Guidebook

for

Music Industry Majors

For students entering or transferring on or after Fall 2010

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Introduction

This document will help you as you enroll in the Music Industry program, move through your studies each year, and eventually apply for your internship. Please note that there are a number of no-exception requirements tied to each stage of your progress through this academic program. By understanding the included materials and following these requirements at the appropriate stages, you will ensure your success in a timely manner. In addition to this handbook, the Department of Music has an Undergraduate Music Handbook (available online), which has information on lockers, practice rooms, instrument rental, and other aspects of music studies.

We wish you the best as you pursue this major. We look forward to guiding and enriching your experience at Minnesota State University.

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I. Is the Music Industry Major for Me? - FAQs

The Music Industry (MI) major is exciting, dynamic and challenging. Our graduates have found positions in marketing, venue management, retail, music promotion, music publishing and other areas. There are similar music business opportunities today for people with training and passion. Please consider these FAQs carefully before requesting a conversation with a faculty advisor.

1) Do I have to be a performing, reading musician to succeed in MI here?  
Yes. You will be evaluated on music reading skills, theory, notation, performance, and other aspects of professional musicianship. You will perform with ensembles. You will take courses and lessons to assist your development, but it's very challenging to succeed from a "cold start"—with no background in formal music training—even if you have natural talent and a good ear. If you need extra help, we can recommend a private study plan that can get you started before you arrive at the University. You may need a 5-year program to succeed.

2) How difficult is the major?  
Plan to be a serious student. You will be in music classes with students who are full-time music majors, you will be in business classes with students who are full-time business majors, and you must learn some basic music technology skills, too. When you graduate, you could be a "triple-threat," but it takes dedication to develop all three areas.

3) How much hands-on experience will I get?  
Plenty! As a performer, you will have lessons on your instrument plus seven semesters of ensemble experience (four semesters in the Audio Production Specialist Program). On the business side, you will start with a core of music business courses that stress real-world application and you will also have a set of practical experiences, projects, and an internship that will develop your skills for handling different tasks, clients and situations.

4) I gotta be me! Can I customize the program for my own interests?  
Certainly. In the Bachelor of Science in Music Industry (BSMI) degree you will have a range of business minors to choose from, to help you meet your personal goals. In your ensemble work, you can choose from a variety of musical styles. And in your internship and practical MI projects (see 3 above) you are free to go in almost any direction you choose, provided your proposals meet the rigor appropriate for this degree.

5) I want to be a record engineer-producer. What should I do?  
You should choose the BSMI–Audio Production Specialist degree program. Our other program is not designed to give you all the digital software/hardware training that you need to succeed as an engineer. If this is your goal, we should discuss it with you during your first semester. Be advised that being a record producer is a very challenging goal – see point 6 below.

6) I want to work at a major record label, or on my favorite artist's team. Is that possible?  
Anything is possible, but these specific results are unlikely. The major-label record business is undergoing difficulties, with little chance of that changing soon. But the industry is reinventing itself in a very exciting way, possibly with small labels ("indies") leading the change. If you have the spirit of an entrepreneur, you might be able to help shape that new
direction. There are more fulfilling opportunities than ever in the *music* business (as opposed to the *record* business). Live concerts, publishing, promotion, marketing, licensing, web design, audience building, fundraising, social media, management and many other areas are quite viable. We will help qualify you for any of these pursuits.

7) **What if I don’t read music? What are my options?**

Your best option is a five-year BSMI approach, where the first year is devoted primarily to developing music literacy and music performance skills. Those skills are essential to prepare for auditioning for admission into music studies in the second year. We would also suggest off-campus private lessons, starting prior to enrollment.

8) **Sounds great! What’s the next step?**

Please explore the MI website thoroughly at http://mnsu.edu/musicindustry, especially the “Getting Started Guide.” Afterwards, meet with an advisor, if needed. Then, if MI seems right for you, enroll in MUS 185—Foundations of Music Industry—a great place to start!
II. Standards and Procedures for Admission to Music Studies

All music majors, including Music Industry majors, are evaluated throughout their course of studies. Students are assessed prior to beginning their music studies, and again at the beginning of the second year of studies, prior to the official admission into the Music Industry program.

Standards for Entering Music Students (including Music Industry students)

Entering music students are expected to have musical performing and reading experience. Before official acceptance to the Music Industry major (which usually occurs in the fall, as described below), music literacy (the ability to read musical notation) must be demonstrated. Students who show weakness in either performance experience (as evident in auditions) or music literacy (as evident in placement exams) may be allowed initially to enter music studies if:

a) He/she otherwise meets admissions standards of the institution
b) He/she demonstrates potential talent, in the opinion of the admitting committee
c) He/she expressly agrees to improve these skills
d) He/she expressly agrees to a probationary status, while awaiting possible admission, and understands that it will probably take more than eight semesters to complete this program

All students entering music studies and planning to enter the Music Industry program must:

1) Meet with a music advisor during summer orientation or by the first week of their first term.
2) Sign up for MUS 100 (Recital Class), and MUS 185 (Foundations in Music Industry).
3) Take the Theory and Aural Skills Entrance test (in the first week of the Fall term of their Freshman year), and if successful, register for MUS 131-Music Theory 1 and MUS 133-Aural Skills 1. If unsuccessful at the Theory test, it is recommended that the student withdraw from 131 and 133, and instead register for MUS 130, Fundamentals of Music, and take private lessons at Rhapsody Music, Scheitel’s Music, or with an MSU student, to become more familiar with music notation. (Note that there may be a section of MUS 130 for guitarists– please enroll if you are a guitarist needing MUS 130).
4) Audition successfully for admission to a private lesson studio (auditions are held the first week of each term), and participate in a Department of Music ensemble (some require auditions, others do not). Students who are unsuccessful in their audition should take music lessons at Rhapsody Music, Scheitel’s Music, or with a MSU student to prepare for auditions the following semester or year. Those lessons should focus on technique and repertory appropriate to private study at Minnesota State, Mankato.
5) The faculty advisor will recommend additional courses.

Please note: Admission to music studies is not the same thing as admission to the Music Industry Program. Acceptance into the Music Industry Program takes place at the beginning of the second year of studies, and is described in the next section.
III. Acceptance to BSMI - Policies and Procedures

Process for Official Acceptance to the Bachelor of Science in Music Industry Program at the beginning of the student’s third semester of studies.

NOTE: Admission to the “Bachelor of Science in Music Industry–Audio Production Specialist Program” follows a different process. See No. 5 below for that program’s information.

Procedure for application for admission to BSMI:

NOTE: See also the following page for a preparation checklist you must complete before sitting for the admission interview.

1) You must submit a typed application package for admission into the Music Industry Program to the Music Industry Program Director by not later than the end of the second week of your third semester (Fall), or the end of the second week of any subsequent semester. This application package will consist of the several items listed under “Materials and Standards Checklist” on the following page. Interviews for admission will take place in or near the first week of October, or just before spring break, in the spring semester.

2) A committee of Music Industry advisors and the Music Industry Program Director will interview all applicants and determine those students who will be accepted to the Music Industry program.

3) You must apply for admission in your 3rd semester, if you are otherwise eligible, otherwise in the first semester when you do become eligible. Students not admitted to the program in their first application process must re-apply for the interview the following semester. If this is the case, reapplications for admission into the Music Industry Program are to be submitted to the Music Industry Program Director by not later than the end of the second week of the applicable semester. Students who are not admitted following their second interview must choose another degree program.

4) Transfer students will submit a transcript of previous college work that will be considered in the application for acceptance into the Music Industry program. Transfer students who enter as sophomores or higher should apply for the interview in the semester immediately after completing MUS 185, Foundations in Music Industry, following the timing guidelines herein.

5) Students pursuing the joint Audio Production Specialist program with Hennepin Technical College follow a different process for admission. You must meet with Dr. Meitin before you begin your studies in this program no later than the first week of the semester.

6) You must be successfully admitted to the major before you may register for MUS 284 – Social Media in Music Industry, or MUS 381 – Concert Production. The Director of Music Industry may waive this requirement in special cases, but the student seeking the waiver must do so before the term begins. Also, general University policy prohibits taking upper level courses in a major until you have been accepted in the major. Do not delay in registering and sitting for the initial Admission Interview, or the subsequent interview if needed. Any such delay which is not discussed with the M.I. program director may trigger your advisement into a different major.
Materials and Standards Checklist - Items you must complete to sit for the Admission to the Music Industry Program interview

Please PRINT this list and CHECK OFF each item as you complete it.

☐ A short professional business letter (that uses professional business letter formatting, containing the student’s address, inside business address, date, salutation, etc.) in which you request approval to enter the music industry major. This letter need not be more than a few sentences. Attach/include with this letter a separate, one-page, typed, single space statement of your future career goals in the industry, and any other information about your background, experience or interests that would, in your judgment, assist the admissions committee in considering your candidacy for this major.

☐ Printout of MSU “Unofficial Transcript” (available easily from the Hub, or online, where it is a bit hard to find) showing completion of two semesters of coursework (minimum 24 credits), and enrollment in a 3rd semester of minimum 12 credits. This is NOT your DARS report. It is actually called your “Unofficial Transcript.” Student must have a minimum overall GPA of 2.0 with a “C” or better in all music courses. In courses graded “P/NC,” student must have a grade of “P.” Any students that have received a grade below “C,” or an “N/C” in any music course, including Recital Class (MUS100), must re-take and/or complete that course successfully before applying for this interview. (Submit evidence of completed course success with application.)

☐ Students must have completed MUS 185 “Foundations in Music Industry” (C or better)

☐ Successful completion of MUS 131 and 133. Students must have successfully completed, or be currently enrolled in, MUS 132, 134 and 160. If you are currently enrolled in 132, 134 or 160 you must obtain a very recent, brief email(s) from their teacher(s) verifying that you are making good progress and are expected to pass with a C or better. Give your teacher(s) adequate notice regarding your need for this email; do not request it at the last minute. Please ask your teacher(s) to send this email to the MI director in the week immediately prior to the week of the scheduled interview. (The requirement regarding MUS160 does not apply to students accepted into private piano lessons on campus.)

☐ Acceptance to a MSU teacher’s private studio for lessons on your instrument. In the case of students whose principal instrument is voice and who are not yet accepted in a private studio, enrollment in Class Voice, plus a very recent, brief email from the teacher verifying good progress, and that you are expected to pass with a C or better, is required. (The teacher should send this email to the MI director in the week immediately prior to the week of the scheduled interview)

☐ With the exception of the recent teacher emails mentioned above, students must submit all the other materials described here to the MI Director by not later than the end of the second week of the student’s third semester, or in the case of transfer students or re-interviews, the end of the second week of the applicable semester. Turn in to the Music Office in an envelope with the M.I. Director’s name on it by this deadline.

☐ As the date of the interview approaches, you will need to request an interview time within the hours that interviews have been scheduled. You may NOT sign up for an interview time until you have complied with every requirement above, AND sent an email to the MI director confirming that you have complied with all the above.
Once these items are fulfilled, the student may sign up and sit for the interview. If students who have not successfully completed all items above attempt to sit for the interview, they will be dismissed from the interview, and will have only one remaining chance to interview.

At the interview, which is similar in nature to a significant job interview, the committee will also ask you about your stated career goals, your back-up career goals, your MI studies, and your familiarity with recent MI business issues. It is also an opportunity for you to ask any questions that you may have, and for the committee to address any concerns that they may have about your coursework, your commitment, your professionalism and your fit for the major.

Results of the Committee’s decision will be given to you by letter within a week. The Committee’s decision will be based in part upon the interview, in part upon the materials the student submits, and in part upon faculty discussions and recommendations. The Committee may choose to accept you to the major, choose not to accept you, or choose to accept you “conditionally,” which means that you will be asked to complete further requirements or tasks such as the committee may determine in its discretion, before being granted final admission to the major. These further requirements will relate directly to the skills or qualities needed to successfully complete the major or to compete in the industry. Time limits for these additional requirements will also be specified. If you fail the interview once, you will be given one further chance to re-interview successfully. Failing the interview twice, or to complete any further requirements as a result of conditional acceptance within the agreed time limits, constitutes a final determination that you will not be accepted to the major.

Once acceptance has been granted, students must continue to maintain department standards. Students who do not maintain these standards will be advised to seek other career paths. You are required to read Appendix F herein, for vital tips that will help you pass the admissions interview. Read this Appendix early in your preparatory process!

We also require that you read Appendix H, which is a simplified overview of the prerequisites and sequences in the MI program.

NOTE: We advise students to begin considering the requirements for the Music Industry Sophomore Review as soon as this BSMI Admission Interview is behind them. The Sophomore Review requires much more in-depth preparation, including a major presentation. (See following section.) Some transfer students will be signing up for both the Admissions interview and Sophomore Review in the same term, so it is very important for them to start preparing for the latter quickly.
IV. Policies for Sophomore Review – MUS 298 - and Other Evaluations

The Sophomore Review for Music Industry consists of a comprehensive review of your academic and project work. You will also be required to make a significant oral presentation on a current aspect of the music industry. Normally, this takes place at the end of the fourth semester of studies.

You must pass the Piano Proficiency exam before registering either for Sophomore Review or 400-level MI courses. See more below, and also see Appendix G for possible exceptions to this.

The process for Sophomore Review is as follows:

1) **Portfolio submission.** The portfolio provides a broad overview of the student’s activities. (Note that all documents written by the student are to be written in language appropriate to industry professionals.)

   a. **Mandatory checklist (all these must be part of your application/portfolio):**
      - Student must have registered for Sophomore Review, MUS 298, at the beginning of the term
      - A typed short, professionally formatted letter of application, similar to the freshman interview application letter
      - A letter of recommendation from a) the Music Industry Program Director and b) one other faculty member
      - Student statement of musical progress (reflection paper – minimum ½ page)
      - A revised statement of educational and career goals (possibly an update of the similar career goals statement from the freshman admissions interview)
      - Printout of “Unofficial Transcript” (available from the Registrar) of academic work to date at this University and a list of current class enrollments. (Not a DARS report)
      - Evaluation from a) current-semester private lesson teacher and b) ensemble director(s) as applicable (a brief email from each will suffice)
      - Evaluation from each professor of current-semester music theory, aural skills, and class piano, as applicable (that is, if you are currently taking any or all of these courses - a brief email from each will suffice)
      - Demonstrated achievement in private lessons (submit jury sheets or teacher email)

   b. **Additional materials – You must also include at least one of the following:**
      - Graded class work samples
      - Examples of achievement in business concept or execution
      - Examples of achievement in music technology applications
      - Any letters of recommendation from industry professionals
      - Examples of other musical achievement, such as songwriting or recording work

   **No student may submit this portfolio until the student has sent an email to the MI director confirming that the student has complied with every requirement above. Deadline for portfolio submission: November 1 or April 1 of the applicable semester.**
2) The MI committee will solicit input from other music faculty about the student. (Any Department of Music faculty may also address concerns about a student by forwarding a letter to the Department Chair and MI Director prior to the Sophomore Review.)

3) The Music Industry committee will meet between November 1-15, and April 1-15 to review Music Industry portfolios, evaluate candidates, and prepare recommendations to the full faculty.

4) About two weeks prior to the Sophomore Review oral presentation, all music faculty will meet to discuss the candidates and Music Industry committee recommendations. If a candidate is not recommended by a 2/3 vote of the music faculty, another meeting will be held with the Music Industry faculty and department chair to recommend a plan for improvement or a recommendation for rejection. Students are only permitted to apply for Sophomore review only two times. Please see the Undergraduate Music Handbook for further details.

5) Sophomore Review faculty evaluation and decision shall be based on the student’s overall record, faculty input, the submitted materials, and the quality of the presentation.

6) The student Sophomore Review oral presentations will be held on Wednesday afternoon of finals week. It will be conducted by the members of the Music Industry Committee plus other selected faculty. Please keep your schedule open after 3:00 p.m. on that day for the presentation sessions. You will be able to sign up for a time slot in advance.

7) You must make this oral presentation on a current controversy affecting the industry, e.g. presentation of a disputed topic or controversy within the area of music marketing, copyright law related to MI, venue management, or other current topic that challenges your ability to present. You must take a disputed position and defend it skillfully. This requires far more work than simply presenting information. (Strict 10-minute minimum, 15-minute maximum). It is mandatory for you to follow Appendix G herein relating to preparation of this presentation. Detailed requirements are contained in Appendix G. Read this material early in your preparatory process! Otherwise, you will not be able to understand what this assignment truly requires, or you will be too late to complete the work successfully.

8) At the conclusion of the presentations, the faculty will recess to discuss the candidates.

9) Results of the faculty decision whether to pass the student will be given by letter within a week. A copy of this letter will be placed in the student's file. The faculty may choose to pass you, not to pass you, or pass you conditionally, meaning you will be asked to complete further requirements before passing fully. The requirements will relate directly to the skills or qualities you need to complete the major or be a successful professional. Time limits for completion will also be specified.

10) Students will be given a "pass" (P) or "no pass" (NP) for MUS 299 Sophomore Review. Students receiving an “NP” may retake the Sophomore Review. A second “NP,” or failure to complete additional requirements given to you under a conditional acceptance within the specified time limits, will result in dismissal from the program.
11) Students not achieving the minimum overall GPA for their major will not be allowed to present a Sophomore Review until the standards have been met. Department of Music policy requires a minimum grade of "C" in all music courses, or a “P” in courses graded “P or N/C.” Any students that have received a grade below “C” or an “N/C” in any music course, including MUS 100 – Recital Class, must re-take and/or complete that course successfully before sitting for the sophomore review. (Submit evidence success with application.)

12) Do not delay in registering and sitting for the initial Sophomore Review, or the repeat Review if needed. Any such delay which is not discussed with the M.I. program director may trigger your advisement into a different major.

**Additional Evaluations, Qualifications and Piano Proficiency Examination**

In addition to the Admissions Review and the Sophomore Review, students seeking the Bachelor of Science in Music Industry may be evaluated at any time by the Music Industry Program Director and/or the student's advisor. The student may be called to appear in person for such reviews. The reviews may include:

1) A review of the student’s portfolio
2) A review, each semester, of academic standing
3) A review of progress toward completion of degree requirements including piano proficiency, private lessons, ensemble requirements, theory, and aural skills
4) A review of achievement in courses directly related to the major (MUS 181 Intro to Music Tech, MUS 185 Foundations in Music Industry, MUS 282 Activities in Music Activity, etc.)
5) A review of any professionalism, commitment or demeanor issues

6) **Piano Proficiency:** You must pass both the Piano Proficiency exam and the Sophomore Review to take these 400 level courses:
   - Project Development in Music Industry MUS 450
   - Digital Audio Practices and Techniques MUS 481
   - Music Promotions MUS 482
   - Music in the Marketplace MUS 483
   - Legal Aspects of the Music Industry MUS 489
   - Music Industry Internship

Some exceptions to passing the full P.P. exam may apply - see Appendix H. Students seeking to take the Piano Proficiency exam must apply to take the exam by October 1 (Fall semester) or March 1 (Spring semester). The exam must be completed within a month of the respective application deadlines. Failure to apply on time will make the student ineligible to take the exam until the following semester.

**You are required to read Appendix G herein, for vital tips that will help you pass this interview. Read this appendix early in your preparatory process! We also require that you read Appendix H, which is a simplified overview of the prerequisites and sequences in the MI program, all of which affect your eligibility for Sophomore Review.**
V. Work-experience courses:
Explanation of Activities in Music Industry,
Practicum in Music Industry,
and Project Development in Music Industry

These three courses are related, and sequential. Therefore, they must be taken sequentially, starting with MUS 282 Activities, then MUS 383 Practicum, and finally MUS 450 Project Development.

To elaborate:

In the process of moving through the Music Industry program, you will take two courses in Activities (each 1 credit), then two courses in Practicum (each 1 credit), concluding with one course in Projects (3 credits).

a) “Activities” is meant as an introductory experience – you will usually be directly supervised and graded by a teacher or upper-class student. You may be doing a simple task, or handling a single element of a larger task or project. “Activities” should be taken in the second semester of the Freshman year and the first semester of the Sophomore year.

Every Music Industry major is required to fulfill ushering duties as a part of one of the two Activities semesters. Ushering is a chance to develop and demonstrate professionalism, to interact directly with the public, to learn about venue and concert management, and to be of service to the Department of Music. Ushering activities can also lead to paid ushering jobs as students – which you will be invited to do only if you have been an exemplary unpaid usher. You will also receive concert attendance credits to help satisfy the requirements of MUS 100.

b) “Practicum” is a chance to initiate a project of your own (or to work on a larger project) with far less supervision. You are held accountable for far more responsibility. Practicum classes should be concluded by the end of the Junior year. They are a chance to start improving your resume, as well.

c) The “Project Development” course is a major effort. You will spend approximately 100 hours executing a challenging project of your own design. This project will be a significant part of your student portfolio, and will likely be the most important thing you present to potential employers for your internship or entry-level job.

Internship

The Internship is described in more detail in an Appendix below. It is the capstone experience for the Music Industry program, so particular attention should be paid to finding and completing an internship appropriate to your own career goals. Many employers consider only their own interns for entry level positions. Do not underestimate the absolutely critical significance of your internship. Start planning and saving your money now for this career-kickstarting opportunity. It is the one chance you get to show employers who you are, without their having to risk their own money hiring you.
Appendix A

Web Curriculum Guides, Checklists, Flowcharts and Related Information
for Both MI Programs

All the information below is periodically updated and always available at http://www.mnsu.edu/musicindustry. Click the “Curriculum” tab on the left.

• B.S. in Music Industry

BSMI FAQ - http://www.mnsu.edu/musicindustry/faq.html
BSMI Coursework Checklist – http://www.mnsu.edu/musicindustry/check-list-for-bsmi.html
BSMI Program Flowchart Pg. 1 – http://www.mnsu.edu/musicindustry/bsmi-flowchart-page-1.html
BSMI Program Flowchart Pg. 2 – http://www.mnsu.edu/musicindustry/bsmi-flowchart-page-2.html

• B.S. in Music Industry – Audio Production Specialist

BSMI APS FAQ – http://www.mnsu.edu/musicindustry/bsmi-audio-production-specialist-faq.html
Appendix B – Degree Minors Accepted/Required for the BSMI Program

1) All Music Industry students should work with their advisor and the Music Industry faculty as they choose their minor.

2) To complete the Music Industry major, a student must elect one of four minors: Business Administration, Business Law, International Business, or Marketing.

   a) The Business Administration minor is appropriate for students whose career goal is entrepreneurship or the management of a music related business. Of the four minors, it also provides the broadest overview of the most areas of business. Should you decide to double-major in MI and business, or switch to a business major, this minor would provide you with the easiest and most applicable transition.

   b) The Business Law minor is appropriate for students planning for a career where preparing or reviewing contracts for artists, venues, or record labels is a primary activity. It is a great choice for students who enjoy analytical tasks and critical thinking. It is also a helpful minor if you should be thinking about getting a subsequent graduate degree in law.

   c) The International Business minor is appropriate for Music Industry majors seeking to advance their understanding of marketing and business practices between large companies and within large companies that lie across international borders. This is true of numerous music and entertainment related companies. The International Business minor prepares students to meet the challenges of the global economy.

   d) The Marketing minor will help prepare Music Industry majors for careers involving marketing and promotion of concerts, artists, music, and music related businesses that must be intensely marketed in order to succeed, such as music licensing services and music merchandise. It is a good choice for students who prefer the creative side of business, as compared with more managerial or financial tasks, because marketing campaigns typically involve substantial creative work.

You should start your minors relatively early in your college career. Seek advisement from the College of Business when you are a first semester Sophomore. Make sure you plan to have prerequisites covered in a timely fashion. This can be tricky, because of the way the College of Business plans their class offerings, so be careful to stay on top of the situation.
Appendix C – Important Dates and Benchmarks

PLEASE NOTE: Admission to the Bachelor of Science in Music Industry, Audio Production Specialist program follows a different process. Consult with your advisor.

A typical eight-semester sequence would involve the following:

1. Before the end of week one of the First Semester: Audition successfully for private lessons and ensembles as applicable, with vocal/instrumental/piano faculty; initial meeting with faculty advisor

2. First Semester: Theory and aural skills placement tests. Start student portfolio, including one page essay of educational and professional intentions, which you will revise periodically.

3. Third Semester: Within first two weeks, apply for interview with Music Industry committee for official acceptance/non-acceptance to Music Industry program. See additional information above, under section on Acceptance Policies and Procedures

   a. November 1 or April 1 (depending on the semester of your official admission to the program): Complete the Sophomore Review application / portfolio and submit materials to the Program Director. All faculty will be notified of your intent to apply for Sophomore Review. See detailed requirements herein.
   b. The student Sophomore Review presentations will be held on Wednesday afternoon of finals week. It will be conducted by the members of the Music Industry plus two other selected faculty. Please allow scheduling between 3:00 – 6:00 p.m. for the review. See more information above.

5. Sixth Semester: Design and complete your Project Development in Music Industry coursework.

Project Development in Music Industry involves the design and execution of a significant project requiring about 100 hours of effort. The project demonstrates and documents the student’s ability to conceive and execute an original enterprise.

Along with internship documentation, it should be the featured piece in the student’s portfolio for prospective employment. It provides the maximum opportunity to show original thinking and talent, since it is self-directed.

6. Seventh Semester: Student updates essay of professional intentions. Essay and portfolio will be submitted to the Music Industry Program Director by either November 1 or April 1. Final Music Industry committee review of student portfolio.

   Recommended Elective: “Topics: Career Development in Music Industry.”

7. Eighth Semester: Internship – the student’s opportunity to gain valuable experience in a professional setting
Your Internship must be approved in advance. Otherwise, it will not count for credit. You first need to meet with the M.I. program Director to propose an internship plan. The Director will give you guidance, and supply you with more documentation that is required for the Internship. Departmental internship supervisor must be a Music Industry faculty member, not the Department Chair.
Appendix D – Getting Started with Your Music Industry Internship

1. What are the basic criteria for my internship?
   a. The internship must provide entry level professional tasks
   b. The internship must be clearly related to your career field and goals
   c. The internship must include an orientation, on-site training, and direct supervision of the student’s work
   d. Your on-site supervisor must be a professional in the field in which you are being supervised
   e. The internship must take place in a professional setting
   f. A relative must not be involved in your supervision or have authority over your supervisor
   g. Other legal requirements may apply

2. How do I start the process?
   Your internship must be approved in advance. Otherwise, it will not count for credit. You first need to meet with Dr. Rich Meitin to propose an internship plan. He will guide you, and explain the documentation/contract forms (below in this guidebook) required for you / your employer.

3. How many hours/weeks do I need to work?
   The formula is: (number of college credits needed) X (3 hours) X 15 weeks in a semester = total hours needed
   
   Example -- An internship of 5 (five) credit hours: 5 credits x 3 hours x 15 weeks = 225 hours

4. When should I start the process?
   We recommend beginning in early November for an internship the following summer or fall. (Internship to be in place and approved by April 1). We recommend beginning in early April for an internship the following spring (Internship to be in place and approved by November 1). Some companies may not be willing to work with this much advance notice, but many will. You should strive to get the internship in place early, whenever possible.

Many employers consider only their own interns for entry level positions. Do not underestimate the absolutely critical significance of your internship. Start planning and saving your money now for this career-kickstarting opportunity. It is the one chance you get to show employers who you are, without their have to risk their own money hiring you. It is your one chance to show employers that you are just as talented and even more dedicated that your rival applicants from big-name schools.
Appendix E – Internship Documents

Minnesota State University • Department of Music

Internship Job Description and Contract
To be completed by On-Site Internship Supervisor

Title of Internship_______________________________________________________________

Name of Organization/Employer____________________________________________________

Name & title of On-site Supervisor/Director________________________________________

Department_________________ Street Address ________________________________

City_______________________ State____ Zip__________

Direct Telephone line______________

Student Name__________________________

Student phone __________________________

Start date________ End date_______ Hours/week_______ Wage if any _______

Responsibilities: (Duties to be performed and/or work situations to be observed)
________________________________________________________________________
________________________________________________________________________

Qualifications: (Skills/technical experience the student will need)
________________________________________________________________________
________________________________________________________________________

Training / supervision are required. Describe the training / supervision you will provide:
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
What are the career areas toward which this experience might lead?
________________________________________________________________________

Physical location(s) of internship, if other than above
________________________________________________________________________

We do require a letter-grade recommendation, and will provide a scoring sheet to assist your evaluation. Will you otherwise evaluate the student and if so, how?
________________________________________________________________________

It is further agreed that this internship will be designed and conducted using professional best-practices re: college for-credit internships, including providing significant training, observation opportunities and assigning tasks requiring entry-level professional skills. The lead MSU professor may require occasional discussions with the site internship supervisor relating to student performance, conduct and the internship experience. The student reserves the right to withdraw if the internship does not meet college for-credit best-practice internship standards, in the judgment of the lead professor.

Reviewed and Agreed by:

Student______________________________________________________________

Date____________________

Internship Supervisor or Director ____________________________________________

Date____________________

Keep one copy for yourself, give one to the student and send a copy to:

Dr. Rich Meitin <amadeo.meitin@mnsu.edu>
SUMMER ADDRESS –

239 E 79th St #8M NY NY 10075
212-772-7005
917-621-5077

A scanned and emailed copy is acceptable.
Minnesota State University • Department of Music
Student’s Final Performance Evaluation by Internship Supervisor

Student_________________________________________ Internship Supervisor ______________________

<table>
<thead>
<tr>
<th>Total Hours</th>
<th>Hours Worked Per Week</th>
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<tr>
<th></th>
<th>Superior</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
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</thead>
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<tr>
<td>Attitude (positive/constructive/respectful)</td>
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<tr>
<td>Attentiveness/alertness</td>
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<tr>
<td>Adaptability</td>
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<td>Communication Skills (Speaking/Writing)</td>
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<td>Decisiveness</td>
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<tr>
<td>Discipline/Responsibility/Dependability/Stability</td>
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<td>Relationships with Staff / people skills</td>
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<td>Relationship to Public/Clients / people skills</td>
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<td>Retention of Skills and Duties Acquired</td>
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<tr>
<td>Management Skills, if applicable</td>
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<tr>
<td>Planning/Organization ability</td>
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<td>Self-starting ability/determination</td>
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<tr>
<td>Punctuality/Timely Completion of Tasks</td>
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<tr>
<td>Going beyond requirements / extra effort</td>
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<tr>
<td>Creativity, if applicable</td>
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</tbody>
</table>

**Overall Evaluation**

Comments:_________________________________________________________________________________
__________________________________________________
_____________________________________________________________________________________

Internship Supervisor __________________________________ Date_____________________
Address_______________________________________ Phone_____________________

Please attach further written comments, if desired. We appreciate all the detail you want to provide, and, of course, this helps the student as well. Thank you for participating!

Return to:
Dr. Rich Meitin  <amadeo.meitin@mnsu.edu>
Music Industry Program Director
Minnesota State University, Mankato
202 Performing Arts Center, Mankato, MN 56001
507-389-5802 (Office) 507-389-2922 (Fax)
Minnesota State University • Department of Music
Internship Evaluation (Student to complete this)

This evaluation form must be completed before a grade is issued. Answer each question thoughtfully and in some detail. Use a separate sheet to complete this assignment.

1. What was the company and department for this internship?

2. What were your responsibilities and duties during the internship?

3. Evaluate your overall performance. What worked, what didn’t work?

4. What did you experience or learn about yourself, as a young professional, in this internship? Think of insights, discoveries, the revelation of flaws or strengths.

5. What knowledge/coursework or skills did you learn at MSU that proved most useful for this internship?

6. What knowledge or skill sets do you have now that you feel are your strongest?

7. In what knowledge or skill sets do you feel you most need improvement?

8. Based on your new experiences - give us one or two pieces of advice to pass along to freshman M.I. majors.

9. Based on your new experiences - give us one or two pieces of advice to pass along to M.I. seniors.

Return to:
Dr. Rich Meitin  <amadeo.meitin@mnsu.edu>
Music Industry Program Director
Minnesota State U. Mankato
202 Performing Arts Center, Mankato, MN 56001
Appendix F

How to Prepare for Your Admission to BSMI Interview

I. Please make certain that you have complied with the requirements of sitting for the Music Industry interview, as explained in section III of this guidebook. Contact faculty if you have any questions or need help, and do so well in advance of any deadlines. Please: Make sure that any questions you have are not already answered in Section III or here.

II. Think of this as being a very significant job interview. Potential employers (and consider us to be employers, for purposes of the interview) will always be interested in some or all of the following:

- Why you think you are qualified for the next higher level of work or responsibility
- Your general demeanor, professionalism, and apparent passion
- Your ability to articulate your interest in the area in which you want to work
- You knowledge of events and issues in your professional area
- Your ability to respond to questions about any weaknesses in your academic record, including evaluations by teachers or by your group-work peers
- You ability to function well as part of a team, especially including leadership ability
- Your ability to discuss one or two potential visions of your industry future
- Your ability to think on your feet, when presented with problems or questions of judgment in your professional area

So, certainly anticipate being evaluated or questioned on some or all the above.

III. Next, consider carefully how each issue listed above suggests more specific questions we might ask, such as:

- Tell us about an industry issue you have been following and how you think it might continue to develop. Why are you interested in it?
- What industry blogs or sites or trade magazines have you been reading? Why?
- Tell us a few ways you might go about promoting [example type of] musical event.
- Can you explain why you didn’t do so well in [course name], given the ability you usually show? What have you done to address this situation?
- In [course name], you student teammates were critical of you when you worked together on [task name]. Can you explain their disappointment? What did you do to address the situation?
- You say you are interested in concert production. What might you do if you are producing a concert, it is time to start, and the artist is late and cannot be reached?
- What have you been doing or are planning to do outside of class or during summers to develop any MI business skills?

Please anticipate questions similar to these, across different MI areas. Frequently, there are no “right” or “wrong” answers – we are instead looking for the depth of your thought process. We are not trying to trip you up; there is nothing “tricky” about such questions. But they do require you to give significant thought and preparation to the interview. You cannot expect to simply show up and do well. (This is true of any important interview.)
IV. We are also interested in your reasons for your choice of minor, your primary and secondary areas of MI career interest, and the backup alternatives you see for yourself, should you not want to continue in music after you have worked for a time in the industry. Also, you can offer to speak to anything else you think the interviewing panel should know. We will be glad to hear you out.

Please consider the extreme value of rehearsing your interview with another student or a friend.

Dress professionally.

Should you fail to qualify, you will have only one more chance to interview. See details in Section III of this Guidebook.

In addition to considering the above with care, we suggest that you explore one or two of the many websites dealing with job interview preparation. Consider this to be a workshop for future job interviews. Furthermore, this can be a time of powerful self-reflection for you. Are you happy with your current choices? Are you taking your commitments seriously enough - living up to your choices to the best of your ability, and in a way that is building your resume, and your reputation with teachers and classmates?

Best of luck, and we look forward to meeting with you!
Appendix G

Instructions for Preparing the Sophomore Review Advocacy Presentation

Please follow these instructions. After you study this Appendix carefully, contact a faculty member if you need help. Please make sure your questions are not already answered herein, before seeking faculty guidance.

• Timeline/Checklist for Preparation across the Semester (overview)

Here is the recommended timeline/checklist for the term in which you will make this presentation. Each of the 11 points will be expanded and discussed in detail, starting just below the timeline/checklist.

I. Understand the purposes of this presentation before proceeding to work on it.
II. Select your general subject area for your presentation– you should have a true passion for this area. You should find some issues that intrigue you. (by week 4)
III. Contact three professionals in that area to interview, focusing on asking them about significant developing issues/controversies in the area, including any you found. (by week 6)
IV. After these interviews, begin to focus on the specific issue or controversy within that area that you want to research more deeply in order to present/argue about it. (by week 7 or 8)
V. Attend a meeting that your faculty advisors will schedule to discuss the project’s development.
VI. Refine your main argument’s theses/premise. Then flesh out / outline your argument/presentation. (by week 10)
VII. Submit your outline to faculty as directed.
VIII. Respond to any faculty comments on your outline.
IX. Rehearse!
X. Do a “dress rehearsal” in a 300 or 400 level class (by or preferably before week 13)
XI. Present to the professors at the end of the term, during finals week.

Detailed discussion of the above eleven points:

I. Understand the purposes of the presentation before proceeding.

One purpose of this project is to help you strengthen and demonstrate some of your most critical business skills, including:

- being able to work independently, without much supervision, on a substantial project, and bring it to completion, including the ability to follow detailed written directions such as these;
- being able to demonstrate complex critical thinking;
- constructing an argument around your own original thought process, based on your own reflections, passions and conclusions;
- demonstrating persuasive, passionate leadership as a presenter.
As you create this project, keep these purposes in the front of your mind. **No matter what your subject, your presentation must demonstrate all the skills above.**

It is the purpose of the sophomore review faculty committee to evaluate your potential for completing the Music Industry program successfully and to do well as a young professional in this competitive industry. This presentation is a substantial part of that evaluation.

Please **review all the instructions below before proceeding.** Only a full review will give you the understanding you need. Get started **early** in the term. This is a demanding and detailed project.

**II. Selecting your General Subject Area**

Pick a *business* area of the industry about which you feel passionate interest, for example, venue management, legal issues, concert production or talent representation. **Do not** pick an area that is *primarily* about audio technology or music in nature. This is a *business*-related presentation / argument. Catch up on current readings in magazines and blogs relating to the general area of your interest. Look for ideas, issues or controversies you might like to develop and defend.

**III. Contact Three Professionals Who Work in that Area to Interview**

Seek out three successful full-time professionals that work in the subject area of your interest. They can be anywhere in the country. Book telephone or Skype conversations with them. The purpose of the conversations should be to discuss points of controversy, conflicts, issues etc., within that area. Get a feel for these issues in your discussion with these professionals. Make sure you understand why the professionals think these issues are important, and where the professionals think developments might be headed. Ask for their advice about how to proceed with any issues you have already found. Be sure to write out your basic interview questions **before calling the professionals!** Respect their time and expertise! Remember – they could be your future contacts!

**IV. Focus on and Develop the Controversy or Issue You Want to Present**

In venue management, for example, you may decide you are interested in an issue concerning the ever-increasing power of Live Nation. Continue to research that topic via internet, books, blogs, library sources, perhaps further personal interviews, etc. You should by now be developing a *strong personal perspective* - a point of view that should be pushing you toward **advocating a persuasive conclusion or action.** For example, you may feel that Live Nation is behaving like a monopoly – overcharging for tickets; locking deserving performers out of access to venues, or whatever. You might want to advocate an action to stop this from going any further.

**Your mission will be to take us through this challenging business issue, and persuade us of a vision/proposal/action plan.** See more examples below.

**V. Attend the Scheduled Faculty Advisement Meeting**

Faculty will be scheduling a meeting to help you understand the requirements in more detail, and to help you sharpen your argument and presentation skills. Do not miss this meeting!
VI. Refine the opening premise of your argument. Then, flesh out / outline your argument/presentation.

Your opening premise/thesis statement must tell us exactly what you intend to argue and defend over the next 10-15 minutes. It should be clear and powerful, and it should be the very first thing that you say. Make certain it is argumentative – it states a clear position that requires defense.

Your premise/thesis statement:

- Must not be an overly easy or obvious proposition, for example, “Social media is becoming the new public relations industry” or “Digital downloads will replace most CD sales within 10 years.” Just about everyone believes those things already. Don’t bore us with the obvious!
- Should grab the interest of your audience immediately.
- Should be something reflecting some of your original thinking and/or argument.
- Should be something about which you can / will speak with passion. This is advocacy, not a book review or informational presentation. We want to see you emotionally invested in your argument. To be clear: Passion is a requirement, not just a option.

Examples of opening statements/thesis statements – study these carefully!

- I believe that corporate industry consolidation into fewer and larger music corporations is not only bad for creativity, it’s also bad for business revenue. Here is why:
- I propose that subscription music services are the next best music business model, and that they will succeed – but only if we protect rights holders properly. Here is why:
- Traditional copyright laws for recorded music cannot be enforced anymore and should be abandoned in favor of a new “creative fee only” model.
- I propose: Traditional Performing Rights Organizations like ASCAP are doomed to extinction. Here is why:
- Technology since the internet revolution has hurt music far more than it has helped.
- Ticket scalping may frustrate a few people, but it’s actually good for business.

You have many more choices! These are just a few examples, to give you a feel for a strong, argumentative and hook-y premise.

• Next: Outlining your argument:

After making your thesis statement, you will need to offer evidence (facts) and arguments (what you think those facts mean) to support it. Keep your evidence and arguments clear, simple and convincing. USE AN OUTLINE FORMAT while you are writing to help develop and present your ideas.

• Here is one good outline format you could use, followed by an example of its use:

   I. Premise/Thesis statement
   II. Explanation of Premise/Thesis
   III. Several supporting points for the thesis
   IV. Counterarguments / Criticisms
V. Rebuttal of Counterarguments / Criticisms
VI. Summary and Conclusion

• Here’s an example of this outline format using a hypothetical topic:

I. Premise/Thesis Statement:

The creation of original music for advertising is a failing business with little prospect of recovery – it should be avoided as a career choice.

II. Explanation:

[Here, clearly, passionately define and articulate what you mean by your premise statement. For example, you might be arguing that recent shifts in technology and the internet have put heavy downward pressure on composers’ fees, and that the market is glutted with cheap services.]

III. Three supporting points for the thesis:

a) Average composer incomes are down by 60% over 10 years
b) Stock/library music use has replaced a large portion of the original composition market.
c) Licensing of popular hits has replaced some of the higher-end original music market.

[Each of the above should be convincingly / clearly explained and backed up, preferably with at least one strong reference]

IV. Counterarguments / criticisms

[Here, you must present one or two credible arguments that run against your theses/premise. This is important for establishing your thoroughness and objectivity. Examples:]

a) Technology has reduced the cost and time required to generate original music, so it can still be done profitably.
b) This part of the industry has consolidated into fewer productions companies, it is true. But those companies are stronger and better than the companies of the prior generation. So the business is smaller, but still viable at the high end.

V. Rebuttal of Counterarguments

[Here, you should rebut the counterarguments you noted above. Examples:]

a) Clients are now paying reduced fees, because they, too, know technology costs for composers are less.
b) Overall billings are still way down, even taking the billings from the larger, stronger companies into account.

[Having rebutted the strongest arguments against you, your position now becomes even stronger.]

VI. Summary and conclusion

[Here, take a little time to reiterate your main points, reinforce them as needed, and close with real conviction.]

**Timing:** In the above example, the presentation time for each section might be roughly as follows:

- I and II - Premise and explanation: 2-3 minutes
- III – Supporting points: 5 minutes
- IV - Counterarguments: 2 minutes
- V – Rebuttal of Counterarguments: 1 minute
- VI – Summary and conclusion 2 minutes

Total time: 12-13 minutes (remember: minimum of 10, maximum of 15)

Note that this is NOT much time for each section, *so rehearsal, including timing, is critical! Don’t guess! Use a stopwatch!*

This is just an example. Your sections may time out differently. Remember, you have 10-15 minutes total.

VII. Submit your outline to faculty as directed.

About two or three weeks before your dress rehearsal, I will require you to submit your outline to me, though you can do so sooner, if you prefer. Sooner is better, in the sense that you will have longer to respond if faculty should require any changes.

VIII. Respond to any comments faculty may have regarding your outline.

You may be required to make adjustments to your argument, before you present.

IX. Rehearse!

It is likely (almost certain) that you be subjected to interruptive questions by the professor committee as you are presenting. For this reason, it is crucial that you *over*-rehearse. If you do not over-rehearse, you will be thrown off by the interruptions and questions! Don’t let this happen to you. *Over*-rehearsal is a critical part of preparation for any important presentation.
X. “Dress Rehearsal”

You are required to present to a 300 or 400 level M.I. classroom, as part of your preparation. The class will give you valuable feedback. Be sure to incorporate it in your final presentation. Be very sure to make arrangements for this rehearsal presentation with the teacher of the class well in advance of the time you need to do it! Plan on doing this rehearsal no later than 2-3 weeks before finals week.

XI. Final Presentation for Professors

The presentation will be on Wednesday afternoon of finals week. Please hold the late afternoon and early evening open.

++++++++++++++++

• Additional important guidelines

- You may want to include a little bit of background information in part II or III that explains any technical business details that a non-MI professor might need to have explained. But don’t get bogged down in too much introductory information. This is the most common mistake in the Sophomore Review – don’t do it. Don’t bore us with introductory facts! Stick to your argument, and show us your passion. The key here is to justify YOUR position on the controversy, typically including your projections for the future or other significant outcomes, as you see them.

- It is mandatory to include counterarguments against your position, and the reasons why you think those counterarguments are rebuttable. Note that requirement well in the outline above.

- Obviously, this is NOT merely an information presentation or a report. You must present and defend a challenging point of view/argument. The principal purpose, here, is to show us your original / critical thinking, and the passion you feel for the matter at hand. Obviously, a merely informational presentation does not do either of those things.

- Delivery/Presentation Style

In general, delivery is as important as substance; in some situations, even more so. Start by researching best-practices tips for giving a strong business presentation, and be sure to incorporate those tips effectively as you prepare. (For example, you should address the audience directly and make eye contact. DO NOT READ from a PowerPoint slide or - even worse - a text document or note cards.) Be articulate, fact-based and emotionally convincing. Be creative. In many business situations, you get only one chance to present your view and be convincing. You need to be clear, emotionally compelling, and authentic.

- Requirements / Setting

- Make absolutely certain you have complied with the requirements of registering for M.I. Sophomore Review (the Meitin section) at the beginning of the term, submitted your
portfolio in a timely manner, asked to be scheduled for the presentation, etc., as laid out in this Guidebook in Section IV and any updates or emails from the MI director.

- Dress professionally.
- There is a strict time limit of 10 (required minimum) to 15 (maximum) minutes. You will be required to stop at 15 minutes. We will allow a few minutes more time if we are interrupting you, (which we probably will be doing)
- Be on-time – the presentations are scheduled back-to-back.
- You are responsible for making sure any technology you need is working properly. We will not provide technical support.
- 5-7 faculty members will be in attendance.

- Evaluation

Your Sophomore Review is based in part on the presentation above, but also on faculty evaluations and opinions, your academic work to date, your portfolio, etc. You will receive a grade of pass or no pass (N/P) on your entire application, and a letter reflecting a faculty evaluation. Should you receive a grade of N/P, you may re-apply for Sophomore Review only one more time. See section IV herein for more details. In addition, the faculty panel may choose to pass you with conditions attached to the passing grade, such as requiring you to address areas for development through certain courses of action. You will be required to follow the panel’s directions in a timely way, in order to retain your passing grade. Of course, avoiding this extra work is just one more very good reason to make a stellar presentation in the first place!

Thanks for your efforts and - good luck! We very much look forward to your presentation, and your continued growth in the program.
Appendix H

PREREQUISITES and SEQUENCES IN THE B.S.M.I. PROGRAM*

This is a quick overview, only. It is NO substitute for reading the relevant sections of the M.I. Guidebook, which contain critical deadlines, grade requirements and several other kinds of requirements that go beyond the matters described below.

++++++++++++++++

• Prereqs to apply for the BSMI Admission Interview:
  - Completion of MUS 185 - Foundations in MI, completion of MUS 131- Theory 1 and 133- Aural Skills 1, and enrollment in or completion of MUS 132, 134 and 160 (piano)

• Prereqs to register for MUS 284–Social Media, and MUS 381- Concert Prod.:
  - All the prereqs described above, PLUS successful completion of the BSMI Interview

• Prereqs to register for Sophomore Review
  - All the preqs described above, PLUS prior successful completion of the Piano Proficiency exam** If you have not completed the BSMI Admission Interview but you otherwise completely qualify for Sophomore Review, you may register for the latter in the same term as you are applying for the BSMI Interview, with advance permission from the director of MI.

• Prereq to register for ANY 400 level MI course
  - All the prereqs mentioned above, plus successful completion of the Sophomore Review**

The 400 level courses are:

- Project Development in Music Industry MUS 450
- Digital Audio Practices and Techniques MUS 481
- Music Promotions MUS 482
- Music in the Marketplace MUS 483
- Legal Aspects of the Music Industry MUS 489
- Music Industry Internship

*At the discretion of the faculty M.I. committee, some flexibility in this prerequisite sequence above may be granted for transfer students, students entering with prior degrees, or students entering MI after completing work in other majors. This document does not apply to B.S. in Audio Production majors. Those majors should see the program director for advisement.
**At the discretion of the faculty M.I. committee, some flexibility may be granted to students needing to take 400 level courses, or desiring to register for Sophomore Review, but that have not completed the Piano Proficiency exam, under the following four conditions only:**

1- The student must otherwise fully qualify for the Sophomore Review or admission to the 400 level course.

2- The student must have completed the following parts of the Piano Proficiency exam, *before* the beginning of the semester in question:
   - All of Section 1, and
   - Any 5 of the 9 parts of Section II, and
   - Either Section III or Section IV

3- The student must also seek written permission of the P.P. instructor and the MI director, *before* the beginning of the semester in question:

4- The student must, *before* the beginning of the semester in question, submit a week-by-week plan for completing the P.P. exam *during* that semester to the P.P. instructor and the MI director, and the student must actually complete the P.P. exam that semester.

Failure to complete the P.P exam during the semester in question will result in an automatic grade of N/C (fail) for the student’s initial Sophomore Review, which leaves only one remaining chance to pass the review. Failure to complete the P.P. exam in the following semester will result in dismissal from the major.