

Academic Information for Graduate Students

Graduate Program in Ethnomusicology

(aka *Graduate Handbook*)

Brown University
Department of Music

2007-2008

by Jeff Todd Titon

This *Handbook* is intended to help guide new and continuing students through their graduate studies in ethnomusicology at Brown. It contains a mixture of rules, regulations, rationales, and advice. For clarification and additional information on policy, speak with the Director of Graduate Studies. For 2007-2008, the Director is Professor Jeff Todd Titon. The department's graduate program is administered by Kathleen Nelson. She should be contacted first on administrative matters having to do with the Graduate School, such as regulations, forms and deadlines. Additionally, each graduate student should meet regularly with his/her academic adviser to discuss goals, course planning, and progress. The first part of this *Handbook* is a *precis* of the regulations concerning degrees. The second part expands on the first, offering suggestions about each year of study, and explaining procedures governing evaluation, financial aid, and the qualifying examinations (prelims). Read through the entire *Handbook* before seeking clarification on the regulations listed in Part One.

In addition to the information in this *Handbook*, general information for graduate students is contained in the Catalogue of the University, the Catalogue of the Graduate School, and on line at the Graduate School website. You should consult these other sources of information as well as this *Handbook*. The most up-to-date information is here in the *Handbook*.

This *Handbook* will be revised from time to time to reflect changes in the program and provide further clarification.

PART ONE

The M.A. Degree: Requirements

You are admitted to the graduate program with the expectation that you will be a full-time student and earn both the M.A. and Ph.D. Towards the M.A., you may transfer up to two appropriate graduate credits earned at another institution.

1. Tuition units. For the M.A. the Graduate School requires the payment of eight tuition units; that is, tuition for eight courses. A Fellowship pays four tuition units per semester while a Teaching or Research Assistantship, or a Proctorship, pays three tuition units per semester. (For explanations of Fellowships, Assistantships and Proctorships see below under Financial Aid.)

2. Course requirements. For the M.A. you must complete eight approved semester courses with a grade of B or higher. (Courses with a mandatory S/NC grade option must be completed with a grade of S.) For the M.A., no more than two courses may be transferred from another graduate institution. Further information on transferring credit is in the *Catalogue of the University* under the section, The Graduate School. Four of your required eight M.A. courses must be:

*MUSC2010, Field Research in Ethnomusicology. Offered 2007-08 and alternate years.

*One course from MUSC1920-1932-1933 (music-culture area studies).

*ANTH2010 (Principles of Cultural Anthropology).

*One year of music performance.

To fulfill your performance requirement, you need not be registered for course credit, but you must demonstrate regular attendance and your instructor or coach will be asked to submit an evaluation report to the department's Director of Graduate Studies at the end of the year. Graduate students are encouraged to participate in one of the department's ethnomusicology ensembles: the gamelan, old-time string band, sacred harp singing group, or Ghanaian drumming.

3. Deficiencies. When you matriculate, you and your academic advisor will discuss your preparation in Western music theory and history. Normally we require a year of music theory and a year of music history at the undergraduate level. You may demonstrate your proficiency through previous course work or by examination. If you have any deficiencies, you must remediate them by the end of your first academic year. Your adviser can suggest various means to help you accomplish this, such as auditing undergraduate courses, or studying with an undergraduate tutor.

4. Language requirement. You must demonstrate graduate-level reading comprehension of one foreign language. Normally, the procedure is as follows: you are examined by a member of the music department. The examination requires translation of a page or two from a scholarly book. You may use a dictionary.

5. M.A. Paper. You must write a research paper (*not* a M.A. thesis) in ethnomusicology of about 30-50 pages. Typically, the paper is a fieldwork based musical ethnography that will document, describe, analyze, and interpret some important aspect of a music-culture. You must also demonstrate the ability to investigate thoroughly the scholarship on the topic and to organize and articulate a scholarly argument.

6. Duration of Study. Ethnomusicology is an interdisciplinary field, requiring competence in cultural anthropology, area studies, and western art music, as well as in ethnomusicology itself. It is both inadvisable and virtually impossible to complete the M.A. in fewer than three semesters of full-time study. If you intend to continue in the Ph.D. program, you must complete the M.A. within four semesters of full-time study. Otherwise you must complete a terminal M.A. within five years.

7. Entry into the Ph.D. Program. At the beginning of the fourth semester of your full-time study, the faculty informs you, based on an evaluation of your progress in the M.A. program, whether you will be admitted into the Ph.D. program. Students who have made satisfactory progress in the M.A. program can expect admission.

The Ph.D. Degree: Requirements

1. Prerequisites. You must hold the M.A. in ethnomusicology from another institution or complete all our M.A. requirements before entering our Ph.D. program. If you have a Master's degree from another university you may be allowed to transfer up to eight graduate course credits in ethnomusicology and related fields, but only after successful completion of your first year at Brown and the approval of the Director of Graduate studies and the Registrar. In that case you will not need to receive the M.A. from Brown.

2. Tuition units and residency. For the Ph.D. the Graduate School requires the payment of sixteen tuition units beyond the eight for the M.A. You must spend at least two semesters beyond the M.A. in full-time study in residence at Brown.

3. Course requirements. Requirements for the Ph.D. include, in addition to electives, the four courses specified above for the M.A. (MUSC2010,

one from MUSC1920-1932-1933, ANTH2010, and a year of performance) plus the following three courses:

*MUSC2000, History of Ethnomusicological Thought. Offered 2008-09 and alternate years.

*MUSC2080 or 2090, Seminar in Ethnomusicology. May be repeated for credit.

*One course from MUSC2500 (Seminar in Musicology), MUSC2100 (Seminar in Music Theory), MUSC2620 (Seminar in Critical Theory), or MUSC2300 (Seminar in Music and Culture).

Most students receiving the M.A. and Ph.D. take a total of about eighteen courses, during three years of full-time coursework. The additional course credits needed to meet the graduate school's requirement of twenty-four are counted when a student is researching and writing the dissertation.

Subtracting the seven required courses leaves eleven electives. Students may choose from a wide range of electives inside and outside the music department, including independent study courses on topics of mutual interest to students and faculty.

4. Language requirement. You must demonstrate knowledge of a second foreign language. This may be fulfilled by demonstrating graduate-level reading knowledge, or speaking ability in a field language. If you choose a field language, you should propose it to your dissertation adviser as early as practical, along with the name and credentials of a person qualified to examine you in that language. The examiner should hold an academic position in a high school or institution of higher education and be fluent enough in English to be able to examine your ability to translate. You may be examined before leaving for your dissertation field research site, while at the research site, or after you return. You will be expected to demonstrate the level of competency necessary to converse coherently on a complex subject and to produce a good translation of song texts. The examiner will be asked to provide the dissertation adviser with an explanation of the examination procedures and a report of the results of the exam.

5. Ph.D. qualifying examinations (Prelims). You must pass one written general examination in the history, theory, and methods of ethnomusicology; and an oral examination in two approved areas of specialization, at least one of which must be geographical while the other may be geographical or theoretical. You must take the written examination no later than the end of the fifth semester; the oral examination must be completed no later than the end of the sixth semester. At least six weeks prior to the oral examination you will choose a chair and two other members of the examination committee and present them with a written proposal describing the two areas of specialization. The proposal must be approved by the members of the oral examination committee prior to the examination. The faculty reserves the right

to refuse to examine a student in an area in which it feels insufficiently competent. For further information, see Part Two, Qualifying Examinations and Year-by-Year.

6. Dissertation proposal and Advancement to candidacy. After passing the Ph.D. qualifying examinations, you will choose a dissertation advisor and present a written preliminary research proposal for the Ph.D. thesis. The dissertation advisor must be a member of the Brown music department and must hold the Ph.D. The dissertation proposal must include a statement of the subject or problem to be investigated, a review and bibliography of the relevant scholarly literature, a description of the research methods you will use, a projected timetable, a discussion of the feasibility of the project, and a statement of its significance for the field of ethnomusicology. It must also contain a statement explaining how you will minimize potential harm to human subjects (see Part Two, under Policy on Research with Human Subjects). The dissertation advisor must approve the proposal at an early stage of dissertation research. Typically, the proposal undergoes some modification as the research progresses and you are in communication with your dissertation advisor about it. Any major change in topic or research method requires approval of a revised proposal. No dissertation will be accepted from a student who has not had a research proposal accepted. Once the preliminary research proposal is accepted, you are advanced to candidacy for the degree (i.e., you become ABD).

7. Dissertation. The dissertation must be an original work and make a contribution to knowledge in the discipline of ethnomusicology. It will be read by a five-person committee (the dissertation advisor and four others) chosen by you and approved by the dissertation adviser. At least three members of the committee must be music department faculty and must hold the Ph.D. At least one member must be someone outside the music department whose field is related to the dissertation topic, and who holds the Ph.D. or is a recognized expert in the field. A public, oral defense of the dissertation before the dissertation committee will take place no earlier than one month after the committee has approved the dissertation in written form. For a commencement at the end of May, the defense must take place before the middle of April, and the dissertation must be approved before the middle of March. Under exceptional circumstances the dissertation defense may take place via videoconference or be waived entirely.

8. Duration of study. *If you enter with a B.A. you should plan on at least five years of full-time study for the completion of the M.A. and Ph.D. Normally this includes three years of coursework, one or two years of fieldwork, and a year or more of dissertation writing.* Students who support themselves after the first five years will take proportionately longer. If you enter with a Master's degree you can expect to finish up to a year sooner depending on the number of course credits you are permitted

to transfer. The Graduate School requires students to complete the dissertation no later than five years after advancement to candidacy. However, you may petition for a longer period.

PART TWO

Evaluation

Acceptance by the Music Department and Graduate School implies that you have the potential for successful study at Brown. Thereafter the faculty offers you guidance and criticism to help you realize this potential. At the same time, by enrolling for graduate study in ethnomusicology, you acknowledge the faculty's right and competence to evaluate you and if need be to recommend that you cease your studies at Brown.

After every course you take at Brown, the instructor will assign you a letter grade. Each year, usually near the start of the second semester, you will receive an oral and written evaluation indicating whether you are making satisfactory progress.

Evaluation during the first year. Any student who is not making satisfactory academic progress may be denied financial aid for the second year, or asked to leave the program at the end of the first year. Academic progress is judged by your coursework as well as by your efforts to remediate any deficiencies in western music or ethnomusicology shown in your preparation or in an entrance examination.

Evaluation during the second year. Any student who is not making satisfactory academic progress in the M.A. program may be asked to work for an M.A. as the terminal degree. In such a case, any financial aid will cease after the second year.

Financial Aid

If you enter with financial aid and so long as the quality of your academic and other (e.g., TA or proctor) work is satisfactory, Brown guarantees that you will receive financial support for at least five years. Support also includes a summer stipend, which students typically use for travel for language study and/or preliminary dissertation field research. You are expected to apply for outside funding for travel and living expenses involved in long-term dissertation field research, which normally requires a year or more on site.

Brown's five-year guarantee of financial aid was put in place recently. You should be aware of certain features of this plan, not all of which are advantageous: (1) the five years of support is for five consecutive calendar years, with no possibility of deferral (e.g., if you receive outside funding for fieldwork, such as a Fulbright, the Graduate School is prepared to count this as

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part of the guaranteed five years), and (2) support after five consecutive years is available but by no means guaranteed. The ethnomusicology faculty's position is that the most advantageous use of the five-year guarantee would be as follows: three years of Brown support, followed by deferral of support during fieldwork, followed by two more years of Brown support while the dissertation is being completed; but while we have discussed the situation with the Graduate Dean, we have had no indication that the Graduate School is prepared to alter its policy.

Financial aid for graduate students in ethnomusicology normally is distributed in the form of Fellowships, Teaching Assistantships, and Proctorships, each with a tuition scholarship (if necessary), health benefits, and a cash stipend of approximately \$18,500 per year, plus \$2,500 for summer support. A Fellow receives a tuition scholarship and a cash stipend. Graduate Teaching Assistantships and Proctorships in Music normally require up to twenty hours of work per week during the school year. (In some weeks the work load is more than twenty hours, in other weeks less; it will average out to twenty hours or less.) A graduate Teaching Assistant is assigned to one or more professors and courses, and does such things as take attendance, grade papers and examinations, make copies of syllabi and other handouts, tutor students in music fundamentals, lead discussion sections and listening labs. No graduate student is permitted to grade other graduate students. A teaching assistant may also be asked to give occasional lectures. In some cases, teaching assistants may be asked to help the professor to whom they are assigned with research, thus permitting the professor to spend more time in teaching. The Proctor ordinarily works in the Orwig Music Library under the supervision of one or more faculty and the music librarian.

Travel to field sites, research libraries, and for presentations at professional meetings are very important aspects of graduate study, and we encourage you to attend. The Graduate School often funds advanced students for these purposes. Be sure to check with the Graduate Dean well in advance of any travel about the availability of funds. Funds may also be available from the Music Department for these purposes.

Qualifying Examinations

I: The Written Examination in History, Theory, and Methods in Ethnomusicology.

1. Scheduling. The written examination must be taken no later than the end of the fifth semester. If you wish to postpone the examination you must petition the Graduate Committee no later than the beginning of the fifth semester. In exceptional circumstances the faculty may advise postponement. You must let the examining board know when you plan to take the examination at least one month beforehand. No qualifying examinations will be given during the summer vacation period.

2. The Examining Board. The Examining Board consists of the members of the department of music who teach ethnomusicology courses and hold the Ph.D. The Examining Board determines the questions and evaluates your performance.

3. Preparation. MUSC2000 is the most important course to help you prepare for the examination but other theory and method courses such as MUSC2010, 2020, 2080, and 2090 as well as area courses, are also important while a basic introduction to ethnomusicology (e.g. MUSC1900) is assumed. In this examination you are required to demonstrate a sound general knowledge of the most important works and intellectual issues in the discipline of ethnomusicology. To prepare, you should review your courses and read throughout the period of your course work to fill in gaps. You may develop a reading list, show it to the ethnomusicology faculty and seek their advice on additional titles, but in no way should this list be understood as a contract covering the limits of the examination. Copies of questions from prior examinations are on file in the music library for you to look at.

4. Examination Procedure. The examination will consist of two parts with comprehensive essay questions to answer. Normally you are asked to write on two out of three questions. You will be permitted to consult your books and notes. You may take the examination on campus in the library or the graduate office, or you may take it at home. You will take one day for each part, from 9 a.m. to 5 p.m. You may elect to take the two parts of the exam on two successive days, but it is normal to separate the parts by one day. At the end (5 p.m.) of each day, you email your essays to the Examining Board and place hard copies in their mail boxes. The Board may elect to question you further orally on any aspect of the examination, or it may elect to ask you to re-take the examination in whole or part. Grades will be either pass with distinction, pass, or fail.

II. The Oral Examination.

1. Scheduling. The oral examination must be completed no later than the end of classes (i.e., before reading period and final examinations) of the sixth semester. Students normally take it in March or April. No oral examinations will be given except when classes are in session and faculty may be expected to be available. If you wish to postpone the examination you must petition the Graduate Committee no later than the beginning of the sixth semester. In exceptional circumstances the faculty may advise postponement. At least six weeks before you take the examination, you formally propose the two areas of specialization and the three members of the examination committee, including the committee chair. For each field, the proposal consists of a brief (ca. 4-page) essay in which you define your field and review the scholarship in it. In so doing, you outline the major intellectual issues of the field. The essay is followed by a bibliography, with a discography and

filmography if applicable. Your proposal must be accepted by the examining committee before you can proceed. The faculty reserves the right to refuse to examine you in an area in which it feels insufficiently competent. Therefore, you should gain informal approval of an area before you begin to prepare yourself in it.

2. Areas of Academic Specialization. One area almost always includes the dissertation, although it is not so narrowly focused. Examples of geographical areas: West Africa; Afro-America; India; Celtic Music; Europe; Indonesia; China; Japan; Native North America; Western art music from Bach to the present. Examples of theoretical areas: musical acculturation; music cognition; transcription and analysis; applied ethnomusicology; comparative music theory; cultural studies; folklore; archiving and preservation of ethnomusicological materials.

The choice of a second area must be carefully considered. If you intend to work in the public sector or in a museum, or in a library (where an M.L.S. is increasingly required), you should choose a theoretical area in your intended vocation. If college or university teaching is your goal, a strong background in western art music is a prerequisite for music department positions partly in ethnomusicology and partly in western music. For positions wholly in ethnomusicology, a second geographical area is useful, but under certain circumstances a theoretical specialty may be even more so. In any case, you should guard against being perceived as too narrowly focused, for most beginning ethnomusicologists are expected to teach introductory courses in the music of the world's peoples.

3. The Examination Committee. The oral examination committee consists of a chairperson (ordinarily the faculty member you hope to work with as your dissertation advisor), a member of the faculty who is knowledgeable about your second area, and a third faculty member who may be from outside the department or university. At least two of the committee members must hold the Ph.D.; if the third does not hold the Ph.D., he or she must be recognized as an expert in one of the examination areas.

4. Preparation. Some students begin their graduate studies with one or more well-defined areas of specialization; others are undecided and want to explore. If you have never had a course in ethnomusicology, your adviser may suggest that you take Music 1900 and perhaps also audit MUSC0040-41. Other courses involving area studies include MUSC1920, 1932, 1933, and sometimes MUSC1905, 2080, and 2090. Independent study courses are typical for advanced work in area studies. You will encounter many theoretical areas as you take the required and elective courses. You are expected to prepare both with the aid of courses and independently, and you should start no later than your third semester. You will probably find it useful to work primarily with one member of the examining committee in each area.

5. Examination Procedure. The oral examination committee questions you for about an hour in each area consecutively. Immediately afterward, the examination committee evaluates your performance. Grades will be either pass with distinction, pass, or fail. The committee may recall you for further questioning before deciding on a grade. If you fail, you may take the examination in one or both areas once again.

YEAR-BY-YEAR

The first year. You will be assigned a member of the ethnomusicology faculty as an advisor, but you may change advisors at any time as long as the advisor you want agrees. Your dissertation advisor assumes responsibility for advising you once you have advanced to that stage.

Prior to or upon arrival at Brown you should consult with your advisor about your program of courses so that you may register for the fall semester. Your advisor will join you in assessing your strengths, your needs, and your goals. Regardless if you intend to become a university teacher, an applied ethnomusicologist, or a worker in a museum, library, or archive, you must attain a basic level of competence in western art music and cultural anthropology, and you must meet high standards in the field of ethnomusicology itself. Your primary goal is to achieve the knowledge in ethnomusicology that will enable you to make a contribution to scholarship: the doctoral dissertation. Aside from this, you should also keep in mind the type of work you intend to pursue after finishing your studies. If you plan to teach, you should also consider graduate courses in western art music. Few colleges and universities can afford the luxury of a specialist who teaches nothing but ethnomusicology. The Sheridan Center offers workshops and advice for graduate students who are planning on a teaching career. Informal mentoring in professional development also takes place when you are a teaching assistant. If working in the public sector is your goal, your courses should reflect an emphasis on fieldwork, you should try to spend time working with or for local public sector agencies such as the Rhode Island State Council on the Arts, the Massachusetts Cultural Council, or the New England Foundation on the Arts, and you should probably choose a dissertation topic that grows out of domestic fieldwork. If museum or library work is your aim, your courses need not emphasize western music beyond the minimum requirements, and you should seek opportunities for summer internships in archiving positions. For library work, the MLS degree is good to have.

Our normal expectations are that the entering student will have taken at least a year of undergraduate music theory, a year of western art music history, and a semester of music outside the western art music tradition, such as jazz, rock, world music, or a course in ethnomusicology. If you are told at the beginning of the first semester when you meet with your advisor that you must make up a deficiency in western music or ethnomusicology, the advisor will discuss alternate ways of doing this. To make these up at Brown, you may audit undergraduate courses (MUSC0550-560, or two from MUSC0091-0093, or

1900), you may work with a private teacher, or you may work independently. To demonstrate that you have made up a deficiency you must do one of the following. For music theory: pass the final examination in Music 56 or show sufficient undergraduate work in theory to the head of the theory division (Professor Baker). For music history: pass two final examinations from MUSC0091-0093. For ethnomusicology: pass the final examination in MUSC1900. Making up a deficiency should be your highest priority during your first year of study because you will not be able to continue in the program otherwise.

Your advisor will help you make a rough plan of your course work for the next three years. In addition to remediating any deficiencies, during the first year you should:

- *Begin to develop one geographical area with a view toward the Ph.D. qualifying examination and the dissertation. You are to prepare both with the aid of courses and independently, using the resources of the music library, discussions with faculty members, fieldwork, etc.

- *Take all the courses specified as required for the M.A. that are offered. Note that some required courses (e.g., MUSC2000, 2010) are not offered in every year; these should be taken when they are offered.

- *Review the foreign language you are most comfortable reading and pass the foreign language examination.

- *Begin research for the M.A. paper.

- *(During the summer:) Do one or more of the following: preliminary fieldwork in a particular music-culture to determine its feasibility for the dissertation; begin a second foreign language, particularly if it is a field language for the dissertation (i.e., if you will need a speaking knowledge of a foreign language in order to do successful fieldwork); internship in public sector ethnomusicology or archiving.

The second year. At the beginning of the year you should meet with your advisor to discuss your progress and make plans for the future. Some of the things you must accomplish in your second year if you are to continue in the Ph.D. program:

- *Finish the course requirements for the M.A. and make progress on the course requirements for the Ph.D.

- *Complete the M.A. paper.

*Begin to develop a second geographical or a theoretical area for the oral qualifying examination while making progress on the first. This area should also be prepared both with the aid of courses and independently.

*Make progress on your second language so that you may pass the language examination in your third year. If it is a field language, you need to propose it and an qualified examiner to your dissertation adviser as early as practical.

*Prepare to take the written Ph.D. qualifying examination.

*(During the summer:) Accomplish one or more of the following: additional preliminary fieldwork for the dissertation; additional language training; study for the qualifying examinations; an internship; investigate grants for fieldwork research, as some of them (e.g., Fulbright) require application early in the fall of the third year.

The third year. This year you will finish your course work, take your qualifying examinations, pass your second language examination, choose your dissertation advisor, plan financing and apply for grants for your dissertation research, and prepare your dissertation proposal. Again, a meeting with your advisor at the beginning of the year will be essential.

*Finishing course work. Now is the time to take any remaining required courses, perhaps take an independent study course to help you prepare for your oral qualifying examination, take courses outside the music department related to your dissertation research, or perhaps a language course to fulfill the second language requirement.

*Taking the qualifying examinations. You must take your written examination no later than the end of the fifth semester. The oral examination must be completed no later than the end of the sixth semester. (For further information, see under Qualifying Examinations.)

*Passing your second language examination. If this is a field language, you may choose to be examined while at your field research site or after you return. In any case, you should propose the field language and an examiner to the dissertation adviser as early as practical.

*Writing the preliminary dissertation proposal. You will draft a very short version of your preliminary proposal early in the fall if you are applying for fellowships to support fieldwork, for you will need such a statement in your grant applications. As one of your qualifying examinations will include your dissertation area, you will have the opportunity to review the literature in preparation for the proposal proper. You submit the proposal shortly after you have passed your qualifying examinations, usually at the end of the sixth

semester or during the following summer. The usual length of the proposal is about twenty pages excluding bibliography, discography, and filmography.

*Financial support for the following year. You are expected to finance your fieldwork and research years through grants and, if necessary, loans and parttime work. Fulbright and other foundation grants are available for fieldwork abroad. Domestic fieldwork may sometimes be funded as a by-product of public sector ethnomusicology projects sponsored by state and federal arts or humanities agencies, and by private foundations. Predoctoral fellowships are available at the Smithsonian Institution and other organizations. The Graduate School and the Office of Research Administration can help you find out what grants are available, and you should consult the ethnomusicology faculty and other graduate students as well. Finding out about and applying for grants consumes a good deal of time and energy, but it also helps you focus on your dissertation research.

The fourth year. Ordinarily you will spend your fourth year doing dissertation research, mainly in the field, but perhaps also to some extent among libraries and archives. Either you will take a leave of absence or you may register as a "traveling scholar." If you wish a leave, you state what you intend to do during the leave in a letter to the Director of Graduate Studies in Ethnomusicology who then forwards it to the Department Chairperson and Graduate School for approval. Why be a Traveling Scholar? Because you retain your student status and as a result you are eligible for loans, loan deferment, and may purchase University health insurance coverage. Application forms are available at the Graduate School. For further information on "Traveling Scholar" status, see under Enrollment in the Graduate School Section of the *Catalogue of the University*. Because of the need for more time to do field research, difficulties of foreign travel and residence, potential problems with visas, equipment malfunctions, and unforeseen obstacles once in the field, the "fourth year" may turn out to have more than twelve months. In many cases two trips to the field sandwiched around some time at home will be the best practice. This is why it is so important to scout out your research in advance during the summers of your first or second year in the program.

While in the field you should keep in touch with your dissertation advisor and plan your finances for the year (or more) of dissertation writing that follows your return. You are expected to apply for fellowships and awards outside of Brown. In the past few years, for example, our students held a Charlotte Newcombe Fellowship, a Fulbright Award, a grant from the National Endowment for the Arts, and a Predoctoral Fellowship from the Smithsonian Institution.

The fifth and sixth years. The fifth year is spent writing the dissertation. You will need the use of a good university library, not only for its holdings but also for interlibrary loans, and so most students return to take up residence at Brown while they write. This has the added advantage that you

close to your dissertation advisor. You must be registered during the semester you graduate.

In the fifth year you will be supported with a Dissertation Fellowship, Teaching Assistantship or Proctorship, but you will not take any courses while you write your dissertation. In the best of circumstances, the dissertation will be completed in one year—the fifth. But this usually requires a great deal of writing during the fourth year. And so for most students, the fifth year takes longer than 12 months, and the best course is to plan two years of writing, with more financial aid coming in the sixth year. Brown does not guarantee funding for sixth-year students, but at this time it appears that for students making satisfactory progress, funding from Brown in the sixth year is likely, while seventh-year funding is not.

*The dissertation. Much has been written about the difficulties of writing dissertations, particularly in the humanities. Although this is not the place for a lengthy discussion of strategy, a few suggestions may be helpful:

1. Try to see the forest as well as the trees. Returned from the field, or buried in the minutiae of documents, it is hard to maintain a sense of proportion.

2. Discuss early with your dissertation advisor whether you should show the dissertation outline first and then show it chapter by chapter, or wait until you have completed a first draft of the whole dissertation before substantial discussions. Each strategy has advantages. If you choose not to show anything before the whole first draft, meet with your advisor from time to time to discuss its progress anyway.

3. At a certain point you will need to stop reading and concentrate on writing.

4. You may find it helpful to rewrite the dissertation proposal in light of your research, and use it as a practical guide for writing the dissertation.

5. Have a sense of audience. For some it works best to imagine the advisor and the dissertation committee as audience; others work best by internalizing an audience consisting of those people whose work in ethnomusicology or a related discipline has meant most to them.

6. Realize that your dissertation is not your life's work; it is only a stage in that work.

Additional Information

Policy on the Use of Departmental Equipment. All department-owned equipment (musical instruments, audio and video recorders, Graduate Handbook, page 14

cameras, computers, editing equipment, etc.) is used at your own risk. Ordinary wear excepted, if you break it, or lose it, you are liable pay for repair or replacement.

Independent Study Courses. Students are eligible to take independent studies in advanced subjects not offered in the departmental curriculum. You may arrange independent study courses for credit with the approval of your advisor. You approach a member of the faculty and propose to pursue a subject of study; you and the faculty member discuss the proposal and determine the procedure. Ordinarily you meet with the faculty member at regular intervals and complete some kind of project during the course.

Most faculty members require a written proposal before approving an independent study. The proposal contains a description of what you intend to do, how you intend to do it, a statement of the kind and degree of the faculty member's involvement, and the basis for the faculty member's evaluation of what you accomplish. Usually you propose the independent study informally some weeks prior to the semester and gain the faculty member's tentative approval, then propose it formally during the first week of the semester. Faculty members may refuse to offer independent studies in areas where they do not feel sufficiently competent, or when their schedule does not permit it. Faculty members almost never offer independent studies in subjects already covered by course offerings.

Protection of Graduate Students' Rights. Kathleen Nelson maintains a file of information on you that contains your transcript, faculty members' evaluations of your coursework, memos, proposals, the written qualifying examination, and various miscellaneous papers. You have the right to inspect this material under the Buckley Amendment but you must give Ms. Nelson a week's advance notice during the school year, and more notice during vacation periods.

If you have a complaint against a student or faculty member, you should first try to resolve the problem at the department level. In most cases all that will be necessary is to speak to the person against whom you have the complaint. If that does not suffice, you should next speak with your faculty advisor. Usually your advisor can help you resolve the problem informally, but if not, you should speak with the Director of Graduate Studies. If you still feel that your problem is unresolved, the next step is to speak with the Department Chairperson. If all these resources of departmental clarification and conciliation have been tried and failed, you may turn to the Dean of the Graduate School.

When getting advice from various faculty members, or from Ms. Nelson, you should always be clear about whether you are getting their personal opinions about what you *should* do, or their understanding of departmental policy toward graduate students (what you *must* do). Anxiety sometimes arises when students confuse suggestions with policy. If you are concerned, or think something is odd, inconsistent, or unreasonable, you should ask the Director of Graduate Studies for clarification.

Policy on Research with Human Subjects. Brown University requires that *all* research projects that involve the use of human subjects must be reviewed for potential harm to humans. For dissertation research involving human subjects, Brown's Institutional Review Board (IRB) must grant its approval. Refer to the Brown Human Research Protections Office website for guidelines and procedures: <http://research.brown.edu/rschadmin/hrpo.php>

It would be wise to become familiar with them early in your graduate career, for if your dissertation research involves human subjects, you will need to get Brown's IRB approval. You obtain IRB approval before or at the end of the third year once you are clear about your dissertation topic and research methodology. It is much more difficult to obtain approval once field research is underway in earnest. IRB guidelines aside, ethnomusicologists follow ethical guidelines of their profession. The latest revision of the SEM ethics statement can be found on the SEM website and should be familiar to you:

http://webdb.iu.edu/sem/scripts/aboutus/aboutethnomusicology/ethical_considerations.cfm

Similar ethics statements are on the websites of the American Anthropological Association and the American Folklore Society and these, too, should be consulted.

Your subjects have an inherent right to their own words, images, and music. At a minimum, we feel that the following ethical guidelines in work with human subjects should be observed:

- a. You will tell your subjects at the outset that you are conducting ethnomusicological research; you will explain what you are doing and why, and make no attempt to conceal your presence, your purpose, or your equipment.
- b. Your ethnomusicological research (i.e., interviews, observation, and documentation) will be done only with the subjects' permission.
- c. You will inform your subjects of the expected outcomes of your research (e.g., for a term paper; for deposit in an archive; for publication in a dissertation, article, book, or other form) and obtain their permission for those outcomes. You will make every effort to be sure no harm comes to them as a result of your research.