



## AIM Guidelines for Book Proposals

### Project Scope

1. **Brief Description.** Include a statement in one or two paragraphs that describes the work, including a thesis statement, the rationale for publication, and the approach taken to resolve the research question(s). In your project description you should attempt to answer the questions of what the book is, what the book seeks to accomplish, and what the most outstanding and distinguishing features of the project are.
2. **Outline.** Please prepare a detailed outline of the book, one that also identifies the chapters that will be submitted for review. The outline should be detailed enough to give us an overview of the material in the project and how it fits together, and how the other chapters will be developed. It should include all chapter headings and sub-headings and abstract statements as necessary.
3. **Technical Details.** We need to know if there will be any features of the book that will create unusual production challenges.
  - a. Does the proposed book have any unusual or abnormal features?
  - b. What is your estimate of the final page count of the completed book? Normally, one can reckon with about 400 words on a printed page. Standard computer-generated double-spaced pages with 1" margins and a Times or Times-Roman font normally reduce about one-third when set in type; e.g., 300 pages of type make about 200 printed pages.
  - c. Will the proposed book include case studies, questions, problems, glossaries, side-bar texts, a bibliography, a list of references, appendices, etc.?
  - d. Approximately how many photographs do you plan to include? Are they in color or black and white? Will they be supplied as high-resolution scans or as glossy photographs?
  - e. Approximately how many line drawings (charts, graphs, diagrams, etc.) will be required?
  - f. Do you plan to include any tabular material? How many pages of typescript do they presently occupy? Will any tables be too wide for a normal printed page?
  - g. Do you plan to include material requiring that permissions be obtained (text, music, lyrics, illustrations, etc.)? Have you started the process for obtaining the required permissions?
  - h. If the book is planned as a textbook, do you plan to provide supplementary material to accompany it? (Teacher's manual, study guide, solutions, answers, workbook, anthology, or other material.) Will it be tested or has it been tested within a course? (N.B. Material distributed to students should be protected by including a copyright notice and date on every page.)
4. **Timetable.** What is your timetable for completing the book?
  - a. What portion or percentage of the material is now complete?
  - b. When do you expect to have a complete manuscript?
5. **Sample Chapters.** Select at least two chapters of the manuscript that singly or together form an integral part of the book. They should be those that you consider to be the best-written ones, but they do not have to be in sequence. For example, you might submit chapters 3, 7, and 14 of a 20-chapter book, so long as these chapters represent the content and reflect your writing style and pedagogy in the best possible way. It is also advisable to submit any chapter that is particularly innovative or unique. Sample chapters should contain rough sketches, charts, hand-written

musical examples or Xerographic reproductions, and description of photographs to be included. The material need not be in final form, although it should be carefully prepared and represent your best work in its best light. In your preparation, emphasis should be on readability. Please do not bind your manuscript, and please use only one side of the page. Also be sure all pages are numbered either consecutively or double-numbered by chapter (e.g. 15-1, 15-2, etc. for chapter 15).

### Market Considerations

6. **Users.** It is assumed that this project is for a scholarly/professional market. If not, what market will it reach? (Textbook, reference, trade, other?) For what type of reader is your book intended?
7. **Competition.**
  - a. Consider the existing books in this field and discuss specifically their strengths and weaknesses. Spell out how your book will be similar to, as well as different from, competing works.
  - b. Consider what aspects of topical coverage are similar to or different from the competing texts. What topics have been left out of competing books and what topics have been left out of yours?
  - c. Please discuss each competing book in a separate paragraph. (Please provide us with the publisher and date of publication as well.) This information will provide us and the external reviewers a frame of reference for evaluating your material. Remember, you are writing for reviewers and not for publication, so be as frank as possible regarding your competition. Give credit where credit is due, and show why your work is superior.
8. **Textbooks.** If the project is a textbook, for what course is the book intended? Is the book a core text or a supplement? What type of student takes the course? At what level is the course offered? (Major or non-major; freshman, senior, graduate?) Do you offer this course yourself? If so, how many times have you given it? Is your text class-tested?

### Author Background

9. **CV.** Please include a current CV or brief biography of your writing, teaching, and/or educational background and experience. Be sure to list any books that you have previously published (with publication details), and any other information about yourself on why you are qualified to write this book. Please do not forget to include your current contact information including email and telephone.

### Reviews

If we are interested in your project, we will commission outside reviewers to read and evaluate your proposal. We will try to obtain the best available reviewers to consider your work. As we would like to include some reviewers whose opinions you would consider particularly important, we ask that you provide the names, addresses, and phone numbers (if available) of three or four people whom you feel would be competent to review your material and whose opinion you would find valuable. Normally, we will attempt to include a mixture of self-selected and external reviewers for the project. You should know that we will not reveal the names of any reviewers without their permission, although we may excerpt their comments without identifying information should that be helpful.

### **Response Time**

Please allow at least three months for the manuscript proposal evaluation and review process. We will contact you as soon as we have had a chance to thoroughly examine your project proposal.

All material submitted in support of a proposal becomes the physical property of the American Institute of Musicology, although you retain the copyright to it. Please retain copies or originals of all important documents. We suggest that you send your proposals either with delivery confirmation or by a service that offers package tracking to avoid misdirected packages.

Please send the proposal materials to the attention of Paul L. Ranzini at the above address.

Thank you for your interest in the American Institute of Musicology. We look forward to reading your materials.