

**Proposal
Regarding
Transfer and Bridging
From the
Advanced Music Diploma
to the
Baccalaureate in Applied Music**

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Abstract:

This paper recommends implementation of a Bridging Program whereby qualifying students who have successfully completed the first two years of the Advanced Music Diploma Program can transfer into the third year of Humber's Baccalaureate in Applied Music. This proposal, which also accommodates entry of Music Diploma graduates, is supported by a formal gap analysis which is included as Appendix D.

This program proposal requires that Diploma students demonstrate their academic eligibility for transfer by attaining a GPA of 75% in their final year of study and by demonstrating their knowledge of theory and their performance ability and scope by auditioning on the candidate's choice of instrument/voice. Where space is limited, Bridging Program admission decisions would be made by a combination of grades and demonstrated performance ability.

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1. Introduction:

As stated in Humber's formal proposal for Institute of Technology and Advanced Learning (ITAL) status, baccalaureate programs at this college are intended to provide students with greater flexibility to pursue alternate education paths. This commitment to flexibility affirms a dedication to build on and enrich the college's traditional mandate. A critical part of this commitment is barrier-free transferability between diploma and degree programs.

This paper addresses two issues.

First, it uses a program level "learning outcomes gap analysis" to identify the skills and knowledge gap between the related diploma and baccalaureate program.

Second, it recommends a Bridging Program to "top up" Diploma students' skills and knowledge so they enter the Baccalaureate program with the maximum justifiable recognition of prior learning and the least total time to degree completion.

2. The Process for Identifying the Difference Between the Diploma and Baccalaureate Programs in Music:

The process adopted to assess the differences between the Advanced Music Diploma and Baccalaureate of Applied Music program learning outcomes involves:

- 2.1 assuming that transfer students would be those who attained a minimum GPA of 75% in the final year of their diploma program.

In Humber's diploma programs, grades of 76% to 79% reflect a B+. This closely parallels other degree granting institutions including the University of Guelph and the University of Guelph-Humber where a B+ is equivalent to 77% to 79%. The admission requirement of a GPA above 75% in the final diploma year (based on a review of historic GPA data) would academically qualify about 4 graduates out of 5. The rate of eligibility would typically be lowered by the theory and performance audition requirement.

- 2.2 comparing the program (not course level) learning outcomes for the Baccalaureate and the Diploma and identifying the 'learning outcomes gaps'.

Appendix B and C list the Program Learning Outcomes that students in the Advanced Music Program (Updated by the college in fall 2004) and the Baccalaureate in Applied Music (reflecting Humber's PEQAB Baccalaureate Proposal) are expected to master.

- 2.3 providing appropriate transfer of diploma Liberal Arts credits.

Humber has adopted a "course by course approval" methodology to grant degree credits for diploma-level General Education courses, which is outlined in Appendix I.

- 2.4 using an iterative gap analysis process to identify the most time- and cost-efficient pathway for transfer students to complete the learning and skill requirements of the Baccalaureate.

3. The Substantial Differences in Learning Outcomes Between the First Two Years of Both the Advanced Music Diploma and Humber's Baccalaureate of Applied Music:

There are significant curriculum overlaps between the diploma and degree programs during the first two years. However, there are gaps (summarized in Appendix D). These primarily fall in 6 areas:

- Music Performance (section 3.1)
- Critical Analysis, Research and Writing (section 3.2)
- History/Sociology of Music (section 3.3)
- Music Analysis (section 3.4)
- Technology Skills (section 3.5)
- Breadth Courses (section 3.6)

3.1 Musical Performance

At the end of their second year of study, diploma and baccalaureate students have similar performance skills and knowledge with the exception of jury requirements. Gaps occur in three outcomes:

- Demonstrating an ability to perform in various contemporary musical idioms.
- Improvising effectively using the appropriate theoretical and idiomatic material.
- Analyzing and adjudicating performances of peers in terms of style, interpretation, technical and performance skills, and appropriateness of material.

3.2 Critical Analysis, Research and Writing

The skills to undertake primary and secondary research, to critically evaluate and to effectively communicate verbally and in writing are stressed more in the degree curriculum than in the diploma. The learning outcome gaps relate to:

- Demonstrating competency in research methods and procedures
- Reading and making use of academic articles on social theory and music history
- Demonstrating an ability to formulate a researchable thesis and writing a coherent essay using proper citations and bibliographic sources.

3.3 History and Sociology of Contemporary Music

The knowledge outcomes gaps in history and sociology of contemporary music are significant reflecting the fact that the baccalaureate students take two more related courses at a more challenging level of analysis. Advanced Baccalaureate students are expected to critically

analyze a wide range of contemporary music in the context of its historic roots, artistic character, cultural relevance and idiomatic and stylistic uniqueness. The diploma students tend to fall short of meeting the following degree outcomes:

- Completing a written research project which successfully analyzes, compares, explains, and projects the evolution of genre and styles of contemporary music by referring to the sociological roots and historic themes of this evolution
- Integrating relevant technical, cultural, economic, historical and aesthetic contexts into a rich and critical understanding of the development, idiomatic and stylistic diversity of contemporary music and its place in modern society
- Developing innovative artistic expression through an informed analysis and synthesis of the ideas, trends and traditions upon which contemporary music has evolved and through the different approaches to musical aesthetics
- Critically analyzing a wide range of contemporary music in the context of its historic roots, artistic character, cultural relevance and idiomatic and stylistic uniqueness – particularly adding African American music genres outside jazz, mainstream pop music, country-folk music, music for theatre and film and art music
- Demonstrating competency in research methods and procedures
- Reading and making use of academic articles on social theory and music history
- Demonstrating an ability to formulate a researchable thesis and writing a coherent essay using proper citations and bibliographic sources.

3.4 Music Analysis

Both the Diploma and the Degree programs include 4 semesters of Music Theory and Aural Training. There are, however, more substantial theoretical and analytical requirements reflected in the baccalaureate outcomes. These differences are specified in detail below:

- Demonstrating an understanding of the standard practice rules of counterpoint and voice leading by writing and analyzing melodies and harmonies
- Recognizing and identifying through analysis and demonstrating melodic sequences, periods, themes, motives, riffs and fugal subjects
- Demonstrating a basic understanding through analysis and melodic composition 12-tone serialism
- Arranging musical parts for 2, 3 and 4 voices in a variety of idioms while adhering to standard practice
- Using a variety of analytical tools and techniques for the analysis of sound recordings including the use of FFT analysis and spectrographic analysis
- Aurally identifying, writing and singing 12-tone rows

- Aurally identifying, writing and singing 6- and 7-part chords (up to 13)
- Transcribing 1-part, atonal melodies
- Transcribing 1-part, complex rhythms
- Transcribing 2-part, modulating melodies dictated in-class
- Transcribing 2-part, advanced level rhythms
- Transcribing the musical parts from selected recordings
- Sight-reading short, tonally-chromatic and atonal melodies in treble and bass clefs
- Completing a major research paper that theoretically analyzes a broad range of contemporary music scores, techniques and/or recordings using appropriate terminology and analytical tools applied to advanced chromaticism and chord substitution, melodic elements, form, as well as elements of timbre, and nuances of pitch, rhythm and groove.

3.5 Technology Skills:

With respect to MIDI, and music notation and sequencing technologies, the Diploma program does not provide comparable learning opportunities to those of the Baccalaureate. These differences are particularly critical to transfer students as they are prerequisites for more advanced work in the final 2 years of both Baccalaureate profiles. Those outcome gaps are:

- Understanding and applying MIDI/computer applications in music notation and sequencing technologies
- Sequencing MIDI with Macintosh and PC applications
- Mastering the basic scoring features of *Finale* and/or *Sibelius* software
- Demonstrating standard score layout for various instruments and vocal parts
- Creating and printing individual parts from a master score template
- Transposing and printing parts for specific instruments
- Setting Tempo Maps
- Manipulating MIDI information (transpose, quantize, etc.)
- Saving and backing-up data to dedicate archive systems
- Implementing ASIO (Audio Stream Input/Output) and Core Audio sound card drivers
- Recording digital audio in both Macintosh and PC music applications
- Applying the basic digital audio and MIDI features of *Cubase SX*

- Composing and manipulating audio loops in the sequencer
- Producing destructive and non-destructive edits of audio loops including VST effects, time stretching and pitch correction
- programming and manipulating virtual instruments and samplers.

Breadth:

The gap analysis carefully reviewed the General Education and Generic Skills preparedness of qualifying B+ Advanced Music Diploma students who might transfer into the Baccalaureate at the end of the second year.

Block transfer and bridging implications are discussed below and summarized in Appendix F.

4. Meeting the Baccalaureate Breadth Requirements -- a Question of Content:

Humber is committed to Humanities education, to its traditional mandate and to offering baccalaureate education to 4000 full-time baccalaureate students in partnership with University of New Brunswick and University of Guelph. Additionally, Humber has approval to offer nine of its own degrees. In this environment, the transferability of breadth credits to and among the three degree granting partners on campus requires close attention to mutually acceptable standards.

Humber has adopted a rigorous transfer policy (Appendix A) that recognizes certain general education diploma courses completed at a B+ level for baccalaureate breadth credit transfer. Those diploma students who are planning to transfer are actively encouraged to select these courses to support their transfer application and to proactively maximize the number of transferable breadth credits they can claim. Humber’s transfer policy, including the breadth course standards outlined in Appendix G, reflect the transfer standards used by York University and Ryerson in accepting Humber breadth course credits for almost 2 decades. Typically, diploma breadth courses completed at the required grade level reflect a baccalaureate standard of workload, complexity, research, content and written expression. Samples of the breadth course outlines that are approved and refused for baccalaureate transfer are held on file and will be available for subsequent external review.

Following the practice outlined in Appendix G, a "block breadth credit transfer" of up to 6 qualifying diploma half-courses is recommended. This credit is based on the breadth of study contained in years 1 and 2 of the Music Diploma curriculum and approved subject to conformance with all other grade and policy requirements. Specifically, the 6 breadth course block transfer is for students obtaining a 75% or greater in:

1. the related breadth half-course “*History of Jazz 1*”;
2. the related breadth half-course “*History of Jazz 2*”;
3. the unrelated breadth half-course “*Humanities*”;
4. one *general elective* half-course which meets the requirements summarized in Appendix I;
5. “*Communications 400*”; and
6. “*Communications 401*”.

Transfer students who have met these requirements must complete 4 additional breadth half courses to meet the 10 course requirement for the Baccalaureate. The remaining degree level breadth requirements are met through:

1. “*History and Sociology of Contemporary Music*” (A degree level breadth course in the Bridging Program worth 2 half credits and detailed in Appendix E); and
2. *elective breadth courses* included in the 3rd and 4th years of the baccalaureate curriculum.

This analysis (summarized in Appendix F) demonstrates how transfer students can meet the 10 course baccalaureate breadth requirement through a) a block transfer of up to 6 qualifying Music Diploma breadth courses, b) successful completion of two breadth ½ credits in the Bridging program and c) completion of the remaining breadth requirements in the 3rd and 4th year of degree studies.

5. Filling the Learning Outcomes Gap

5.1 A Bridging Program for Qualifying Transfer Students Completing the Second Year of the Advanced Music Diploma and Entering the Third Year of the Baccalaureate in Applied Music

Based on their assessment of the learning outcomes gaps, the Curriculum Committee concluded that the most efficient way for transfer students to enter and complete the Baccalaureate is to transfer at the end of the second year of the 3 year diploma program. To be successful, however, transfer students must demonstrate strong academic and performance skills and master subjects and skills not included in the diploma curriculum. It was concluded that a one-semester Bridging Program could cover the learning outcomes gaps. Bridging, however, would be limited to transfer students with a GPA of 75% in the final year of Diploma study and a successful performance and theory audition.

This section of the report summarizes the strategies whereby each gap will be addressed, diagrams the transfer pathway and describes the Bridging Program in detail.

5.1.1 Music Performance

Admission to the Bridging Program requires a performance and theory audition with the major instrument Department Head. The purpose is to assess musical performance capability, sight reading of music and aural skills, knowledge of music theory, breadth of musical repertoire and ability to improvise in various contemporary genres at a level appropriate for direct entry into the 3rd year of the Baccalaureate . Specifically, the audition will expect candidates to:

- Perform from at least 10 memorized compositions from a variety of contemporary styles and idioms
- Demonstrate ability to improvise jazz standards of medium difficulty including those in major and minor keys
- Demonstrate ability to sight-read music of medium complexity on their instrument/voice

- Demonstrate technical proficiency and competency on their instrument gained through the in-depth study of instrumental/vocal techniques
- Demonstrate aural skills and knowledge of music theory appropriate to the end of second year of the baccalaureate.

Any applicant that passes this audition will have the performance skills for a smooth integration into the 3rd year of the Baccalaureate.

There may be otherwise excellent candidates whose audition falls marginally short of the performance expectations. The Department Head may recommend provisional admission to the Bridging Program on the condition that performance shortfalls be corrected and demonstrated in a follow-up audition before admission to the Baccalaureate.

5.1.2 Critical Analysis, Research and Writing

The gap analysis demonstrates that the Baccalaureate program demands a higher standard of research, critical analysis, citation, argument and writing than does the Diploma program. After considering alternatives, this program proposes to deal with the critical analysis, research and writing requirements in 3 ways.

First, the college's requirements for admission into any Baccalaureate program is "a university level Grade 12 English or equivalent (Humber's Comm 200/300, Comm 213/313 or ESL 200/300)".

Second, the History and Sociology of Music course work contained in the Bridging Program curriculum will require comprehensive research and writing assignments. These provide candidates with the opportunity to demonstrate that their analytical, research and writing skills are at a level appropriate to admission into the 3rd year of the Baccalaureate.

Third, each Bridging Program student will submit two copies of a comprehensive written assignment which will be subject to double blind marking. This assignment must demonstrate (a) an understanding of the breadth of the historical and theoretical foundations of contemporary music, (b) an ability to critically analyze and interpret contemporary music in terms of historical evolution, and c) a baccalaureate level of research, analysis and written expression. This assignment will be graded, separately, by both their professor and by another expert familiar with the expectations of a Baccalaureate program in Music. Samples of this assignment, including verification by both markers that it 'reflects the research, written English and critical analysis skills appropriate to the third year of the Baccalaureate in Applied Music', will be held on file for the external review of the program.

5.1.3 History/Sociology of Music

Again, the committee considered a number of alternatives whereby transfer students can fill the music history and sociology learning outcomes gaps between the first two years of the Diploma and the Degree. It was decided that a two-part *History and Sociology of Contemporary Music: Bridging* would be the most effective way to meet the related knowledge requirements, to concurrently earn transferable breadth credit, to demonstrate writing, analytical and research competence at the second year baccalaureate level and to ensure that transfer students are free from additional baccalaureate course obligations during the 3rd and 4th years of their degree studies.

5.1.4 Music Analysis

A one-semester course entitled *Workshop in Contemporary Musicianship* is proposed to integrate theoretical analysis of scores and recordings with aural skill building, transcription and sight-singing. This course will also incorporate MIDI and music notation software (and, therefore, some piano keyboard skills) for drills and assignments. Successful completion of the above course will adequately prepare qualifying students for entrance into the 3rd year of the Degree.

An additional feature of the workshop format is its flexibility – the faculty member can individualize assignments and projects to address different learning needs of transfer students from other qualifying Music Diploma programs.

5.1.5 Technology Skills

Concurrent with the *Workshop in Contemporary Musicianship*, the Bridging program will include a MIDI and music sequencing course entitled *Introduction to Music Technologies*. The courses are offered in parallel in order to integrate assignments that will underline the complementary nature of the two areas of study and the importance of the art driving the technology. This intensive introduction to technology will prepare transfer students to successfully participate in all technology related courses in the 3rd year of the Baccalaureate curriculum.

5.1.6 Breadth

By successfully completing *History and Sociology of Music: Bridging*, transfer students will have met up to 8 of the 10 half-course breadth requirements for the degree.

All candidates are expected to meet the research, critical analysis and writing requirements of the 'Major Research Paper' in *History and Sociology of Contemporary Music: Bridging*. This practice is to ensure that the academic standards are met and that a record of this standard is maintained.

5.2 Bridging Advanced Music Diploma Graduates into the Baccalaureate:

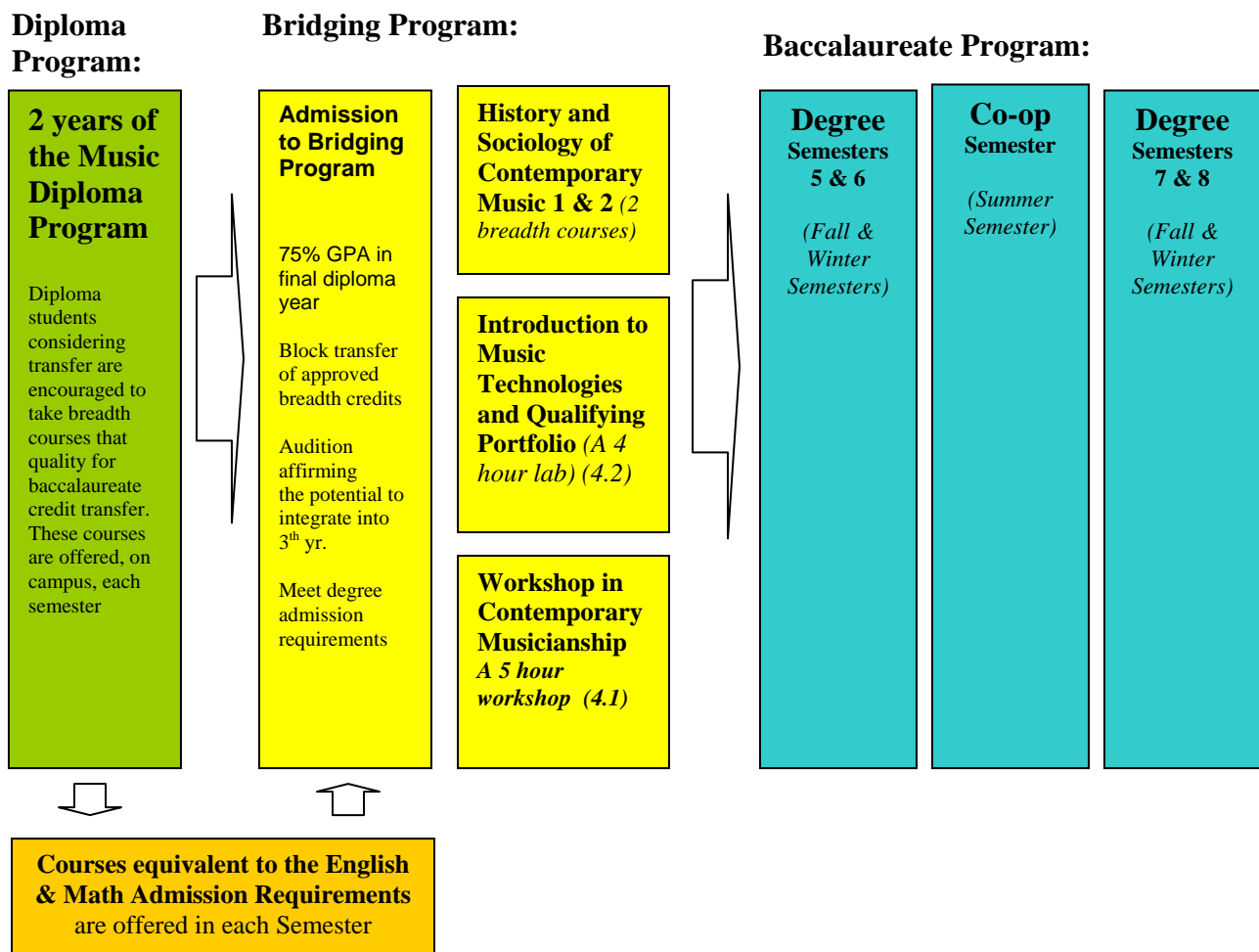
Experience with the British Columbia Open University Baccalaureate in Jazz Music suggests that a significant proportion of the past and current year graduates of Humber's Advanced Music Diploma Program will consider transferring into the proposed Baccalaureate in Applied Music.

An analysis of the learning outcomes gaps between Advanced Music Diploma graduates and the Baccalaureate in Applied Music demonstrated that there is a striking difference between the third year Diploma curriculum and that of the 3rd and 4th year of the Degree. Fundamentally, the 3rd and 4th year of Humber's Baccalaureate in Applied Music offers specialized profiles in "Contemporary Music Composition" and "Production". The 3rd year of the Diploma program incorporates focused profiles in "Jazz Performance" or "Jazz Composition". Because of these different, narrower and deeper concentrations, the learning outcomes gaps are particularly pronounced after the 1st and 2nd years of the 2 programs. Certainly, the college's transfer provisions would give 3rd and 4th year Baccalaureate credit for qualifying Diploma General Education credits. Similarly, applicants with advanced experience in production or in composition could qualify for PLAR and Special Admissions. Otherwise, the Curriculum Committee could not make the case to grant Diploma graduates more Baccalaureate transfer credits than qualifying students transferring at the end of their second year of Diploma studies.

5.4 Curriculum for the Bridging Program:

The overall model of the transfer pathway is diagrammed as follows.

Music Bridging Program Summary Model



5.4.1 Workshop in Contemporary Music:

This five-hour course will address a series of music analysis learning outcomes gaps between the first two years of the diploma and degree programs. Through the flexible workshop format of this course, students will attain the following skill and knowledge outcomes:

- Demonstrating an ability to perform in various contemporary musical idioms required in the working field by performing in class for fellow students and teacher
- Performing from 20 memorized compositions in a variety of contemporary styles and idioms
- Improvising effectively using the appropriate theoretical and idiomatic material through the feedback of the teacher and fellow students
- Analyzing and adjudicating performances of peers in terms of style, interpretation, technical and performance skills, and appropriateness of material
- Demonstrating an understanding of the standard practice rules of counterpoint and voice leading by writing and analyzing melodies and harmonies
- Recognizing and identifying, through analysis and demonstration of melodic sequences, periods, themes, motives, riffs and fugal subjects
- Demonstrating a basic understanding through analysis and melodic composition 12-tone serialism
- Arranging musical parts for 2, 3 and 4 voices in a variety of idioms while adhering to standard practice
- Using a variety of analytical tools and techniques for the analysis of sound recordings including the use of FFT analysis and spectrographic analysis
- Aurally identifying, writing and singing 12-tone rows
- Aurally identifying, writing and singing 6- and 7-part chords (up to 13)
- Transcribing 1-part, atonal melodies
- Transcribing 1-part, complex rhythms
- Transcribing 2-part, modulating melodies dictated in-class
- Transcribing 2-part, advanced level rhythms
- Transcribing the musical parts from selected recordings
- Sight-reading short, tonally-chromatic and atonal melodies in treble and bass clefs

- Completing a major research paper that theoretically analyzes a broad range of contemporary music scores, techniques and/or recordings using appropriate terminology and analytical tools applied to advanced chromaticism and chord substitution, melodic elements, and form, as well as elements of timbre, and nuances of pitch, rhythm and groove.

5.4.2 Introduction to Music Technologies

This intensive four-hour lab course will stress the application of MIDI, and music notation and sequencing technologies, providing comparable learning opportunities to those included in the Baccalaureate. It will address the following learning outcomes gaps:

- Understanding and applying MIDI/computer applications in music notation and sequencing technologies
- Sequencing MIDI with Macintosh and PC applications
- Mastering the basic scoring features of *Finale* and/or *Sibelius* software
- Demonstrating standard score layout for various instruments and vocal parts
- Creating and printing individual parts from a master score template
- Transposing and printing parts for specific instruments
- Setting Tempo Maps
- Manipulating MIDI information (transpose, quantize, etc.)
- Saving and backing up data to dedicated archive systems
- Implementing ASIO (Audio Stream Input/Output) and Core Audio sound card drivers
- Recording digital audio in both Macintosh and PC music applications
- Applying the basic digital audio and MIDI features of *Cubase SX*
- Composing and manipulating audio loops in the sequencer
- Producing destructive and non-destructive edits of audio loops including VST effects, time stretching and pitch correction
- Programming and manipulating virtual instruments and samplers.

Each successful graduate of the program will have developed a portfolio reflecting their technical skills. Those transfer students applying for the Music Production profile must demonstrate the same minimum prerequisite skills as required of the baccalaureate students. In the unlikely event that the production profile is oversubscribed and numbers must be limited, this portfolio will be considered in the selection process.

5.4.3 History and Sociology of Contemporary Music: Bridging

This four-hour, full credit baccalaureate-level course provides a solid grounding in the history and sociology of contemporary Music. It also incorporates requirements for written and spoken English, critical analysis and research. This intensive course involves a substantial reading, research and writing workload.

- Completing a written research project which successfully analyzes, compares, explains, and projects the evolution of genre and styles of contemporary music by referring to the sociological roots and historic themes of this evolution
- Integrating relevant technical, cultural, economic, historical and aesthetic contexts into a rich and critical understanding of the development, idiomatic and stylistic diversity of contemporary music and its place in modern society
- Developing innovative artistic expression through an informed analysis and synthesis of the ideas, trends and traditions upon which contemporary music has evolved and through the different approaches to musical aesthetics
- Critically analyzing a wide range of contemporary music in the context of its historic roots, artistic character, cultural relevance and idiomatic and stylistic uniqueness – particularly adding African American music genres outside jazz, mainstream pop music, country-folk music, music for theatre and film and art music
- Demonstrating competency in research methods and procedures
- Reading and making use of academic articles on social theory and music history
- Demonstrating an ability to formulate a researchable thesis and write a coherent essay using proper citations and bibliographic sources.

One research / essay assignment, that demonstrates skills in critical analysis, research, written English and citation, will be double blind graded. Samples of these will be held on file as a record the academic competencies of transfer students.

5.4.4 Breadth

As detailed in Appendix E, the Bridging Program provides a full breadth credit course, *History and Sociology of Contemporary Music: Bridging*. With this course and a significant breadth credit block transfer from the diploma (Appendix F), transfer students could exceed the breadth typically earned by baccalaureate students entering the third year.

6. Structural and Operational Guidelines for the Music Baccalaureate Bridging Program:

- 6.1 Admissions to the Bridging Program with provisional admission to the third year of the Baccalaureate in Applied Music:
 - Successful completion of all first and second year Advanced Music Diploma courses with a minimum GPA of 75% in the second year

- Through a theory and performance audition, and using the applicants choice of instrument/voice, demonstrate capability in performance, sight reading of music and aural skills, knowledge of music theory, and ability to improvise at a level appropriate for direct entry into the 3rd year of the Baccalaureate after successful completion of the Bridging Program.
- A university-level Grade 12 English or equivalent (Humber's Comm 200/300, Comm 213/313 or ESL 200/300)
- Applicants with other Music Diplomas may, after a review of relevant learning outcomes, be admitted to the Bridging Program and potentially obligated to complete additional courses.
- In the event that either of the Baccalaureate profiles are oversubscribed, applicants' grades, auditions and production portfolios may be used for the purpose of selection.
- 'Special Admissions' may be granted to those applicants who may not meet specific admission requirements but have demonstrated that they possess the skills and knowledge for admission to the Bridging Program, to succeed in it and, then, to perform at the level of other students in the 3rd year of the Baccalaureate.

6.2 Grading:

- Grading will reflect the intellectual ability, knowledge, communications skills and musicianship expected at the completion of the second year of the baccalaureate.
- One major academic assignment, must demonstrate (a) an understanding of the breadth of the historical and theoretical foundations of contemporary music, (b) an ability to critically analyze and interpret contemporary music in terms of historical and sociological evolution, c) a baccalaureate level of written expression and, (d) appropriate research and citation practices. This assignment will be independently graded by a second marker with appropriate qualifications and a copy will be held on file for use during the external review of the program.
- For admission to the Music Production profile, candidates must submit a Music Technology portfolio demonstrating skills equivalent to those expected of Baccalaureate students admitted to the same profile.
- Entry into the Baccalaureate requires an average grade of 65% and pass of all courses in the Bridging Program. This grade should reflect the minimum level of skill and knowledge that would permit a baccalaureate student to continue into the 3rd year of the program

6.3 Faculty:

- Faculty assigned to the Bridging Program will be those engaged to teach in, or who have taught courses in, a Baccalaureate and have met the college's requirements for baccalaureate teaching.

6.4 Credit Transfer:

- Credit values for advanced standing in the baccalaureate program can be assigned to transfer students after successful completion of the bridging courses

6.5 Proportion of Students Transferring from the Diploma to the Degree:

- Based on the proportion of Humber Applied Music Diploma graduates who complete the program with an average of 75% or greater in their final year, about $\frac{3}{4}$ of the students would meet the GPA requirement for transfer to the degree. The audition requirements are expected to reduce the proportion of students eligible for transfer.

6.6 Efficiency of Operations:

- The Bridging Program accommodates both 2 year transfers from the diploma program and prior graduates of the 3 year diploma program. Transfer students entering the 3rd year of the Baccalaureate are expected to be fully prepared to integrate and succeed.

7. Recommendation and Summary:

Fundamentally, this proposal recommends a Bridging Program designed to ensure that transfer students entering the 3rd year of the baccalaureate are fully capable of succeeding and to provide the fairest and most expeditious way for a student to complete the degree.

A transfer student who has completed the second year of the Advanced Music Diploma, and has met all admission requirements, can enter the summer semester Bridging Program with conditional admissions to the third year of the Baccalaureate. Typically, these transfer students would be granted 4 semesters of degree credit for 4 semesters of Diploma and 1 semester of Bridging study.

Graduates of the Advanced Music Diploma, who have met all admission requirements, can enter an intensive Bridging Program with conditional admissions to the third year of the Baccalaureate under the same conditions as 2 year transfer students.

The Bridging Program proposal ensures that transfer students meet the requirements of the Baccalaureate. The Bridging Program requires students to demonstrate mastery of the program outcomes expected at end of the 2nd year of the Baccalaureate. The performance and theory strengths of transfer students are confirmed through the audition requirements, Bridging course assignments and a research paper (evaluated by a second discipline specialist) that demonstrates analytical, writing and research skills. Samples of this assignment are held on file for a minimum of two years in preparation for formal external review. In preparing this proposal, the development team has made every effort to conform to current PEQAB guidelines, related college policy, recommended PLAR literature and sound academic practice.

Recommendation: Approval of the proposed Music Bridging Program as outlined.