

THE GEORGE AND IRA GERSHWIN CRITICAL EDITION

Guidelines for Proposals

The George and Ira Gershwin Critical Edition is in its early years, and though the Gershwin Initiative has secured editors for several volumes, many more have yet to be assigned. We are therefore soliciting proposals from prospective editors. Due to the highly specialized and academic nature of this project, applicants should have significant training in musicology or music theory, as well as experience with source studies, critical editions, and editing musical material.

The proposal process for the *Gershwin Edition* is two-fold, consisting of a pre-proposal stage in which the prospective volume editor and the managing editor explore the project's viability, and a full proposal stage in which the applicant provides the selection committee with a detailed summary of the proposed volume. Throughout the process, the prospective editor is encouraged to remain in close contact with the managing editor and to pay careful attention to our *Volume Editor's Guide*.

The Preliminary Proposal

Prospective volume editors should begin the process by emailing their interest to the managing editor, including in the email the title of the work they wish to edit and a summary of relevant prior training and experience. If the managing editor confirms that the title has not yet been assigned and that the applicant has had suitable scholarly experience, we will ask the applicant to submit a preliminary proposal.

Contents of the Preliminary Proposal

1. A cover letter outlining the applicant's interest, the title they wish to edit, and relevant prior experience.
2. A short draft of the Project Narrative (see below), with a plan for the essay and a description of the project's supporting documentation included.
3. A few representative pages of the primary sources to be edited, with a brief description and evaluation of these sources and their secondary sources, as well as an argument about how they will be privileged. (The editor need not submit edited music at this time; only a PDF or digital image of the source is necessary.)
4. A CV and at least two reference contacts.

Once received, the managing editor and one member of the selection committee will evaluate the preliminary proposal, then forward comments to the applicant. If the proposal is successful, we will invite the applicant to submit a full proposal.

The Proposal

The proposal is a comprehensive document by which the selection committee evaluates the prospective editor's skill set and strategy. The depth and scale of the document necessitates careful planning and rigorous scholarship, and we again encourage the applicant to work in concert with the managing editor.

Contents of the Proposal

1. A cover letter.
 - a. An outline of interest and relevant prior experience, as well as the project's expected timeline.
2. A project narrative.
 - a. A summary of the applicant's approach to the musical work, including a review of its historical, social, and aesthetic contexts, as well as its most pressing performance issues.
3. An essay sample.
 - a. A sample from the proposed introductory essay for the volume, which sufficiently shows its overall quality and direction.
 - b. Also attached should be a proposed outline for the full essay.
 - c. The volume's final essay will be between 4,000 and 6,500 words in length, and will address a broad readership, including performers, students, and scholars. In particular, the *Gershwin Edition* is interested in an essay that provides significant insights and guidelines for performers *in addition to* rigorous academic analysis for students and scholars.
4. An editing sample.
 - a. A representative edited sample of the music to be included in the edition, illustrating the types of problems that the music presents and the way in which the editor will solve them.
 - b. Critical notes for the edited sample.
 - c. Digital images of the principal sources used for the edited example.
 - d. A comprehensive list of the available sources for the edition, with descriptions of each and an argument about how they will be privileged.
 - e. Any changes the editor wishes to make to our editorial methods for the benefit of this specific volume.
5. Supporting documentation.
 - a. A select bibliography.
 - b. An explanation of any extra permissions that will need to be secured for the volume. (Permissions have already been obtained from the Gershwin heirs. The prospective editor will be responsible for obtaining all other permissions if their proposal is accepted.)

Formatting Guidelines

1. When possible, submit all text, images, and musical materials as .pdf, .doc, or .docx files.
2. Number every page of text and music.
3. Do not send raw files from music notation programs other than Finale or Sibelius. If a Finale or Sibelius file is submitted, please also submit a .pdf copy of the document.
4. If your proposal includes marked up copies of original sources, please use red ink or pencil and submit color scans.
5. If you prefer to submit hard copies, please contact us for instructions.

Once the proposal has been submitted to the Gershwin Edition office, it will be delivered to anonymous expert reviewers, who will present their comments and recommendations to the selection committee. Based on this evaluation, the committee will then decide whether to invite the prospective editor to produce this volume for the *Gershwin Edition*. If an invitation is extended, a contract will be drafted between the Gershwin Initiative and the editor.

Applicants should use our *Volume Editor's Guide* to help shape their editions, and should adhere as closely as possible to our *Style Guide*. Our approach is similar to that of the *Kurt Weill Edition*, with whom we share a publisher. Examples of successful proposals may be provided upon request.

We appreciate your interest in *The George and Ira Gershwin Critical Edition*, and look forward to hearing from you.