The Academy for New Musical Theatre

FORMAT GUIDELINES

SCRIPT AND SCORE

Format Guidelines

In this document you will find description and examples of formatting for scripts and scores for musical theatre. There are several "standard" formats out there. ANMT's standards are based on the very traditional guidelines formulated by Samuel French. There are others, including one recommended by the National Alliance for Musical Theatre. We do <u>not</u> recommend using the musical theatre templates which come with various word processing softwares, as they tend to be incomplete and flag the user as not-professional.

A manuscript prepared according to these guidelines will look professional when you submit it to producers and theatres, and it will enable actors, directors, music directors (etc.) to be able to rehearse your show efficiently and accurately.

The first section is dedicated to the preparation of a piano/vocal score.

The second section is dedicated to the preparation of a script and lyric pages.

At the conclusion of the document you will find a sample of an "integrated script" which ANMT requires for readings and workshops, in which the score is collated within the script itself. A submission to producers and theatres typically does not integrate the score with the script; the integration is useful for rehearsals and minimal page-turning.

There are many many details included here, and the reality is that you really must be responsible for all of them. As you prepare more and more manuscripts, these details will become familiar and ultimately second nature to you. In the interim, however, we hope this document helps point out by illustration and description formatting standards which will make your script appear professional.

--The Staff of ANMT

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ANNOTATED SCORE
ANNOTATED SCRIPT
SAMPLE INTEGRATED SCRIPT/SCORE

PART ONE:

THE SCORE

SCORE SUBMISSION FORMAT GUIDELINES

When submitting musical scores to the Academy for New Musical Theatre please follow these guidelines.

TITLE PAGE

The show's title page is generally prepared by the bookwriter, in conjunction with the script. (See *Script guidelines,* below.) But if you're preparing a score to submit to a producer, you'll want to prepare a title page along with a *Final Copy*. See the end of Part One to see the differences between what you should submit to a producer and what you'll submit to ANMT.

Introductory pages

Musical Numbers (song or incidental). Each cue should identify the following
Number of cue
Title of cue wshich should match the title in the score exactly)
Characters involved in the cue, right-justified with dot-leaders
page number in the script and integrated score

Title of cue -- Should match the title in the score exactly.

Characters involved in the cue -- List each voice, italicized. It is possible that listing all the voices in a number necessitates a second line of type, in which case, line up the page number with the first line of type, and right-justify the second line with the right edge of the characters listed in the previous line, omitting the dot leader in the second line. If your title is so long that there is no room for your characters on the same line, drop the characters to a second line of type and line up the page numbers with the characters, not the title. If the title is so long that it is on a line all by itself, it should not have a dot leader; rather, attach to the character line a dot leader which begins with the left edge of the title (not the scene or cue number) and continues to the beginning of the characters.

Vocal ranges. For all the characters (including chorus) identify the following:
Character name

Vocal type (e.g., Soprano, Mezzo, Belt, Baritone, Tenor)
Highest and lowest notes (demonstrate on a musical staff)

CUES

A cue in this context means any musical cue, whether it's a song, underscoring, incidental music, or even just a sound effect (e.g., a musical phone ring)

Usually, each new musical cue is numbered consecutively (e.g., cue 6. follows cue 5.), but you may have reasons to group a series of cues together, and label them with the same number followed by a letter. (e.g., 6., 6A., 6B., 6C., etc.) Perhaps the cue is very short; perhaps it's separated from the previous cue by such a tiny piece of dialogue they feel virtually contiguous; there might be other reasons as well; there's no hard and fast rule which dictates when numbers are appropriate. The convention here is that the first cue in such a series is the number by itself, and it is followed by the number-plus-letter, beginning with A. Cues that shares the same number all must all be contained within the same scene, and once the scene changes, the number must change.

Each cue begins a new page. Even a single-bar cue belongs on its own page. If you have many many short cues, or your musical is through-sung, there are some exceptions to this rule; but otherwise, each cue begins a new page.

The first cue of your score includes two items which none of the rest of your cues contain: the name of your musical, and the credits for composer and lyricist. Lyricist's name should be at the left margin, composer's name should be at the right margin.

Do not include authors' names on subsequent cues.

Do not include copyright notices.

**Each** cue includes the following information:
cue number
cue title
characters singing in the cue
CUE -- what immediately proceeds the music? a visual cue? A line of dialogue?
tempo marking
tempo descriptive
cue to end
chord symbols
Chord symbols and piano arrangements are in agreement
measure numbers
rehearsal letters
include *all* dialogue contained within the cue
complete lyrics which match the script
vamps/safeties, if applicable, including "Cue to go on:" or "Cue to stop"

Cautionary Accidentals

Rehearsal letters. Rehearsal letters are optional. If you use them, they should be placed at such moments which are most likely to be starting places in rehearsal -- the entrance of a chorus, or a key change, or a tempo change, or the beginning of each A section and/or B section, etc.

Clefs. Tenor clef for all male roles (treble clef with an "8" underneath)

Lyrics. Use as large a font as you can and still have your music look aesthetically pleasing. Use a clear, straightforward font like Times Roman. (The Jazz fonts are difficult to read.)

Do not number stanzas.

Do not use repeat signs with stanzas numbered one on top of another (like Christmas carols or hymns). Choreographers, directors, music directors, stage managers and actors *all* want to be able to make markings for a second stanza which are different from the first. True, you can conserve paper by using repeat signs, but you will waste rehearsal time.

Label characters in the score. Indicate the character who sings by putting a box around his name above his staff line in the measure in which he begins singing.

If more than one character sings in a piece, indicate characters' names in the score at the point they sing, in a box.

Each character should have his own staff, if that's necessary for clarity.

When singers on the staff have not changed, but you feel they might need a reminder, put character name in italics within parentheses. Like this: *(Kylie)*

Dynamics and phrasing. Dynamic markings, expressions and phrasing can save an enormous amount of rehearsal time and, more importantly, communicate a much more accurate set of instructions to the creative time, and substantially increase your chances of hearing the music the way you intend it to be heard. Include as much as time allows.

The cue to begin the music*:* Each song or incidental piece will have a 'CUE' telling the pianist when to begin playing. Even if you know the cue will eventually change to accommodate the stage action, write something to help in rehearsal. This CUE should correspond to a statement in the script which is is then followed by the name of the music cue, **bolded.** The bold in the script means "the first sound you hear from this cue begins right here" and corresponds, obviously, to the first sound the pianist makes in this number.

Examples of Cues follow....