

## PROGRAMME SPECIFICATION



<b>1</b>	<b>Awarding Institution</b>	Newcastle University
<b>2</b>	<b>Teaching Institution</b>	Newcastle University
<b>3</b>	<b>Final Award</b>	BMus Hons
<b>4</b>	<b>Programme Title</b>	BMus Hons with year Abroad
<b>5</b>	<b>UCAS/Programme Code</b>	W304
<b>6</b>	<b>Programme Accreditation</b>	n/a
<b>7</b>	<b>QAA Subject Benchmark(s)</b>	Music
<b>8</b>	<b>FHEQ Level</b>	6
<b>9</b>	<b>Date written/revised</b>	November 2006 / July 2007

### 10 Programme Aims

1. to stimulate the development of thoughtful, well-informed musicians possessing a wide range of musical experiences
2. to promote understanding of and engagement with a diversity of musical repertoires
3. to provide the essentials of a sound musical and academic training, encompassing approaches that are historical, cultural, theoretical, practical, technical, and creative
4. to offer as much choice and flexibility as possible to enable students to pursue their own interests and meet their particular needs
5. to develop an awareness both of traditional areas of study and of recent and current developments in musical thinking and intellectual inquiry
6. to develop an awareness of the place of British approaches to the study of music in a broader cultural context as facilitated by and additional year's study abroad
7. to foster the development of skills valuable in themselves, of value to future employers and, in the best cases, providing a firm basis for postgraduate study
8. to conform, wherever appropriate, with University policies and the Framework for Higher Educational Qualifications (FHEQ), and to meet the standards set out in the QAA's benchmark statements for music degrees

### 11 Learning Outcomes

The programme provides opportunities for students to develop and demonstrate knowledge and understanding, qualities, skills and other attributes in the following areas. The programme outcomes have references to the benchmark statements for Music.

#### A - Knowledge and Understanding

On completing the programme students should have an advanced level of knowledge and understanding of:

- A1 Cultural approaches to the study of music
- A2 Issues in historical musicology and the study of popular musics
- A3 Interdisciplinary applications and theoretical approaches relevant to the study of Music;
- A4 Samples of musical repertoires of various kinds (including classical, world, folk and traditional, but focussing upon contemporary and popular);
- A5 Musical processes and structures

#### Teaching and Learning Methods

The primary means of imparting knowledge and understanding is lectures. These are supplemented by seminars and/or tutorials where students can evaluate their learning through discussion and group (and solo) practice. Students are taught material through independent independent reading and listening, with close readings/listenings of set texts/pieces as required, in preparation for lectures and seminars. In some cases learning is also peer-assisted by means of student study groups which focus on a lecture or seminar assignment. A4-A5 require workshops, rehearsals and 1:1 teaching.

Specific instances of the cultivation of knowledge and understanding of specified repertoires and techniques are as follows:

- A1 MUS1013 (Understanding Modern & Postmodern Musics);
- A2 MUS1012 (Understanding Music History);
- A3 MUS2060-2061 (Ethnomusicology/World Musics); MUS3054 (Music and Cultural Theory)
- A4 Numerous research-led cultural-historical options as offered across the four undergraduate degree programmes in music;
- A5 MUS1020/2020 (Harmony & Aural Skills 1-2).

#### **Assessment Strategy**

Essay and project assignments; unseen, unseen and take-away exam papers; individual and group assignments for seminars, etc.

#### **B Intellectual Skills**

On completing the programme students should have:

- B1 the ability to evaluate evidence from different sources;
- B2 the ability to present coherent arguments and an independent viewpoint;
- B3 analytical powers;
- B4 critical skills (e.g. awareness of ideologies, and the culturally mediated nature of knowledge);
- B5 the ability to understand and handle non-verbal knowledge and thinking.

#### **Teaching and Learning Methods**

These are acquired and developed in all the expected forums: lectures, seminars and tutorials. Individual module descriptions give more specific details.

B1-B2 are embedded within musicological studies; specifically B3 is the core of music analysis (MUS1022, MUS3053/3059), but general across the discipline of music; B4 is inculcated through core historical-cultural modules, particularly MUS3054 (see A3-A4 above); self-evidently, non-verbal knowledge and reasoning (B5) is a defining element of musicianship.

#### **Assessment Strategy**

Essay and project assignments; seen, unseen and take-away exam papers; individual and group assignments for seminars; live performances, etc.

#### **C- Practical Skills**

On completing the programme students should be able to:

- C1 Performance (instrumental, vocal, DJ, or howsoever determined by the degree programme director);
- C2 Composition (whether score-based, electronic, or improvisatory);
- C3 Musicological research skills;

Additionally, graduates will have acquired the following:

- C4 Notation, theoretical and analytical skills
- C5 Applied musical skills (arranging, music editing, music business, teaching methods)

#### **Teaching and Learning Methods**

C1 is taught through a combination of 1:1 and group tuition, with systematic support through ICMuS's series of masterclasses and workshops (themselves embedded within the group performance project: part of the wider Centre of Excellence in Teaching and Learning which commenced in 2005). All students participate in group performances of one kind or another.

C2 is taught through a mixture of lectures (demonstrating relevant techniques and approaches), seminars, group projects and tutorials. Structured within composition modules is the following pedagogical trajectory:

Stage One: MUS1097 (Creative Projects): group-based projects

Stage Two: MUS2041 (Contemporary Compositional Techniques) and/or MUS2043 (Creative Music Technology): lecture courses with individual assignments defined by module leader

Stage Four: MUS3012/3016 (Specialist Studies in Composition): large-scale student-defined composition projects delivered through a combination of seminars and 1:1 tutorials

Musicological research skills (C3) are fostered within all musicologically-based modules. At Stages Three and Four, students choose at least one historical-cultural option, taught in lectures and seminars, which considers recent research in the relevant field, and whose assessment is normally via an independently conducted research project. As appropriate, training in bibliographical techniques and musicological methodologies is given either through a combination of Robinson Library induction and designated Study Skills sessions (see under section B).

Options in musical analysis and harmony (see A5 above), taken alongside studies composition and/or performance, enable students to develop their theoretical and notational fluency (C4). Where necessary, students can receive training in basic musical literacy as part of ICMuS's Access Course.

A range of honours level options in Applied Studies helps students to acquire skills in arranging, orchestration, conducting and editing (C5). Designated modules in Music Business (MUS3095/3097) and Teaching Methods (MUS3102) provide training in key aspects of musicians' professional and personal development

#### **Assessment Strategy**

As **A** : plus performances, and portfolios of compositions and assignments.

#### **D - Transferable/Key Skills**

On completing the programme students should be able to:

##### **Key (transferable) skills**

- D1 Research skills;
- D2 Communication through both spoken and written word;
- D3 Public presentation;
- D4 Time management;
- D5 IT skills;
- D6 team work.

#### **Teaching and Learning Methods**

Research skills (D1) are embedded within musicological studies (see 3 above).

D2 is practised across the board in ways appropriate to each module, such as coursework assignments. Some modules offer the opportunity to submit work-in-progress on a formative, rather than summative, basis. Additional support is given through ICMuS's Study Skills programme, which is compulsory for all students in their first stage, and optional at later stages. Spoken presentations are given in seminars, tutorials and peer study groups; final-stage students are required to give presentations on their on-going Specialist Study projects (Composition, Dissertation, Performance or Project) in the Finalists Conference which takes place at the beginning of a student's final semester of study.

D3 is inherent within all performance, which is integral to all undergraduate music degrees, either by way of public concerts or gigs or within rehearsals.

D4: time-management training is offered, where appropriate, within the Study Skills programme. In any case, effective time management is integral to a music student's *modus operandi* – in the maintenance of a balanced and sustainable schedule of rehearsals, lectures, seminars, independent study, and vocal/instrumental practice.

IT skills (D5) are ubiquitously used within music degrees. Training in the use of music notation and sequencing software is given as part of the relevant composition modules; training in the use of research tools (RILM, FirstSearch, Web of Science, etc.) is given to students writing dissertations. In their first Induction Week, all ICMuS students are given training in the use of Blackboard, RAS, and other essential IT resources; this training is re-inforced through the strategic use of Blackboard for the delivery of teaching materials and the electronic submission of assignments during the first stage of study.

D6: students frequently work together in workshops, rehearsal, and peer study-groups, and are often required to produce a collaborative response to seminar assignments: teamwork is integral, for instance, to compositional studies at Stage One (MUS1097: Creative Projects).

### **Assessment Strategy**

D1-D2: see A above.

D3: public recital or gig at final stage; presentation at Finalists' Conference

D4: mostly indirectly assessed (success/failure in time-management is usually self-evident)

D5: all students are required to produce word-processed essays and to demonstrate internet and general IT literacy as part of their research assignments. Students undertaking studio-based composition submit their work on CD-Rom; students submitting score-based compositions normally use note-processing software (e.g. Sibelius).

D6: mostly not directly assessed, although contributions to team-based submissions, and effectiveness of team participation, are assessed in MUS1097 (Creative Projects) and, where appropriate, MUS2064 (Group Performance).

## **12 Programme Curriculum, Structure and Features**

### **Basic structure of the programme**

The BMus Year abroad has four 'stages', – each equivalent to one academic year of full-time study. For full-time students 'Stage 1' means 'first year', 'Stage 2' means 'second year' and so on. You will find full descriptions of each module in the module outlines website

#### **Stage 1 (identical for BA W300 and BMus with Year Abroad – W304)**

Two routes are offered in the first year of studies: with music modules only or with a foreign language. Foreign language study is regarded as valuable for music students. For example, knowing another language helps with understanding of musical texts using that language and opens up possibilities for studying a wider range of academic literature and other traditions of music study. The option of studying a foreign language for 20 or 40 credits is available. This option is particularly important if you are a student on the BMus with Year Abroad, and even more so if you are considering an exchange year at a non-Anglophone destination.

#### **Stage 2 (identical for BA and BMus with Year Abroad)**

The second stage of these two programmes has among its aims: exposing you to more diverse musical experiences; developing your research skills; encouraging more in-depth practical, creative and academic activity. All this prepares you for your final stage with its emphasis on greater specialisation and independent learning. All Stage 2 modules are Honours modules. For the purposes of final average and degree classification, stage 2 modules count as one third of the final total weighting.

Half of your credits consist of compulsory modules; your remaining 60 credits are elective.

A number of historical/cultural options examine in greater depth music's historical and cultural situations, through closely-focused study of topics related to the research expertise of teaching staff. All students must take at least one such option, but you may take two.

You are also required to develop further practical and/or technical skills, by choosing at least one – but more if you wish – from a range of 20-credit applied options.

At Stage 2 you may also take modules to the value of 20 credits in a subject other than Music. You might want, for example, to continue with a foreign language you began in Stage 1, or pursue a cultural, historical or theoretical topic from the complementary perspective of another subject, or gain vocational experience. If this is your intention you should make the necessary enquiries at the appropriate school.

In addition, BMus with Year Abroad students undertake preparation for their year abroad in Stage 3. Satisfactory completion of this work is a prerequisite for the overseas year (otherwise you default to Stage 3 of the BA programme).

### Stage 3: Intercalating Year

As relevant to host institution: progression is to complete one academic year of study at the host institution.

### Stage 4

By the time you reach Stage 4, the final stage of the BMus with Year Abroad, you are in a position to specialise to a considerable extent, building further on your particular strengths and interests. You will also have experienced the study of music at a foreign institution and should be in a position to capitalise on your experiences there. Normally half of your time in stage 4 (60 credits) will be devoted to Specialist Studies. These should demonstrably engage some of the materials you covered in your programme of study abroad:

The pattern of study over the degree is as follows:

Stage 1	Units of Study			Credits
	Com	Core	Opt	
MUS1012	x			20
MUS1013	x			20
MUS1020	x			20
<b>Or</b>				
MUS2020	x			20
MUS1022	x			20
MUS1058	x			20
MUS1097	x			20

**NB** Students may elect to study a foreign language in lieu of MUS1012 or MUS1013 and/or MUS1058 or MUS1097. An evaluation taken during Welcome Week dictates whether a student takes MUS1020 or MUS2020

Stage 2	Units of Study			Credits
	Com	Core	Opt	
MUS2060	x			20
MUS2061	x			20
MUS2044	x			20
MUS1096			x	20
MUS2058			x	20
MUS2064			x	20
MUS2020			x	20
MUS2041			x	20
MUS2043			x	20
MUS3045			x	20
MUS3102			x	20
MUS3095			x	10
MUS3097			x	10

Students may also choose from an annually rotating selection of elective modules and may, with DPD's permission, take modules outside music.

**Stage 3 – Intercalating Year**

Stage 4	Units of Study			Credits
	Com	Core	Opt	
MUS3054	X			20
MUS3012	x			40
or MUS3013	x			40
or MUS3014	x			40
or MUS3015	x			40
or MUS3020	x			20
(MUS3020 to taken in conjunction with one of the MUS3016-3019 below)				
MUS3016			x	20
MUS3017			x	20
MUS3018			x	20
MUS3019			x	20
MUS2064			x	20
MUS2020			x	20
MUS3045			x	20
MUS3102			x	20
MUS3095			x	10
MUS3097			x	10

Students may also choose from an annually rotating selection of elective modules and may, with DPD's permission, take modules outside music.

**Key features of the programme (including what makes the programme distinctive)**

1. Exchange Year of study abroad at Stage Three (intercalating year);
2. Curriculum innovation through CETL sponsorship (for example, in creative practice, collective performance, and music skills)
3. Emphasis on cultural theory.
4. Wide choice of options nearly all of which stem directly from staff research interests.
5. Emphasis on independent study at Stage Four..

**Programme regulations (link to on-line version)**

[http://www.ncl.ac.uk/regulations/programme/2009-2010/documents/MusicBMusHonours\\_001.pdf](http://www.ncl.ac.uk/regulations/programme/2009-2010/documents/MusicBMusHonours_001.pdf)

**13 Criteria for admission***Entry qualifications*

GCSEs required

**A-Level Subjects and Grades**

AAB with B in Music

*Alternative entry qualifications*

AAAB at Scottish Higher, with A in Music

4 Distinction or 15 Merit at BTEC in relevant subject, plus evidence of academic writing

*Admissions policy/selection tools*

Interviews are conducted on a case-by-case basis, usually with 'non-standard' applicants.

*Non-standard Entry Requirements*

Access Schemes are available for overseas applicants, for home students and for local colleges in the form of a Foundation programme run by ICMUS.

### *Additional Requirements*

Grade 8 in performance or equivalent. Acceptance on Practical Studies module is by audition

### *Level of English Language capability*

IELTS 6.5

## **14 Support for Student Learning**

### *Induction*

During the first week of the first semester students attend an induction programme. New students will be given a general introduction to University life and the University's principle support services and general information about the School and their programme, as described in the Degree Programme Handbook. New and continuing students will be given detailed programme information and the timetable of lectures/practicals/labs/ tutorials/etc. The International Office offers an additional induction programme for overseas students (see [http://www.ncl.ac.uk/international/coming\\_to\\_newcastle/orientation.phtml](http://www.ncl.ac.uk/international/coming_to_newcastle/orientation.phtml))

There is a comprehensive programme of induction centred around week zero, but continuing wherever appropriate throughout Stage One. This induction includes:

- group and individual tutorials with DPD and/or personal tutor;
- allocation to a Stage-Two or Stage-Three undergraduate 'student mentor';
- detailed campus tour, given by student mentor;
- instruction in the use of Blackboard (and a mini-assignment designed to induce good BB usage);
- an introductory 'Reading Music' seminar with personal tutor;
- careers service presentations;
- presentations by visiting speakers as appropriate (e.g. Musicians' Benevolent Fund).

### *Study skills support*

Students will learn a range of Personal Transferable Skills, including Study Skills, as outlined in the Programme Specification. Some of this material, e.g. time management is covered in the appropriate Induction Programme. Students are explicitly tutored on their approach to both group and individual projects.

ICMuS provides first class Study Skills support, by way of an uncredited (but mandatory) Study Skills course, provided by the Study Skills tutor. Subjects covered include:

- good note-taking;
- summarising printed articles and chapters;
- footnotes and bibliographies;
- time management.

### *Academic support*

The initial point of contact for a student is with a lecturer or module leader, or their tutor (see below) for more generic issues. Thereafter the Degree Programme Director or Head of School may be consulted. Issues relating to the programme may be raised at the Staff-Student Committee, and/or at the Board of Studies.

Within their general academic studies, students have extensive access to module leaders, whether by way of 1:1 tutorial or in small groups.

Mid-way through the academic year (usually at the end of January), students attend a Module Fair, at which the following academic year's menu of modules is advertised and, immediately following which, initial module choices are made following discussion with personal tutors.

The following provide essential information by way of academic support:

- ICMuS Undergraduate Handbook (extensively revised in 2006);
- School web site;
- Student e-mail and direct access to DPD and tutorial staff;
- Direct access to named contacts in the Careers Service.

### *Pastoral support*

All students are assigned a personal tutor whose responsibility is to monitor the academic performance and overall well-being of their tutees. Details of the personal tutor system can be found at <http://www.ncl.ac.uk/undergraduate/support/tutor.phtml>

All students are also assigned a student mentor. Each incoming cohort is split up into subsets of informal tutorial groups, to encourage socialisation and small-group learning from an early stage.

In addition the University offers a range of support services, including the Student Advice Centre, the Counselling and Wellbeing team, the Mature Student Support Officer, and a Childcare Support Officer, see <http://www.ncl.ac.uk/undergraduate/support/welfare.phtml>

### *Support for students with disabilities*

The University's Disability Support Service provides help and advice for disabled students at the University - and those thinking of coming to Newcastle. It provides individuals with: advice about the University's facilities, services and the accessibility of campus; details about the technical support available; guidance in study skills and advice on financial support arrangements; a resources room with equipment and software to assist students in their studies. For further details see <http://www.ncl.ac.uk/disability-support/>

### *Learning resources*

The University's main learning resources are provided by the Robinson and Walton Libraries (for books, journals, online resources), and Information Systems and Services, which supports campus-wide computing facilities, see <http://www.ncl.ac.uk/undergraduate/support/acfacilities.phtml>

The Robinson Library, now houses the (quondam) Music Department Collection of books, journals, recordings and scores in addition to its own holdings.

Teaching resources include high-specification teaching spaces within ICMuS (with keyboards, interactive white-boards, data projection and sound).

In addition to generic IT resources across campus, subject-specific IT facilities include Sibelius (on PC clusters and on RAS), sound studios within ICMuS, and a PC suite in ICMuS's student common room.

Performing resources are available by way of practice rooms, band rehearsal studios, auditorium (King's Hall).

All new students whose first language is not English are required to take an English Language test in the Language Centre. Where appropriate, in-session language training can be provided. The Language Centre houses a range of resources for learning other languages which may be particularly appropriate for those interested in an Erasmus exchange. See <http://www.ncl.ac.uk/undergraduate/support/facilities/langcen.phtml>

## **15 Methods for evaluating and improving the quality and standards of teaching and learning**

### *Module reviews*

All modules are subject to review by questionnaires which are considered by the Board of Studies. Changes to, or the introduction of new, modules are considered at the School Teaching and Learning Committee and at the Board of Studies. Student opinion is sought at the Staff-Student Committee and/or the Board of Studies. New modules and major changes to existing modules are subject to approval by the Faculty Teaching and Learning Committee.

### *Programme reviews*

The Board of Studies conducts an Annual Monitoring and Review of the degree programme and reports to Faculty Teaching and Learning Committee. In addition, a wide-ranging curriculum review was carried in 2005 and 2006.



### *External Examiner reports*

External Examiner reports are considered by the Board of Studies. The Board responds to these reports through Faculty Teaching and Learning Committee. External Examiner reports are shared with institutional student representatives, through the Staff-Student Committee.

### *Student evaluations*

Module Evaluation Questionnaires are carried out each semester, and their results inform revisions to existing modules and the drafting of Module Outline Forms for new ones; Graduands are also asked to complete an end-of-programme questionnaire prior to graduation.

The National Student Survey is sent out every year to final-year undergraduate students, and consists of a set of questions seeking the students' views on the quality of the learning and teaching in their HEIs. Further information is at [www.thestudentsurvey.com/](http://www.thestudentsurvey.com/) With reference to the outcomes of the NSS and institutional student satisfaction surveys actions are taken at all appropriate levels by the institution. The National Student Survey informs reviews of the programme, in particular the applicability of current assessment mechanisms.

### *Mechanisms for gaining student feedback*

Feedback Mechanisms include Staff-Student Committee, MEQs and end-of-programme questionnaires. Student perceptions and their changing perspectives during the course of a three-year degree programme are the subject of a project running as part of Music's CETL scheme (2006-9).

### *Faculty and University Review Mechanisms*

The programme is subject to the University's Internal Subject Review process, see [http://www.ncl.ac.uk/aqss/qsh/internal\\_subject\\_review/index.php](http://www.ncl.ac.uk/aqss/qsh/internal_subject_review/index.php) (last carried out in 2004)

### *Accreditation reports*

### *Additional mechanisms*

## **16 Regulation of assessment**

### *Pass mark*

The pass mark is 40 (Undergraduate programmes)

### *Course requirements*

Progression is subject to the University's Undergraduate Progress Regulations (<http://www.ncl.ac.uk/calendar/university.regs/ugcont.pdf>) and Undergraduate Examination Conventions (<http://www.ncl.ac.uk/calendar/university.regs/ugexamconv.pdf>). In summary, students must pass, or be deemed to have passed, 120 credits at each Stage. Limited compensation up to 40 credits and down to a mark of 35 is possible at each Stage and there are resit opportunities, with certain restrictions.

### *Weighting of stages*

Stage 1 marks do not count towards degree results. Stage 2 and stage 4 results are weighted at 1/3 and 2/3 respectively

### *Common Marking Scheme*

The University employs a common marking scheme, which is specified in the Undergraduate Examination Conventions, namely

	<b>Honours</b>	<b>Non-honours</b>
<40	Fail	Failing
40-49	Third Class	Basic
50-59	Second Class, Second Division	Good
60-69	Second Class, First Division	Very Good
70+	First Class	Excellent

*Role of the External Examiner*

An External Examiner, a distinguished member of the subject community, is appointed by Faculty Teaching and Learning Committee, after recommendation from the Board of Studies. The External Examiner is expected to:

- approve assessment processes on modules which count for honours;
- approve examination papers on modules which count for honours;
- review samples of examination scripts, coursework, projects and assignments to evaluate standards and assessment procedures;
- consider comparability of standards with other music degree programmes in the UK;
- attend, where appropriate, assessed public recitals counting for honours;
- attend meetings of Board of Examiners and assess quality assurance procedures against the university's benchmarks;
- report findings to university.

In addition, information relating to the programme is provided in:

The University Prospectus (see <http://www.ncl.ac.uk/undergraduate/>)

The School Brochure (contact [enquiries@ncl.ac.uk](mailto:enquiries@ncl.ac.uk))

The University Regulations (see <http://www.ncl.ac.uk/regulations/programme/>)

The Degree Programme Handbook

Please note. This specification provides a concise summary of the main features of the programme and of the learning outcomes that a typical student might reasonably be expected to achieve if she/he takes full advantage of the learning opportunities provided. The accuracy of the information contained is reviewed by the University and may be checked by the Quality Assurance Agency for Higher Education.

## Mapping of Intended Learning Outcomes onto Curriculum/Modules

Stage 1	Units of Study			Credits	Learning outcomes	Progression Requirements
	Com	Core	Opt			
MUS1012	x			20	A2/A4/B2	Pass all modules (40% or more)
MUS1013	x			20	A1/A3/B4	
MUS1020	x			20	C5/A5/B4	
MUS2020	x			20	C5/A5/B4	
MUS1022	x			20	A5/C5/C6/B3	
MUS1058	x			20	A4/C1/C7/D6	
MUS1097	x			20	A5/C2/C3/C5	
MUS2060	x			20	A1-4/C4/B1-2	
MUS2061	x			20	A1-4/C4/B1-2	
MUS2044	x			20	A5/C4/B3/B5	
MUS1096			x	20	A1/A4/C4/B1-2	
MUS2058			x	20	A4/C1/C5	
MUS2064			x	20	A4/B1/B4/D6	
MUS2041			x	20	A4-5/C2-3/C5/B5	
MUS2043			x	20	A4-5/C2-3/C5/B5	
MUS3045			x	20	A4-5/C5/B5	
MUS3102			x	20	A3/c5/C2/D2-5	
MUS3095			x	10	A3/C5/D4-6	
MUS3097			x	10	A3/C5/D4-6	
MUS3054	x			20	A1-3/4/B1-4	
MUS3012	x			40	C2-3/B2-5/D1/D4-5	
or MUS3013	x			40	A1-5/C4/B1-5/D1-5	
or MUS3014	x			40	A4-5/C1/B3-5/D4-5	
or MUS3015	x			40	A1-5/C1-5/B1-5/D1-5	
or MUS3020	x			20	A1-5/C1-5/B1-5/D1-5	
MUS3016			x	20	C2-3/B2-5/D1/D4-5	
MUS3017			x	20	A1-5/C4/B1-5/D1-5	
MUS3018			x	20	A4-5/C1/B3-5/D4-5	
MUS3019			x	20	A1-5/C1-5/C1-5/D1-5	
MUS2064			x	20	A4/C1/C5/D6	
MUS2020			x	20	C4/A5/C5	
MUS3045			x	20	A4-5/B5/C5	
MUS3102			x	20	A3/C5/B2/D2-5	
MUS3095			x	10	A3/C5/D4-5/D4-6	
MUS3097			x	10	A3/C5/D4-5/D4-6	