHIP PREP

The Contemporary Guitarist Level 1 (page 40)

Play *Standing on the Promises* from a lead sheet
using techniques learned in this level.

Evaluator

Date Completed

Standing on the Promises

Date Completed

SOLOS

Two different solos at **Level PRIMER**

Public Solo Title

Date Completed

Evaluation Solo Title

Date Completed

Recommended Level PRIMER Solos

PUBLIC SOLOS

Hal Leonard Guitar Method Book 1

Ode to Joy (page 10)

Au Clair de la Lune (page 13)

Amazing Grace (page 20)

EVALUATION SOLOS

Hal Leonard Guitar Method Book 1

When the Saints Go Marching In (page 21)

Joshua Fought the Battle of Jericho (page 23)

Greensleeves (page 23)

At Levels PRIMER and ONE, instructors may complete student evaluations in group settings.

REQUIREMENTS FOR COMPLETION OF Guitar Level

ONE

METHOD BOOK

The Contemporary Guitarist Level 1 (pages 45-86)
Hal Leonard Guitar Method Book 1 (pages 26-46)

THEORY

excellence in Theory, Book 1 (pages 22-41)

Evaluator

Date Completed

Evaluator

Date Completed

TECHNIQUE

♩ = 72, scales as shown

SCALES

- ☐ G Major - Pattern 1
- ☐ G Major - Pattern 2

CHORDS

- ☐ Am
- ☐ Dm
- ☐ A
- ☐ E
- ☐ F
- ☐ A7

STRUMMING

- ☐ #4 D-DU-D-DU
- ☐ #5 DU-DU-DU-DU
- ☐ #6 D-DU-DU-DU
- ☐ #24 D-D-DU
- ☐ #25 D-DU-D

OTHER TECHNIQUE

- ☐ Tune Guitar

SIGHT-READING

from suggested sight-reading list in
Instructor's Helps or online

Title

Evaluation Score

WORSHIP PREP

The Contemporary Guitarist Level 1 (page 85)

Play *Fountain / Doxology* from a lead sheet
using techniques learned in this level.

Evaluator

Date Completed

Fountain/Doxology

Date Completed

SOLOS

Two different solos at **Level ONE**

Public Solo Title

Date Completed

Evaluation Solo Title

Date Completed

Recommended Level ONE Solos

PUBLIC SOLOS

Hal Leonard Guitar Method Book 1

Danny Boy (Londonderry Air) (page 26)

Shenandoah (page 27)

The Star-Spangled Banner (page 32)

EVALUATION SOLOS

Hal Leonard Guitar Method Book 1

This Train (page 36)

Simple Gifts (pages 38-39) *Can play as a duet!*

Minuet in G (pages 42-43) *Can play as a duet!*

At Levels PRIMER and ONE, instructors may complete student evaluations in group settings.

REQUIREMENTS FOR COMPLETION OF Guitar Level

TWO

METHOD BOOK

The Contemporary Guitarist Level 2 (pages 3-56)
Hal Leonard Guitar Method Book 2 (pages 16-27)

THEORY

excellence in Theory, Book 2 (pages 5-29)

Evaluator

Date Completed

Evaluator

Date Completed

TECHNIQUE

♩ = 72, scales as shown

SCALES

- ☐ G Major - Pattern 3
- ☐ Chromatic - 1st position
- ☐ G Major - Pattern 4
- ☐ G Major - Pattern 5

STRUMMING

- ☐ #14 D-DU-mU-D

OTHER TECHNIQUES

- ☐ TAB - tablature
- ☐ Finger Picking

CHORDS

- | | | |
|-------------------------------|-------------------------------------|--------------------------------------|
| <input type="checkbox"/> A | <input type="checkbox"/> C | <input type="checkbox"/> Am7 - Barre |
| <input type="checkbox"/> A2 | <input type="checkbox"/> C2 | <input type="checkbox"/> Em - Barre |
| <input type="checkbox"/> Asus | <input type="checkbox"/> E5 | <input type="checkbox"/> Em7 - Barre |
| <input type="checkbox"/> D | <input type="checkbox"/> A5 | <input type="checkbox"/> Esus |
| <input type="checkbox"/> D2 | <input type="checkbox"/> D5 | |
| <input type="checkbox"/> Dsus | <input type="checkbox"/> Am - Barre | |

Evaluator

Date Completed

A Story to Tell

Date Completed

SIGHT-READING

from suggested sight-reading list in
Instructor's Helps or online

WORSHIP PREP

The Contemporary Guitarist Level 2 (pages 54-55)

Play *A Story to Tell* from a lead sheet using
techniques learned in this level.

SOLOS

Two different solos at **Level TWO**

Public Solo Title

Date Completed

Evaluation Solo Title

Date Completed

Recommended Level TWO Solos

PUBLIC SOLOS

Hal Leonard Guitar Method Book 2

De Colores (page 10)

Angels We Have Heard on High (page 11)

Joy to the World (page 15)

EVALUATION SOLOS

Hal Leonard Guitar Method Book 2

Swing Low, Sweet Chariot (page 25) *Mel. & Acc.*

Scarborough Fair (page 26) *Mel. & Acc.*

The Water Is Wide (page 27) *Mel. & Acc.*

REQUIREMENTS FOR COMPLETION OF Guitar Level

THREE

METHOD BOOK

The Contemporary Guitarist Level 2 (pages 57-95)
Hal Leonard Guitar Method Book 2
(pages 34, 42-47)

THEORY

excellence in Theory, Book 3 (pages 2-22)

Evaluator

Date Completed

Evaluator

Date Completed

TECHNIQUE

♩ = 80, scales as shown

SCALES

- ☐ C Major - 5 Patterns
- ☐ A Major - 5 Patterns
- ☐ G Major - 5 Patterns

OTHER TECHNIQUES

- ☐ Using a CAPO
- ☐ Palm Muting

CHORDS

- ☐ A - Barre
- ☐ E - Barre
- ☐ B7
- ☐ Movable Power Chords

SIGHT-READING

from suggested sight-reading list in
Instructor's Helps or online

Title

Evaluation Score

WORSHIP PREP

The Contemporary Guitarist Level 2 (pages 94-95)

Play *Unfailing Love* and another song from a lead
sheet using a capo and techniques
learned in this level.

Unfailing Love

Date Completed

Evaluator

Date Completed

Song Title

Date Completed

SOLOS

Two different solos at **Level THREE**

Public Solo Title

Date Completed

Evaluation Solo Title

Date Completed

Recommended Level THREE Solos

PUBLIC SOLOS

Hal Leonard Guitar Method Book 2

Row, Row, Row Your Boat (page 30)
Man of Constant Sorrow (page 30)
Wildwood Flower (page 31)

EVALUATION SOLOS

Hal Leonard Guitar Method Book 2

We Three Kings (page 34)
Jesu, Joy of Man's Desiring (page 36)
Grand Finale (pages 46-47)

REQUIREMENTS FOR COMPLETION OF Guitar Level

FOUR

METHOD BOOK

The Contemporary Guitarist Level 1 (pages 1-43)
Hal Leonard Guitar Method Book 3 (pages 14-22)

THEORY

excellence in Theory, Book 3 (pages 23-38)

Evaluator

Date Completed

TECHNIQUE

♩ = 80, scales as shown

SCALES

- ☐ All 12 Major scales (5 Patterns)

CHORDS

- | | |
|-------------------------------|--|
| <input type="checkbox"/> D/F# | <input type="checkbox"/> E7 - Barre |
| <input type="checkbox"/> G/B | <input type="checkbox"/> A7 - Barre |
| <input type="checkbox"/> C/E | <input type="checkbox"/> E/Em - Barre (review) |
| <input type="checkbox"/> E/G# | <input type="checkbox"/> A/Am - Barre (review) |
| <input type="checkbox"/> A/C# | |

OTHER TECHNIQUES

- ☐ Arpeggios
- ☐ Travis Picking

Evaluator

Date Completed

Evaluator

Date Completed

SIGHT-READING

from suggested sight-reading list in
Instructor's Helps or online

Title

Evaluation Score

WORSHIP PREP

The Contemporary Guitarist Level 3 (pages 38-39)

Play *You Alone* and another song from a lead sheet
using open chords, power chords, and techniques
learned in this level.

You Alone

Date Completed

Song Title

Date Completed

SOLOS

Two different solos at **Level FOUR**

Public Solo Title

Date Completed

Evaluation Solo Title

Date Completed

Recommended Level FOUR Solos

PUBLIC SOLOS

Hal Leonard Guitar Method Book 3

The Entertainer (page 11)

In the Hall of the Mountain King (page 12)

EVALUATION SOLOS

Hal Leonard Guitar Method Book 3

Sometimes I Feel Like a Motherless Child (page 21)

Freight Train (page 22)

REQUIREMENTS FOR COMPLETION OF Guitar Level

FIVE

METHOD BOOK

The Contemporary Guitarist Level 3 (pages 45-126)
Hal Leonard Guitar Method Book 3 (pages 14-39)

THEORY

excellence in Theory, Book 3 (pages 39-40)

Evaluator

Date Completed

TECHNIQUE

♩ = 80, scales as shown

CHORDS

- ☐ maj7th
- ☐ m7th
- ☐ Dominant 7th
- ☐ Dominant 9th
- ☐ maj9
- ☐ Chord Substitutions
- ☐ More Chord Substitutions

STRUMMING - 6/8

- ☐ #32 Ddd-Ddd
- ☐ #33 Ddud-Ddud
- ☐ #34 Ddudu-Ddudu

OTHER TECHNIQUES

- ☐ Slides
- ☐ Hammer-ons
- ☐ Pull-offs
- ☐ String Bends

SCALES

- ☐ All 12 Natural Minor (5 Patterns)
- ☐ All 12 Melodic Minor (5 Patterns)
- ☐ All 12 Harmonic Minor (5 Patterns)

Evaluator

Date Completed

SOLOS

Two different solos at **Level FIVE**

Public Solo Title

Date Completed

Evaluation Solo Title

Date Completed

Recommended Level FIVE Solos

PUBLIC SOLOS

Hal Leonard Guitar Method Book 3
Miss McLeod's Reel (page 25)
God Rest Ye Merry Gentlemen (page 26)

EVALUATION SOLOS

Hal Leonard Guitar Method Book 3
Bluegrass Run (page 34)
Grand Finale (pages 38-39)

Evaluator

Date Completed

SIGHT-READING

from suggested sight-reading list in
Instructor's Helps or online

Title

Evaluation Score

WORSHIP PREP

The Contemporary Guitarist Level 3 (pages 122-123)

Play **Psalm 139** and another song from a lead sheet
using drop-D tuning and techniques
learned in this level.

Psalm 139

Date Completed

Song Title

Date Completed

TIPS FOR LEARNING SCALES

Play scales slowly – PERFECT practice makes perfect.

Play the scale slowly, so you don't develop bad habits. Play it five times perfectly at a very slow speed, then start to speed it up little by little.

Use your finger tips.

Do not let your fingers fold or lay flat, use the tips the whole time.

Learn the patterns (shapes) one at a time.

It is very important that you learn all five scale patterns, however learn one at a time and make music with it. Use these five steps below to learn a scale pattern before moving on to another scale:

Step 1: Up and Down

The first step in playing a scale is to play the pattern up and down repeatedly without stopping. Start slowly and do this with a metronome, keeping all notes even. Listen to the dynamics (the loudness or softness of the music) of each note, and keep the sound consistent between all notes. Lastly, don't move on until you can play the scale five times perfectly in a row.

Step 2: Random Direction Changes

After Step 1, it is time to start changing directions at random. Start this slower than your speed for Step 1 and make sure that you play continuously. Play the scale up and down changing the direction of the scale randomly. Don't pause or skip notes.

For example:



Step 3: Random Notes

Play random notes from the scale, and play notes ONLY from the scale. Keep the notes evenly timed, explore skipping strings, and jumping from very low notes to very high notes. This will help you memorize the pattern of the scale.

For example:



Step 4: Play in Thirds

Play the scale in thirds, by playing a note, skipping the next note and then playing the third one. Then go back to the note you skipped, and go up a third again (skip a note...).

For example:



Step 5: Four in a Line

Start on the first note of the scale and play up four notes. Then start on the second note and play up four notes again. Continue this pattern up the scale and then back down again.

For example:



GUITAR SCALES

Level PRIMER

♩ = 72

Fingerings: 2 4 1 2 4 1 3 4 3 1 4 2 1 4 2

T
A
B

● = Root note

① = 1st finger/index

② = 2nd finger/middle

③ = 3rd finger/ring

④ = 4th finger/pinky

Level ONE

♩ = 72

Major Scale

Pattern 1

(CAGED: E Shape)

Fingerings: 2 4 1 2 4 1 3 4 1 3 4 2 4 1 2 1 4 2 4 3 1 4 3 1 4 2 1 4 2

T
A
B

Major Scale

Pattern 2

(CAGED: D Shape)

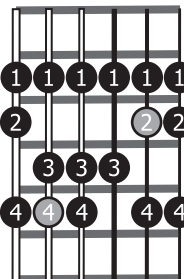
Fingerings: 2 4 1 2 4 1 3 4 1 3 4 3 1 4 3 1 4 2 1 4 2 1 3 1 4 3 1 3 4 1 4 1 2

T
A
B

Major Scale
Pattern 3
(CAGED: C Shape)

Level TWO

♩ = 72



Fingerings: 4 1 3 4 1 3 1 2 4 1 2 4 2 1 3 1 4 3 1 4 3 1 4 2 1 2 4 1 3 4

TAB: 10 7 9 10 7 9 7 8 10 7 8 10 8 7 10 8 7 9 7 10 9 7 10 9 7 10 8 7 8 10 7 9 10

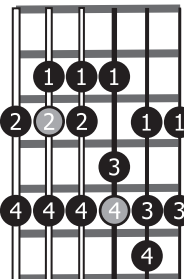
CHROMATIC - 1ST POSITION

Fingerings: 0 1 2 3 4 0 1 2 3 4 0 1 2 3 4 0 1 2 3 0 1 2 3 4 0 1 2 3 4

TAB: 0 1 2 3 4 0 1 2 3 4 0 1 2 3 4 0 1 2 3 0 1 2 3 4 0 1 2 3 4

TAB: 4 3 2 1 0 4 3 2 1 0 3 2 1 0 4 3 2 1 0 4 3 2 1 0 4 3 2 1 0

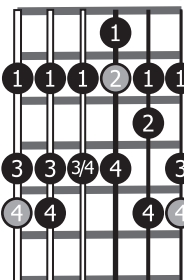
Major Scale
Pattern 4
(CAGED: A Shape)



Fingerings: 2 4 1 2 4 1 3 4 1 3 4 1 3 1 4 3 1 4 3 1 4 2 1 4 2 1 4 2 1 2 4 1 2

TAB: 10 12 9 10 12 9 11 12 10 12 13 10 12 10 13 12 10 12 11 9 12 10 9 12 10 9 12 10 8 10 12 9 10

Major Scale
Pattern 5
(CAGED: G Shape)



Fingerings: 4 1 3 4 1 4 1 2 4 1 2 4 1 3 4 3 1 4 2 1 4 2 1 3 1 4 3 1 4 3 1 3 4

TAB: 15 12 14 15 12 14 11 12 14 12 13 15 12 14 15 14 12 15 13 12 14 12 11 14 12 15 14 12 15 14 12 14 15

MORE CHORD SUBSTITUTIONS (IN E MAJOR AND BEYOND)

These chord substitutions are a way of playing chords that allow you to keep common tones, like the high b and e strings, sounding while playing through a chord progression. These chords take full advantage of the open strings of the guitar, which produces a warm rich sound favorable for worship. The chords of the major scale are indicated by the Roman numerals on the chart below. For this example, we are in the key of E Major, so the “I” chord is E, the “ii” chord is F#m, the “I/3 or I⁶” (first inversion) is E2/G# - this can be substituted for the “iii” chord, the “IV” chord is A, the “V” chord is B, the “vi” chord is C#m, the “bVII” (flat seven) is D2 and the “I5” (one five) chord is E5. These chords substitutions can also be played in multiple keys using a capo. Explore the use of these chords with songs you already know - you will find that these chord substitutions are a helpful tool to keep in your arsenal of guitar techniques.

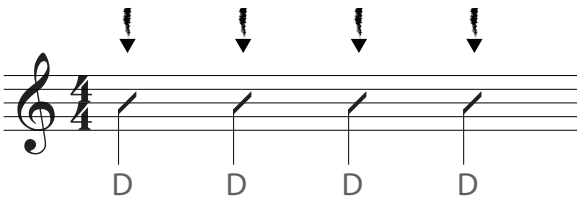
	I	ii	I/3	IV	V	vi	^b VII	I5	7fr.
Open	E	F#m	E2/G#	A	B	C#m	D2	E5	
Capo 1st fret	F	Gm	F2/A	Bb	C	Dm	Eb2	F5	
Capo 3rd fret	G	Am	G2/B	C	D	Em	F	G5	
Capo 4th fret	Ab	Bbm	Ab/C	Db	Eb	Fm	Gb	Ab5	
Capo 5th fret	A	Bm	A/C#	D	E	F#m	G	A5	

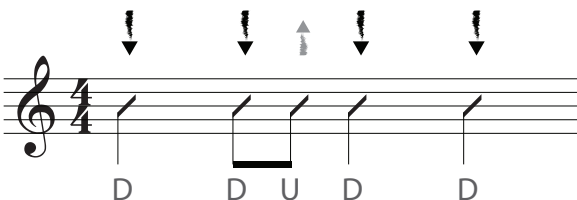
STRUM LIBRARY

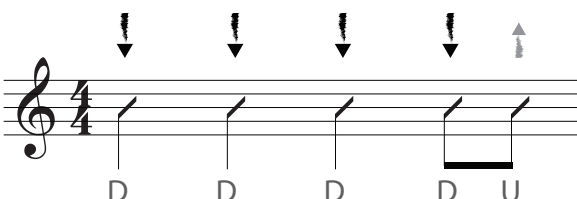
D or d = down strum

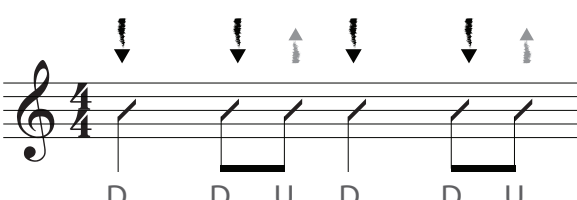
U = up strum

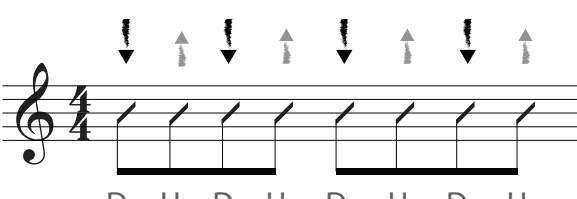
(md) = miss down strum

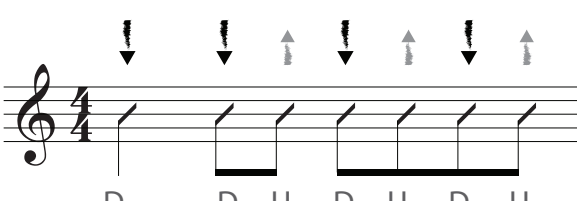
1 
D D D D

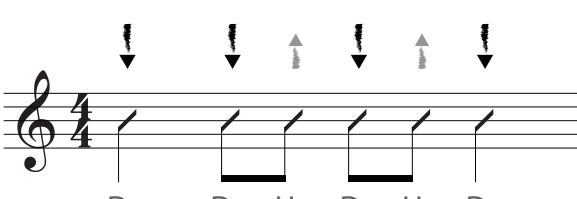
2 
D D U D D

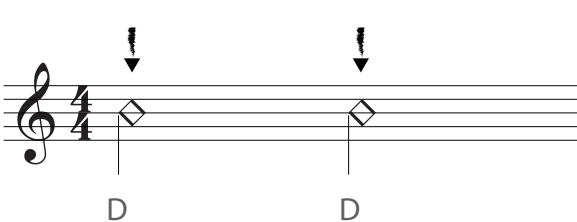
3 
D D D D U

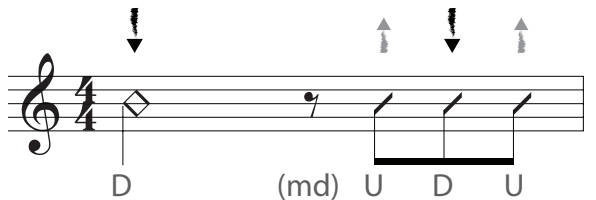
4 
D D U D D U

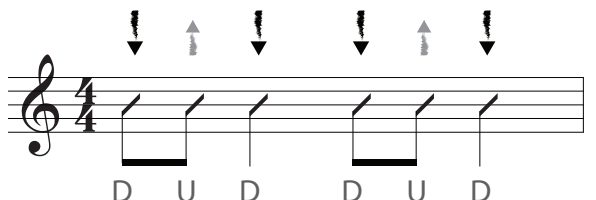
5 
D U D U D U D U

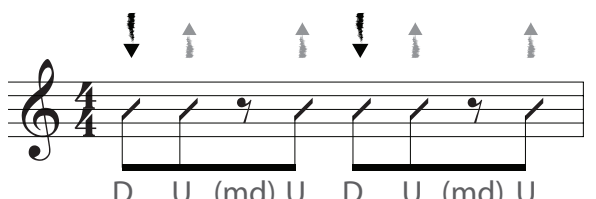
6 
D D U D U D U


7 
D D U D U D

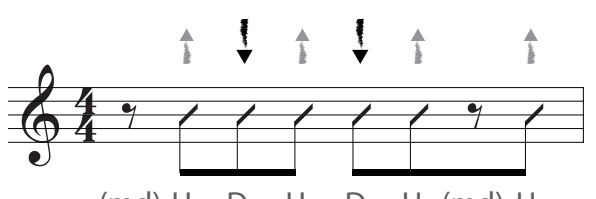
8 
D D

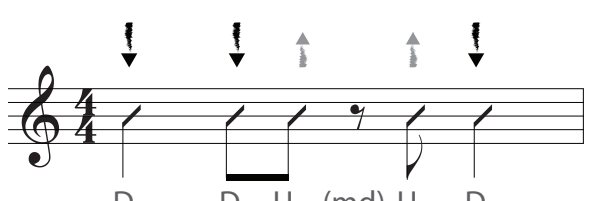
9 
D (md) U D U

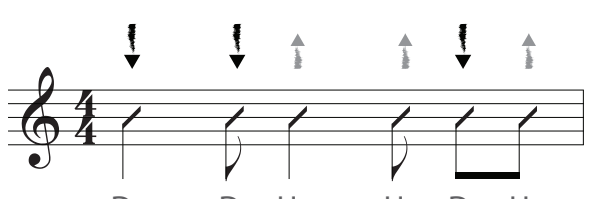
10 
D U D D U D

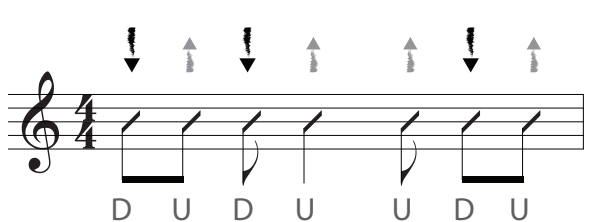
11 
D U (md) U D U (md) U

12 
D U (md) U D D U

13 
(md) U D U D U (md) U

14 
D D U (md) U D

15 
D D U U D U

16 
D U D U U D U

17

D U D U D U

18

D U D U

19

D D (md) U D U

20

(md) U D U D U D U

21

D U D U (md) U D U

22

D D D

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D D U D U

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D D D U

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D D U D

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D D U

28

D (md) U

29

D U D U

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D U (md) U D U

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D D U (md) U

32

D d d D d d

33

D d u d D d u d

34

D d u d u D d u d u

