

## THE SINGLES SERIES: HOW TO PITCH

The following summarizes both a rough sense of what kinds of titles we expect to include in the Singles series and the preferred format for a pitch. We hope these guidelines are useful but also hope to be flexible; we are sure we have not accounted for every possibility and we love to be surprised.

### **What is a *single*?**

By “single,” we mean not only a discrete musical track of great personal or social significance but a chart-busting, long-lasting song with mass appeal. Think big. If it is a song with a long recording history, we are interested first and foremost in a specific version, a singular musical object — and only secondarily in subsequent cover versions. We recognize that our measure is as much an editorial intuition as a science, not least because charts/metrics have changed greatly over the history of popular music. That’s why we ask that you first run your proposed track by us in a short initial pitch. I.e...

### **What is the pitch process?**

Please write to both of us (email addresses at bottom) and briefly explain who you are, what song you wish to do, and why. A page is great. There is no need to send us a full proposal at this stage. We will request a proposal if we think your idea might work for the series. Please pitch the book you most want to write; do not pitch us more than two songs.

### **What is the proposal format?**

Proposals consist of a short (200-word) overview of your book, followed by a chapter outline that includes summaries of approx. 200 words each. The question of how many chapters is up to you.

The overview should give us a sense of why your song matters, both in and of itself and to pop music or the culture more broadly. We are interested in how your song was made, what it meant in the moment of its emergence, and what its afterlife looks like. (The autobiographical can have a place in these books, but as a gateway or a series of way stations rather than the whole highway.) The chapter summaries should provide a sense of how you expect to tell the story of your song and its significance. Finally, please tell us when you expect to be able to deliver a full draft of the 30,000 word manuscript.

We understand these proposals as blueprints that are subject to change. But they should provide an accurate representation of you as a writer, and of your particular set of interests (musicological / historical / cultural / etc.). We like an argument, a magnetizing claim about the song in the world that can keep things clearly oriented while pulling in material from all around.

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