

Graduate Thesis and Research Committee FAQs

I. Deadlines and decision announcements for 2018–19

The Graduate Thesis and Research Committee normally meets from September to April at the beginning of each month. Research proposals for DMA lecture recitals, DMA documents, master's theses, and PhD dissertations, with faculty approval signatures, are due for delivery to the office of the Committee chair (Prof. Samuel Ng, MEH4242) on or before the proposal deadline, no later than 12:00 noon. The Committee will begin collecting research proposals for the following month's meeting one day after the current meeting's proposal deadline. For a lecture recital, the proposal must be submitted at least ten weeks prior to the date scheduled for its presentation.

Fall Semester 2018		Spring Semester 2019	
<i>Proposal deadline</i>	<i>Decisions announced</i>	<i>Proposal deadline</i>	<i>Decisions announced</i>
August 28	September 7	January 22	February 1
September 25	October 5	February 26	March 8
October 30	November 9	March 26	April 5
November 27	December 7		

Deadlines for proposals must be met for the proposal to be considered by the Graduate Thesis and Research Committee. The student is ultimately responsible for meeting the submission deadline.

Lecture Recitals: Lecture recitals cannot be scheduled until the Graduate Thesis and Research Committee has approved the lecture recital proposal. Plan for a lecture recital accordingly, bearing in mind a proposal may need to be revised and resubmitted. Allot roughly thirty minutes for the lecture and thirty minutes for the recital; the event should not exceed sixty minutes. Rushing a proposal to the Committee that contains faulty timings or is hastily prepared will not expedite approval.

Details on awards vetted by the Graduate Thesis and Research Committee (Presser Award, URC Summer Fellowships) will be announced via the CCM Graduate Studies Blackboard Organization site and in the CCM College Office. Normally, these deadlines occur early in the spring semester, but it is advisable to plan research proposals far in advance.

II. Proposal requirements: submission and formatting

1. The student must form an evaluating committee *before* submitting a proposal. For guidance, see the Graduate Student Handbook, Appendix C, which can be accessed from the Student Resources page of the CCM website: <http://ccm.uc.edu/resources/students.html>.
2. You must provide three (3) paper copies and an electronic copy of your proposal to the committee chair. For paper copies, number pages in the upper right-hand corner, print on both sides if possible, and staple copies in the upper left-hand corner. Deliver copies to the box marked THESIS COMMITTEE SUBMISSIONS outside MEH4242. Send the electronic copy of the proposal as a single, continuous document by email to: samuel.ng@uc.edu. Use doc, docx, or pdf (preferable) formats only.
3. A proposal for a thesis, document, dissertation or lecture recital is structured and ordered in a specified way and contains particular information, as outlined in Section III.6 (below).
4. The title page must include the following information in the prescribed format:
 - a. Title: for the proposal title, use Title Case and 12-point font (*do not* use: ALL CAPS or **Bold** or a font size larger than 12 point for the title); for sample title pages of proposals, see the Appendix.

- b. Your project's contribution to your degree: include the degree requirement for which the proposal is being submitted, your degree program, your major, and division. For example:
A [Lecture-Recital/Thesis/ Document/Dissertation] Proposal Submitted to the CCM Graduate Thesis and Research Committee in partial fulfillment of the requirements for the [MM/DMA/DME/PhD] in [major¹], [CCM division].
 - c. Your academic status: the date doctoral candidacy was attained or is expected. It behooves PhD and DMA students to attain candidacy before submitting a dissertation or document proposal (Musicology students typically submit their proposals before taking their Oral Exams). Previously earned degrees (school and date) should also be listed.
 - d. Your contact information: the author's name, M-number, residential mail address, and email address.
 - e. Your evaluating committee: the printed name and signature of the adviser *and printed names and signatures of the two readers*; lecture-recital proposals require only the signature of the adviser.
 - f. No proposal will be acted upon unless all of this information appears on the title page.
5. The document formatting should be (except for the title page):
- a. double-spaced throughout,
 - b. in a 12-point font,
 - c. with text aligned on the left-hand margin (never use justified margins) and
 - d. with correct formatting for footnotes (or, for specified disciplines, using in-text citations) and bibliography consistent with an appropriate scholarly style. In general, the current edition of *The Chicago Manual of Style* (or Turabian's *A Manual for Writers of Research Papers, Theses, and Dissertations*) will be suitable (on permanent reserve at the CCM Library Circulation Desk; for access to online quick links, see also [CCM Library website: Useful Reference Resources](#)).
6. Great care should be taken in matters of writing style, grammar, spelling, punctuation, and bibliographical formats. Within these parameters, proposals are expected to vary in ways appropriate to their subject.

III. Writing the proposal

1. Academic Integrity encompasses everything you do toward earning your degree. Your effort and your honesty are the cornerstones of academic integrity and the value of your degree. The integrity of a research project is an essential factor in making a project, an achievement. You will need to demonstrate that you have put forth your utmost effort, and that you have worked conscientiously with your adviser and readers. The work that you represent as your own must, indeed, be your own work. Any evidence of plagiarism will disqualify your project; your evaluating committee, your adviser and the Dean of Academic Affairs will determine the consequences of plagiarism at the proposal level. The UC Graduate School may rescind a degree that has been awarded in the event that plagiarism has been discovered. (For guidance on academic integrity and plagiarism, see <https://guides.libraries.uc.edu/integrity/>.)
2. *What is a proposal?*
A research proposal should be a clear and compelling, error-free document.
This concise, multi-part document:
 - a. proposes a research topic and project, setting forth the questions and issues driving the research.
 - b. argues for the importance of the topic and the individuality of the undertaking, and demonstrates a command of the relevant subject area(s) and research resources. It often includes a statement about why you chose the topic, what you hope to achieve with this project, and why it is significant.
 - c. articulates a research plan that argues for and demonstrates the cogency of the methods by which you will execute it. (In other words: what do you intend to do and how do you intend to do it?) A tentative outline

¹ For PhDs in Musicology: A Dissertation Proposal Submitted to the CCM Graduate Thesis and Research Committee in partial fulfillment of the requirements for the Doctor of Philosophy in Music (Musicology) in the Division of Composition, Musicology, and Theory of the College-Conservatory of Music.

For PhDs in Theory: A Dissertation Proposal Submitted to the CCM Graduate Thesis and Research Committee in partial fulfillment of the requirements for the Doctor of Philosophy in Music (Theory) in the Division of Composition, Musicology, and Theory of the College-Conservatory of Music.

for the project outcome is requested to show the direction and procedure for the research. For lecture recitals, an approximate time length for major sections of the presentation is required.

- d. includes a selected bibliography of pertinent sources that you have already examined, and limited additional supporting research resources.

Details about structuring and writing the proposal sections are outlined below.

3. *When will I be ready to submit a proposal?*

- a. The time to submit the proposal is when enough research has been done that you are able to explain, argue for, and define the topic fully.

Although the topic should already have been investigated to a significant degree before the proposal is submitted, it is understood that your project will yield further information that has not been consulted in detail at the time of the proposal's submission. Therefore, the Graduate Thesis and Research Committee does not expect the topic to be investigated exactly as proposed, or that the bibliography will be the final one. It is necessary, however, for the proposal to substantiate that the student is fluent with research resources in this research area, that the topic or problem is manageable, and that the bibliography represents enough coverage of the subject area(s) to allow the investigation to be accomplished.

- b. Before submitting your proposal, you are encouraged to share it with other students and professors for their comments. Bear in mind, your audience comprises expert readers in their respective areas. Your writing should therefore be at the highest level.

4. Sample proposals can be accessed from the Student Resources page of the CCM website:

<http://ccm.uc.edu/resources/students.html>.

5. *What topic is viable for my degree?*

- a. DMA, MM, and PhD students preparing proposals should use various kinds of research tools to research their subject area(s) and to determine the degree to which their topic has already been covered (for a list of suggested bibliographic search tools, see Section III.6(d) (below)).
- b. DMA documents and MM theses are not expected to be entirely original (they may rely primarily on secondary sources, for example), but neither should they deal with material that has already received substantial attention. If a topic appears to have been previously covered or is currently being researched, students may still get their proposals approved if they can show that they intend to use a different approach or will deal with aspects of the topic not covered by other authors. They must present the material from a fresh perspective and represent their own arguments. They may not simply summarize or recast already existing research.

Proposals that involve the compiling of lists (e.g. repertoire lists for particular voice types) will be considered only if they contain a substantial prose section explaining the theoretical and/or pedagogical underpinnings, criteria for choice, etc. The list alone, even with annotations, is not sufficient.

- c. For a DMA lecture recital, the proposal process is essentially the same as described above. Lecture recitals should not exceed sixty minutes; half the time should be allotted to the lecture and half to the recital, though these may be interspersed. Approximate timings and the organization of each portion of the lecture-recital program should be included in outline format within the proposal, along with titles and composers of the works to be performed.
- d. PhD dissertations must present completely original research and part of the proposal must be devoted to establishing the topic's relationship to existing research and the nature of its contribution to the field. The candidate must carefully check applicable research tools (see above) to determine the topic's coverage and its relationship to the field.

6. *How do I structure the proposal?*

An effective proposal contains the following prescribed sections, presented under appropriate headings and presented in this order.

- a. Title page,
- b. Abstract (175-word limit),
- c. Proposed research project (approximately 2,000 words in length, not including footnotes and bibliography), with musical examples where appropriate, including:
 - 1) Statement of Purpose,
 - 2) Background,
 - 3) Literature Review,
 - 4) Methodology and Procedure,
 - 5) Preliminary Findings (optional),
 - 6) Outline (Lecture Recital proposal: include timings);
- d. Bibliography
- e. Appendices (optional)

6a. **Title page**

For formatting guidelines, see Section II.5 (above).

6b. **Abstract** — What is the project about and why is it important?

A 175-word abstract of the proposed research project is the last element of the proposal to write and should be placed immediately after the title page so readers can get a general idea of the proposal. An abstract is a standard element of scholarly research.

6c. **Proposed research project**

The length of this multi-part section is variable, but on average, in good proposals, it usually tends to be approximately 2000 words in length (not including footnotes and bibliography), with music examples where appropriate.

6c. 1.) **Statement of Purpose** — What is the topic and why is it important?

You should use this section to introduce your readers to the proposal's main concepts, problems, and research focus. The section explains your reasons for choosing the topic, your arguments for its significance, and what you plan to achieve with your project. In effect, the section provides a summary of the most important information that you need to communicate, leading up to a statement of your working thesis. Throughout, foundational primary and secondary research resources must be referenced and cited accurately and with correct formatting in footnotes (or, for specified disciplines, using in-text citations) and in the bibliography.

At the outset, you need to introduce

- *the motivating research questions* or ideas underlying your project,
- *the working thesis* defining your research topic (the focus of the lecture, document, thesis or dissertation, see below),
- *the basic method* that you will use to answer those questions and carry out the research project, and
- *the research outcome* or what you plan to produce as a result of your research (a lecture recital, an analysis, a composition, an edition, a transcription, a history, a critique, a database, a theory, etc.).

Statement of the working thesis

Within the statement of purpose, you may articulate a working thesis, which may offer your own perspective or take on the research topic. The working thesis is often formulated as a problem to be addressed, a controversy to be resolved, or an assertion to be demonstrated. The thesis is associated with foundational research questions, which you may also wish to list as part of your thesis statement. In the methodology, you will investigate the research questions in order to build an argument in support of your thesis. This section describes a *working* thesis, because it is possible that the focus may change as the research progresses. However, in the proposal you must demonstrate to the Committee that you have a focused direction in mind and a potential point to make.

Reasons motivating and defining your research topic can range from the specific: “there are performance problems associated with this piece that remain unresolved,” to the general: “new research in this area bears on this topic.” However, your project is further defined in this proposal through pertinent *background* (not just generic biographical information), through your *literature review* of content and concepts (a discussion of the research foundation for your subject area), and a description of your project’s *methodology* (with illustrations of analytical techniques, investigative procedures and working concepts).

6c. 2.) **Background** — Place the subject matter; can you define necessary context? (but do NOT write a biography!)

The background places the subject matter in a meaningful context that helps you to define and focus the topic.

- In the background, you may sketch out historical events or contextual periods, compositional, performance, or performance practice issues, theoretical or intellectual disputes, or some combination of the above.
- Generally, relating the biography of a composer or explaining the history of a particular musical practice (e.g. the history of the baroque trio sonata) does not provide meaningful background.
- Depending on the topic, research projects on the same musical work require different backgrounds. For example, “Beethoven’s Fifth Symphony: The First Movement Sketches,” or “...: A Review by E.T.A. Hoffmann,” or “...: Other Problems in Tonal Rhythm.”
- Only include as much background as is necessary to make sense of the proposal. For each paragraph of background, be sure to relate its inclusion to your thesis in some way in order to keep the focus of your project clear.

This section will help the Committee to assess your understanding of the topic and establish its substance in light of the background.

Students mistakenly use this section for encyclopedia-entry style biography. This is not what the background section is for. Proposals that make this error are routinely returned to students to revise and resubmit.

6c. 3.) **Literature Review** — Place your research in context; how does it contribute to the field?

In this section of the proposal, you demonstrate fluency with primary and secondary research resources in the subject areas covered by your research topic.

- The literature review should demonstrate that you have undertaken a thorough bibliographic search of primary and secondary literature in various media – books, periodicals, collections of essays, theses and dissertations, sound recordings, video recordings, radio programs, podcasts, online websites, etc. (for a list of bibliographic search tools, see Section III.6(d) (below)). It should demonstrate your familiarity with, if not necessarily your command of, the resources cited.
- This is an opportunity to further define your topic in terms of other scholarly treatments. Explain what has been written and from what perspectives: where are you in agreement and where do you find dispute? How has the existing literature shaped your topic? How will your research project contribute to the discourse?
- The literature under review varies depending on the kind of project being proposed. A study exploring reception history of Beethoven’s Fifth Symphony in the USA during the twentieth century would review very different literature from a study analyzing theories of tonal rhythm applied to Beethoven’s Fifth Symphony – although they both focus on the same musical work.

This section helps the Committee to assess the thoroughness of your research and the kind of contribution your project will make to the field.

Students mistakenly use this section to make remarks that are too general: “... Elements of Sonata Theory is a great source ...” instead of making specific observations, such as:

“... Elements of Sonata Theory elaborates a concept of formal analysis that recognizes the corresponding ordering of thematic elements between a sonata’s exposition and recapitulation. As I shall argue, this concept is essential for explaining formal correspondences in two recently composed sonatas that I plan to analyze and compare ...”

Proposals that describe a source as nothing more than “great,” “important,” or “useful” are routinely returned to students to revise and resubmit.

6c. 4.) **Methodology and Procedure**

How will you go about answering your research questions? How will you conduct your investigation, turning your area of interest into a focused topic? How will you turn your topic into a persuasive work of scholarly research?

This section explains the ways you intend to investigate your proposed topic. Here are a few examples, in no particular order, of what might count as methodology:

- *Comparison*: a critical examination of manuscripts and published early (and subsequent) editions to establish the complexity surrounding a work's text. Or a comparison of historic and recent recordings to establish a performance tradition or aspects of performance practices.
- *Analysis*: using particular analytical tools in a theoretical framework for the analysis of one or more compositions. When proposing a theoretical discussion, you should indicate what analytical method/s you plan to use (e.g. Schenkerian or set theory), and what aspects or elements of the music will be considered.
- *Case study*: evaluating a particular teaching method, a pedagogical technique, or an artist's way of working. You need to be specific about the ways by which you will evaluate and assess aspects of the subject that are under consideration.
- *Compilation*: assembling data about, information on, or lists of musical works with commentary on some aspect of them. This is apt for compiling composer's works lists or performance guides, and is combinable with any of the methodologies suggested above. You should describe how the data will be gathered and organized.
- *Synthesis*: drawing together ideas from diverse areas (analysis and performance, science and pedagogy, history and aesthetics, criticism, cultural studies and social geography) to broaden a perspective on a musical work or practice. You may wish to draw on interdisciplinary methods, in which you adapt the concepts and procedures used in one discipline for some aspect of musical study.
- Many other examples could be offered ...

The point is: *you need to justify and refine this crucial step*. What method or approach will you use to turn the raw material accumulated in your research notes into a critically considered piece of writing as a lecture or document? How do you need to proceed in carrying out your research project to make your case persuasive?

This section will help the Committee to assess the coherence of the research project, whether the student has the necessary knowledge base to undertake the particular project, and the attainability of the research objective.

Proposals that do not explain or argue on behalf of their methods persuasively are routinely returned to students to revise and resubmit.

6c. 5.) **Preliminary Findings** (optional) — What has your research produced so far?

Preliminary findings that may occur in your lecture or document can be presented in a succinct form as further justification of the potential fruitfulness of the research project. However, the proposal should not be a draft or short version of your lecture or document.

6c. 6.) **Outline** — How will the research be organized and presented?

The outline should indicate how you intend to organize the discussion of material in your final outcome (lecture recital, document, thesis or dissertation) and should be as specific as possible. The outline should provide an overview of the topic and reflect the content of the proposal. As with the working thesis, the particulars of the outline may be modified as the research and writing progress, but you must have an initial organizational structure that reflects the goals of the thesis in place for the proposal.

For lecture-recitals, realistic timings are essential aspects of the outline; the lecture-recital should flow with minimal time lost to stage set-up or other delays.

Proposals whose outlines do not reflect the proposal accurately and comprehensively are routinely returned to students to revise and resubmit. Boilerplate lists of routine data collection are not outlines.

6d. **Bibliography** — What sources inform and define the research project?

The bibliography should contain a selected list of pertinent research resources already examined, and limited additional supporting resources. It should list authoritative primary and secondary sources – drawn from books, periodicals, collections of essays, theses and dissertations, sound recordings, video recordings, radio programs, podcasts, online websites, etc. – that ground the research topic, that demonstrate the project’s standing as graduate-level research, and that define the issues taken up in the research topic.

A thorough and critical bibliographic search is essential. DMA, MM, and PhD students preparing proposals should use various kinds of research tools to research their subject area(s) and to determine the degree to which their topic has already been covered. For links to the following online catalogs and research database resources, go to the [CCM Library website: Searching / Researching the Performing Arts](#).

- online library catalogs (the UC Libraries catalog, OhioLINK catalog, WorldCat First Search)
- databases that index and provide full-text searches of journal articles and newspapers (IIMP, RILM Abstracts, Music Index, JSTOR, Access World News, ProQuest News & Newspapers, Proquest Historic Newspapers, etc.)
- research tools that search for music theses and dissertations (ProQuest Dissertations & Theses Global, Doctoral Dissertations in Musicology, RILM Abstracts, and EThOS (British Library))
- research tools that search for authoritative online resources and links to subscription streaming resources (Oxford Music Online (to access the *New Grove* dictionaries), Harvard College Library’s Online Resources for Music Scholars, Digital Resources for Musicology, Naxos Music Library, Naxos Music Library Jazz, Classical Music Library, Naxos Video Library, Kanopy, American Memory, etc.)

You may find it helpful and time-saving to use an organizational tool, like Zotero, Mendeley or Endnote, to keep track of detailed data elements for the various kinds of resource items that you consult (including websites), as well as pdf copies of articles, sound files, your notes, etc. These tools can also help generate draft bibliographic resource lists when required (although always be sure to proofread and edit the resultant bibliographies to be sure that the layout and formatting is correct).

Although the topic should already have been investigated to a significant degree before the proposal is submitted, it is understood that your project will yield further resources that have not been consulted in detail at the time of the proposal’s submission. Therefore, the Graduate Thesis and Research Committee does not expect the proposed bibliography to be the final one. It is necessary, however, for the proposal to substantiate that the student is fluent with research resources in this research area, that the topic or problem is manageable, and that the bibliography represents enough coverage of the subject area(s) to allow the investigation to be accomplished.

Avoid padding your bibliography with citations of highly general, outdated, or elementary works; this is unnecessary. A “Select Bibliography” is usually preferable.

Throughout, foundational primary and secondary research resources must be referenced and cited accurately and with correct formatting for footnotes (or, for specified disciplines, using in-text citations) and bibliography consistent with an appropriate scholarly style. In general, the current edition of *The Chicago Manual of Style* (or Turabian’s *A Manual for Writers of Research Papers, Theses, and Dissertations*) will be suitable (on permanent reserve at the CCM Library Circulation Desk; for access to online quick links, see also [CCM Library website: Useful Reference Resources](#)). Great care must be taken with the citation and discussion of others’ scholarship and work; anything less is tantamount to academic dishonesty.

Proposals whose formatting and footnoting is inconsistent and/or sloppy are routinely returned to students to revise and resubmit.

7. *What is the difference between a document, a thesis, and a dissertation?*

The Minutes of Academic Council (May 21, 2004) state: “In the DMA requirements, each reference to the word ‘thesis’ should be replaced with the word ‘document.’” Thus, for purposes of satisfying the degree requirement, there is no difference between a document and a thesis. Nevertheless, some documents “may resemble a thesis in the more narrowly defined sense of persuasively arguing a central point through analysis of primary and secondary sources.”² A thesis in this narrower sense will contain a thesis statement expressing

a working thesis, which may offer your own perspective or take on the research topic. The working thesis is often formulated as a problem to be addressed, a controversy to be resolved, or an assertion to be demonstrated. ... It is possible that the focus may change as the research progresses. However, in the proposal you must demonstrate to the Committee that you have a focused direction in mind and a potential point to make.³

In other words, a thesis should contain a thesis statement, typically beginning, “I demonstrate,” “I claim,” or “I assert,” which the author supports with evidence and argument. In the proposal, of course, only a *working thesis* is expected, since the final thesis may not be known at that early stage.

A document, on the other hand, “may be of a more descriptive nature.”⁴ Document proposals, therefore, are not required to state a working thesis, but only a clear plan to carry out a descriptive project of the kind exemplified by, but not limited to, a conductor’s/performer’s guide, a survey of repertoire, a pedagogical discussion, and an expansion of the lecture-recital.

Nevertheless, the document proposal must propose more than simply to be useful and interesting to the reader, since that is merely to restate what is already taken for granted. The statement of purpose must indicate how the document will be useful and interesting (e.g., by pointing out features that are not self-evident or by observing relationships or inferring generalities that have not been observed or inferred before).

Dissertations are associated exclusively with the PhD degree. Even if some electronic research guides refer to a “DMA dissertation,” this is inaccurate. “DMA document” is the nomenclature used at CCM.

8. *Is the literature review required?*

Yes. The CCM Graduate Thesis and Research Committee FAQs state that the bibliography should list “authoritative primary and secondary resources ... that ground the research topic, that demonstrate the project’s standing as graduate-level research, and that define the issues taken up in the research topic.”⁵ Further, it contains “a selected list of pertinent research resources already examined.” One of the purposes of the bibliography is to demonstrate that the amount of existing materials, whether primary or secondary or both, is sufficient to make the proposed research possible.

You must show that you have some preliminary notion of what the listed items contain so that you can verify to the Committee that there is something new or fresh to be done in your project—that you are not proposing to do over again what someone else has done already. That means summarizing in the literature review the available bibliography and giving a preliminary evaluation of its usefulness for the proposed research, rather than merely listing unexamined items.

In identifying such material, helpful starting places often include looking through bibliographies in *Oxford Music Online* and *MGG* dictionary entries and entering relevant search terms into online catalogs and research databases (for a list of suggested bibliographic search tools, see Section III.6(d) (above)).

How you go about searching depends on your topic. For example, you would never want to neglect a composer’s thematic catalog or modern collected or critical edition(s), if they exist for a composer and work that you are studying. Critical editions, especially those published since the mid-20th century, are a mine of information, for they contain not only critical scores, but also historical commentary and critical notes that are often more thorough and up-to-date than any other source. Nor should you miss one of the *Garland Composer Resource Manuals* or other bio-bibliography, if there is one relevant to your study.

² CCM Graduate Student Handbook, “Doctoral Projects” section.

³ Quoted from Section III.6(c.1).

⁴ CCM Graduate Student Handbook, “Doctoral Projects” section.

⁵ Quoted from Section III.6(d).

9. *What does research mean?*

The CCM Graduate Student Handbook states: “According to generally accepted standards, the DMA document ... is intended to show the candidate’s ability to perform satisfactory, graduate-level research and to report the results in scholarly prose.”⁶ The CCM Graduate Thesis and Research Committee FAQs state:

DMA documents and MM theses are not expected to be entirely original (they may rely primarily on secondary sources, for example), but neither should they deal with material that has already received substantial attention. ... They must present the material from a fresh perspective and represent their own arguments. They may not simply summarize or recast already existing research.⁷

The first quotation, from the Handbook, refers to research and reporting. When you have an idea as a researcher, you must first investigate other potential research resources in order to learn what others have already discovered about the subject and to give them appropriate credit. Along the way, you may also learn what aspects of the subject need to be refreshed or argued anew.

The second quotation refers to originality. Except in PhD dissertations, absolute originality is not required; DMA documents and master’s theses may simply offer a fresh perspective. In any case, it is important to understand that originality, whether of discovery or of perspective, usually rests on a foundation of existing knowledge. You need to relate your views and findings to those that are already available in the published literature, so that you can build on the foundation laid by others and integrate your work into that of the field. The external signs of such integrative research are citations in the form of footnotes (or, for specified disciplines, using in-text citations) and a bibliography consistent with an appropriate scholarly style (for formatting, see Section III.6(d) (above)).

10. *What is the most important thing to keep in mind when proposing musical analysis?*

The CCM Graduate Thesis and Research Committee FAQs state: “When proposing a theoretical discussion, you should indicate what analytical method/s you plan to use (e.g. Schenkerian or set theory), and what aspects or elements of the music will be considered.”⁸

A sample of how an analytical technique will be applied is looked upon favorably in proposals. Musical examples with analysis can make the case for a proposal compelling. However, the Committee will not consider a project that proposes to do musical analysis without indicating and justifying the method of analysis to be employed.

11. *Can one propose a combined lecture-recital and document proposal?*

No. The lecture recital and document are such different formats with such different goals that they are ultimately incompatible as a combined proposal. Furthermore, combined proposals in the past failed to delineate what each part would include.

Lecture recital topics, however, can develop into document topics, and particular details of document topics can lend themselves for lecture-recital presentation. So the two may arise from the same research effort.

12. *When must lectures, documents, and dissertations be distributed to the evaluating committee?*

According to the CCM Graduate Student Handbook, for **lecture-recitals**, “[a]t least **two weeks prior** to the date of the lecture-recital, an electronic copy of the entire lecture-recital document must be submitted to the appropriate divisional office for dissemination to all members of the student’s evaluating committee.”⁹

For **documents** or **dissertations**, “The student must submit an electronic copy of the document in final draft form to each member of the committee via email no later than the first Monday of the semester *preceding* the one in which s/he intends to graduate. No hardcopies of the document are required. ... This final draft must be certified in writing as having received advisor approval.”¹⁰ Consult the CCM Graduate Student Handbook and your advisor for further details.

For **dissertations**, consult your adviser in all matters related to the review of dissertation chapters and the final draft.

⁶ CCM Graduate Student Handbook, “Doctoral Projects” section.

⁷ Quoted from Section III.5(b).

⁸ Quoted from Section III.6(c.4).

⁹ CCM Graduate Student Handbook, “Lecture Recital” section.

¹⁰ CCM Graduate Student Handbook, “Procedure for Documents, MM Theses, and Dissertations -- Submission of Final Draft to the Committee” section.

13. *Who is ultimately responsible for submitting the proposal by the deadline?*

As author of the proposal, you are ultimately responsible for on-time submission. Students who reside at a distance from CCM must plan accordingly to allow time for gathering signatures. Do not let things go to the last minute, and plan with a specific deadline in mind. Submissions can always be accepted early; late submissions cannot be considered.

14. *What if I am conducting interviews as part of my research?*

Research interviews are appearing within proposals with greater frequency. The interview questions should be included as part of the research proposal. The proposal should argue for the importance of interviewing a particular research subject, and argue for the coherence of the line of inquiry: what is it you are trying to learn or document from this interviewee?

Research interviews must be recorded and a full written transcript of the interview must be made.

- Prior to the interview, you need to obtain permission from the interviewee to make the recording and to use material derived from it in your research (a sample interview permission/release form is available on the CCM Library website: <https://libraries.uc.edu/ccm.html>).
- If interviews are being conducted in the context of an experiment, you must make an application to the UC Institutional Review Board [IRB] (<http://researchcompliance.uc.edu/HSR/IRB/Overview.aspx>).

15. *What if my research involves an experiment with human subjects?*

Any and all experimental research involving human subjects must have the approval of the UC Institutional Review Board [IRB] in order to proceed. (<http://researchcompliance.uc.edu/HSR/IRB/Overview.aspx>) Please peruse the IRB site for a full description of the training, procedure, and requirements concerning applying to the IRB and research compliance.

16. *What is the purpose of the CCM Graduate Thesis and Research Committee?*

The purpose of the Committee is to offer to students working on doctoral or master's-level research projects advice and feedback in the form of a letter of advice sent to each student after the Committee meets. Advice often accompanies letters of approval as well of letters that request revision and resubmission.

APPENDIX

**PROPOSAL SAMPLE TITLE PAGE:
ALL PROPOSALS**

Beethoven's String Quartets, Op. 18:
Sound Recordings, Gut Strings, and Performance Practices, 1925–1955

A (document/lecture recital/thesis/dissertation) proposal submitted to
The CCM Graduate Thesis and Research Committee

in partial fulfillment of the
requirements for the degree of
DOCTOR OF MUSICAL ARTS

in the Performance Studies Division
of the College-Conservatory of Music – Violin

[for resubmissions only] [Month date, year]
First submitted: [Month date, year]

by

Sarah Cutler
[M-number]

B.M., Oberlin Conservatory of Music, 2007
M.A., Indiana University, 2015

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[e-mail address]

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Faculty Advisor's name printed

(required signature, except for lecture recitals)
Reader's name printed

(required signature, except for lecture recitals)
Reader's name printed

APPENDIX

**PROPOSAL SAMPLE TITLE PAGE:
DMA LECTURE-RECITAL PROPOSAL**

Beethoven's String Quartets, Op. 18:
Sound Recordings, Gut Strings, and Performance Practices, 1925–1955

A lecture recital proposal submitted to
The CCM Graduate Thesis and Research Committee

in partial fulfillment of the
requirements for the degree of
DOCTOR OF MUSICAL ARTS

in the Performance Studies Division
of the College-Conservatory of Music – Violin

[Month date, year]
[for resubmissions only] First submitted: [Month date, year]

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[e-mail address]

(required signature)

Faculty Advisor's name printed

**PROPOSAL SAMPLE TITLE PAGE:
PH.D. IN MUSICOLOGY PROPOSAL**

Timbres, Colors, and Inner Spaces
in the Operatic Works of Kaija Saariaho

A dissertation proposal submitted to
The CCM Graduate Thesis and Research Committee

in partial fulfillment of
the requirements for the degree of
DOCTOR OF PHILOSOPHY

in Music (Musicology)

in the Division of Composition, Musicology, and Theory
of the College-Conservatory of Music

[for resubmissions only] [Month date, year]
First submitted: [Month date, year]

by

Virginia Pine Smith
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M.M., University of Cincinnati, 2013

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(required signature)
Reader's name printed

(required signature)
Reader's name printed

APPENDIX

**PROPOSAL SAMPLE TITLE PAGE:
PH.D. IN THEORY PROPOSAL**

Spectral Analysis
Illuminating Kaija Saariaho's
Spectral Music

A dissertation proposal submitted to
The CCM Graduate Thesis and Research Committee

in partial fulfillment of
the requirements for the degree of
DOCTOR OF PHILOSOPHY

in Music (Theory)

in the Division of Composition, Musicology, and Theory
of the College-Conservatory of Music

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First submitted: [Month date, year]

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(required signature)
Reader's name printed

(required signature)
Reader's name printed

**FINAL SUBMISSION SAMPLE TITLE PAGE:
D.M.A. DOCUMENT**

**BEETHOVEN'S STRING QUARTETS OP. 18:
SOUND RECORDINGS, GUT STRINGS,
AND PERFORMANCE PRACTICES, 1925–55**

A document submitted to

The Graduate School
of the University of Cincinnati

in partial fulfillment of the requirements for the degree of

DOCTOR OF MUSICAL ARTS

in the Performance Studies Division
of the College-Conservatory of Music

[Year]

by

Sarah Cutler

B.M., Oberlin Conservatory of Music, 2007
M.A., Indiana University, 2015

**FINAL SUBMISSION SAMPLE TITLE PAGE:
MASTER'S OR DOCTORAL THESIS IN COMPOSITION**

**THRENODY:
FOR CONTRALTO, ALTO FLUTE, AND PERCUSSION**

A thesis submitted to

The Graduate School
of the University of Cincinnati

in partial fulfillment of the requirements for the degree of

MASTER OF MUSIC

in Composition

in the Division of Composition, Musicology, and Theory
of the College-Conservatory of Music

[Year]

by

John Beard

B.A., Michigan State University, 2014

**FINAL SUBMISSION SAMPLE TITLE PAGE:
PH.D. DISSERTATION IN MUSICOLOGY**

**TIMBRES, COLORS, AND INNER SPACES
IN THE OPERATIC WORKS OF KAIJA SAARIAHO**

A dissertation submitted to

The Graduate School
of the University of Cincinnati

in partial fulfillment of the requirements for the degree of

DOCTOR OF PHILOSOPHY

in Music (Musicology)

in the Division of Composition, Music History, and Theory
of the College-Conservatory of Music

[Year]

by

Virginia Pine Smith

B.M., Vassar College, 2011
M.M., University of Cincinnati, 2013

**FINAL SUBMISSION SAMPLE TITLE PAGE:
PH.D. DISSERTATION IN THEORY**

SPECTRAL ANALYSIS
ILLUMINATING KAIJA SAARIAJO'S
SPECTRAL MUSIC

A dissertation submitted to

The Graduate School
of the University of Cincinnati

in partial fulfillment of the requirements for the degree of

DOCTOR OF PHILOSOPHY

in Music (Theory)

in the Division of Composition, Music History, and Theory
of the College-Conservatory of Music

[Year]

by

Virginia Pine Smith

B.M., Vassar College, 2011
M.M., University of Cincinnati, 2013