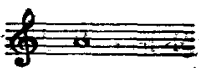
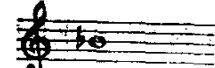


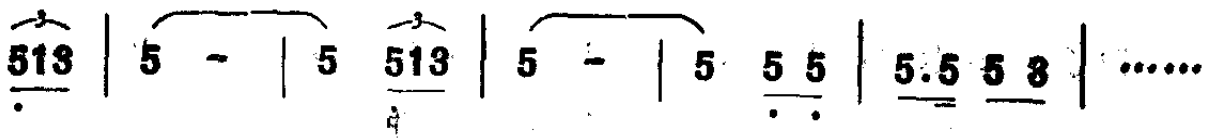
Jian Pu

1. Key Signature

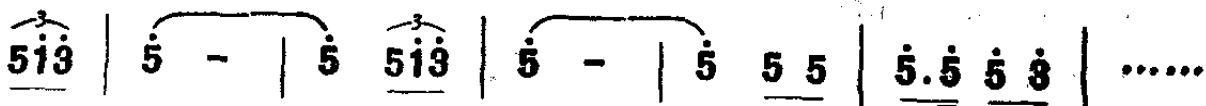
1. Key signature notated at the left top of the score, in the form of 1 = bB, 1 = C, 1 = D...
2. From "1 = A" (Actually is ) , notes below "1" are notated with lower dot. "1 = bA, G, F ..." are similar.
From "1 = bB" (Actually is ) , notes above "7" are notated with upper dot, "1 = B, C, D" , and so on.

Example,

1 = A



1 = bB



3. Where there is a key change in the middle of a score, new key signature should be notated, as below example.

When "1 = C" change to "1 = F" , should be notated as : "转 1 = F

(Before 6 = After 3)" or

("Before 2̣ = After 6"). (转 means change to)

Please make sure that the vertical position of "1" is exact same to the first note after key change, the note pitch in the parentheses usually is the last note in the previous key, or the first note in the new key, and please make sure to avoid accidental.

Example,

1 = C

转 1 = F (前 6 = 后 3)

为 哪 桩? 哎,

2. Time Signature

1. Time signature usually notated after key signature, for example: $1 = C \frac{2}{4}$.
2. When there is a time signature change in the score, new time signature should be notated there.

Example:

山 里 哟 哟 哟 哟 哟 哟 哟 哟 来

3. When there are several time signatures frequently appear in one score, can put these signatures after the first key signature of the score, for example $1 = C \frac{2}{4} \frac{3}{4} \frac{4}{4}$, no need to mark them out in each individual time change place.
4. The time signature of mixing beat, you can mark out the structure of the time signature, for example $\frac{5}{4} \left(\frac{2}{4} \frac{3}{4} \right)$, or use dashed barline.
5. When there is a rubato, notated with " ♩ ". barline shown as dash line.
6. When there is a time change in multiple voices' score, notated time signature change for each voice.

3. Tempo, Expression

1. Basic tempo, such as fast speed (or allegro), medium speed (or moderato), slow speed (or adagio), and expression mark such as 雄壮地, 活泼地(Lively) and so on, are notated at the score header, under key signature and time signature.
2. Terms about tempo is followed with expression mark. When you need to use both, there is an empty space between them, and with no comma. When use

terms of the same kind, add comma among them, for example Moderato ... (Maybe localized to chinese text).

3. Temporary tempo term are notated using Chinese, such as 渐慢, 渐快, 原速 etc, other than using foreign languages such as *rit*, *accel*, *a tempo* etc,.
4. To illustrate the accurate speed of the music, you can use “每分钟 = XX 拍” or “♩ = XX” .
5. When there is a temporary tempo change in the score, please pay attention to the relations between before and after parts, if there is a tempo change series “中速→稍慢→原速→稍慢”, it's a very obvious mistake that you don't notated the “原速(*a tempo*)” .

4. Voices

I think in this section, voice mean "a staff"

1. You can use voice name marker such as Soprano, Mezzo-soprano, Alto, Tenor, Baritone, Bass, Lead, 领, 独, 齐, 合. Please put them before the system bracket.

Example:

| | |
|----|---|
| 女高 | <u>5 5</u> <u>1̇ - 2̇. 1̇</u> <u>6̇ 1̇ 5 7 6</u> - <u>5 3 1̇ 6.6</u> <u>5 6 1̇ 2̇ 3</u> - |
| 女低 | <u>5 5</u> <u>3 - 5. 5</u> <u>3 - 4 -</u> <u>3 3 3 4.3</u> <u>2 6 6 7 1</u> - |
| | 这 是 美 丽 的 祖 国， 是 我 生 长 的 地 方。 |
| 男高 | <u>5 5</u> <u>5 - 7. 7</u> <u>6 5 1̇ -</u> <u>7 7 1̇ 1̇.1̇</u> <u>7 3 6 -</u> |
| 男低 | <u>5 5</u> <u>1 - 5. 5</u> <u>1 - 4 -</u> <u>5 5 6 6.6</u> <u>5 1 6 -</u> |

| | |
|----|---|
| 领 | $\overset{2}{\dot{3}} \overset{3}{\dot{2}}$ - - - $\dot{6}$ $\overset{5}{\dot{3}}$ $\overset{5}{\dot{6}}$ $\overset{1}{\dot{2}}$ $\overset{5}{\dot{3}}$ - - - |
| | 山, 红 日 高 照, |
| 男高 | 0 0 $\overset{5}{\dot{6}}$ $\overset{1}{\dot{2}}$ $\overset{2}{\dot{0}}$ 0 0 0 0 0 0 0 |
| | 啊 |
| 男低 | 0 0 $\overset{5}{\dot{4}}$ $\overset{3}{\dot{2}}$ $\overset{2}{\dot{0}}$ 0 0 0 0 0 0 0 |

2. When need to split voices in the voice, you can use I, II to mark out. For example:

| | |
|-------|---|
| 女高 I | $\overset{5}{\dot{5}}$ $\overset{5}{\dot{5}}$ $\overset{2}{\dot{2}}$ $\overset{2}{\dot{2}}$ $\overset{5}{\dot{5}}$ $\overset{5}{\dot{5}}$ $\overset{5}{\dot{5}}$ - $\overset{5}{\dot{5}}$ - |
| | 战 胜 了 大 渡 河 哟! |
| 女高 II | $\overset{7}{\dot{7}}$ $\overset{7}{\dot{7}}$ $\overset{7}{\dot{7}}$ $\overset{7}{\dot{7}}$ $\overset{1}{\dot{1}}$ $\overset{1}{\dot{1}}$ $\overset{1}{\dot{1}}$ $\overset{1}{\dot{1}}$ $\overset{1}{\dot{1}}$ $\overset{1}{\dot{1}}$ |
| | 嘿 咻 嘿 咻 嘿 咻 嘿 咻 嘿 咻 嘿 咻 嘿 咻 嘿 咻 嘿 咻 |
| 女 低 | $\overset{5}{\dot{5}}$ $\overset{5}{\dot{5}}$ $\overset{5}{\dot{5}}$ $\overset{5}{\dot{5}}$ $\overset{5}{\dot{5}}$ $\overset{5}{\dot{5}}$ $\overset{5}{\dot{5}}$ $\overset{5}{\dot{5}}$ $\overset{5}{\dot{5}}$ $\overset{5}{\dot{5}}$ |
| 男高 I | $\overset{5}{\dot{5}}$ $\overset{5}{\dot{5}}$ $\overset{6}{\dot{6}}$ $\overset{5}{\dot{6}}$ $\overset{1}{\dot{1}}$ $\overset{1}{\dot{1}}$ $\overset{1}{\dot{1}}$ - $\overset{1}{\dot{1}}$ - |
| | 战 胜 了 大 渡 河 哟! |
| 男高 II | $\overset{2}{\dot{2}}$ $\overset{2}{\dot{2}}$ $\overset{2}{\dot{2}}$ $\overset{2}{\dot{2}}$ $\overset{3}{\dot{3}}$ $\overset{3}{\dot{3}}$ $\overset{3}{\dot{3}}$ $\overset{3}{\dot{3}}$ $\overset{3}{\dot{3}}$ $\overset{3}{\dot{3}}$ |
| | 嘿 咻 嘿 咻 嘿 咻 嘿 咻 嘿 咻 嘿 咻 嘿 咻 嘿 咻 嘿 咻 |
| 男 低 | $\overset{5}{\dot{5}}$ $\overset{5}{\dot{5}}$ $\overset{5}{\dot{5}}$ $\overset{5}{\dot{5}}$ $\overset{5}{\dot{5}}$ $\overset{5}{\dot{5}}$ $\overset{5}{\dot{5}}$ $\overset{5}{\dot{5}}$ $\overset{5}{\dot{5}}$ $\overset{5}{\dot{5}}$ |

3. If there is a women's chorus, women's duet, men's chorus, men's duet, you can notated them below song title, rather than put them before system bracket.

4. If a song need to split voices or change voice, you'd better start a new line. If your page doesn't have enough blank space, you can notated your change voice name above the system.

Example:

| | | | | | | | | | | | |
|---|------|--|-----|--|----------------------|--|-----|--|----|---|--|
| 3 | 2. 3 | | 1 - | | 1 ^v 1 1 1 | | 6 - | | 6. | i | |
| 凯 | 歌。 | | 我们是 | | 光 | | 荣 | | 的 | | |
| | | | | | | | 4 - | | 4. | 6 | |

女、男高

女、男低

5. If you put voice name before the lyrics, need to enclose in a pair of parentheses, then it will look different than lyrics.

Example:

| | | | | | | | | | | |
|--------|---|---|---|------|---|-----------|---|---|---|--|
| 2 | 6 | | 2 | 6 | | 2. #1 2 3 | | 2 | - | |
| 1.(男)千 | 家 | 万 | 户 | (齐)哎 | 咳 | 哎 | 咳 | 哟 | | |
| 2.(女)热 | 腾 | 油 | 糕 | (齐)哎 | 咳 | 哎 | 咳 | 哟 | | |
| 3.(男)围 | 定 | 亲 | 人 | (齐)哎 | 咳 | 哎 | 咳 | 哟 | | |

6. When a song is temporarily splitted from single voice into two voices, you can use marker "{" (curly bracket), "}" at the end of a song is not a must.

Example 1,

| | | | | | | | | | | | | | | | |
|----|-------|---|---------|---|----|----|--|---------|---|-----|------|--|---|---|--|
| i | i 6 i | { | 5 3 3 | | 2. | 3 | | 3 5 2 1 | } | 6 i | 5. 3 | | i | - | |
| 歌唱 | 伟 | 大 | 的 | 共 | 产 | 党。 | | | | | | | | | |
| 7. | 6 | | 1 2 6 5 | | | | | | | | | | | | |

Example 2,

| | | | | | | | | | | | | | |
|---|----|---|----|---|---|-------|--|---|---|--|-------|--|--|
| 5 | 2 | 3 | 5 | | 6 | 6. | | 6 | - | | 6 0 0 | | |
| 奔 | 向 | 前 | 呐。 | | | | | | | | | | |
| 3 | 3. | | 3 | - | | 3 0 0 | | | | | | | |

7. Note position in a multiple voices' song should be align in the same line vertically according to the time, barlines of various voices should be parted.

5. Note

1. Use dash "-" to lengthen a quarter to a note, notated as "1-, 1--, 1----",

rather than “

“ $\widehat{1\ 1}, 1 - \cdot, 1 - \cdot -$ ”.

2. Use “0” one by one as rest, usually not use dot and dash, for example:

“ $\frac{2}{4} \underline{1\ 0\ 0} \mid 0\ 0 \mid, \frac{3}{4} 0\ 0\ 0 \mid, \frac{4}{4} 0\ 0\ 0\ 0 \mid$ ”,

rather than

$\frac{2}{4} \underline{1\ 0.} \mid 0 - \mid, \frac{3}{4} 0 - - \mid, \frac{4}{4} 0 - \cdot - \mid$

3. Underline for measures with $\frac{3}{8}$ (time signature) should be grouped based on the measure, not based on the eighth note. For example:

$\underline{\underline{6\ 56}} \mid \underline{\underline{1\ 23}} \mid \underline{\underline{6\ 5.1}} \mid \underline{\underline{3\ 5}} \mid \underline{\underline{5.}} \mid$
 流水 也会 有时 尽，

4. Timing group should be based on the feature of various time signature, for example in $\frac{6}{8}$ (time signature), should be $\widehat{1. \ 1.}$ rather than $1 - -$; In

$\frac{2}{2}$ should be $\widehat{5 - \ 5 -}$ rather than $\widehat{5 - - \ 5}$; In $\frac{2}{4}$ should be $\underline{\underline{1\ 1}} \underline{\underline{1111}}$ rather than $\underline{11.} \underline{111}$.

6. Intro, Break, Ending

1. Add parentheses for intro, break and ending.

Example 1

$(\underline{\underline{6\ 3\ 3\ 21}} \mid \underline{\underline{6\ 3\ 1}} \mid \underline{\underline{6\ 21\ 6\ 21}} \mid \underline{\underline{6\ 6\ 0}}) \mid \underline{\underline{6\ 3\ 3\ 21}} \mid \underline{\underline{61\ 6.}} \mid$
 蓝天飞彩 云 哪，

Example 2

$\dot{1} - \mid 5. \underline{6} \mid \bar{3} \bar{1} \mid (\underline{\underline{555\ \dot{1}}}) \mid \dot{2} - \mid 6. \underline{7} \mid \bar{1} \bar{5} \mid$
 爆 发 的 火 山， 愤 怒 的 大 海，

Example 3

$\widehat{3212} \ 3.6 \mid \overset{-}{1} \ \overset{-}{7} \ \overset{-}{6} \ 0 \mid \overset{>}{(4446} \ \overset{>}{3335} \mid \overset{>}{2223} \ \overset{>}{1112} \mid \underline{7671} \ 6 \mid \overset{>}{6} \ 0 \ 0 \parallel$

萨丽 哈呀 萨丽哈。

- When break is sounding with the singing, put break above the singing, using smaller notes. The last barline is not a must, but barline in the backward repeat is a must.

Example 1

$(\underline{6i65} \ \underline{66} \mid \underline{3535} \ \underline{66} \mid \underline{3532} \ \underline{12} \mid \underline{60} \ \underline{60})$
 $\underline{1.2} \ \underline{i} \ 6 \mid \underline{5.6} \ \underline{2i} \mid 6 \ - \mid 6 \ - \mid 6 \ - \mid 6 \ 0 \parallel$

团结战斗 朝 前 迈。

Example 2

$\underline{1.2.} \mid \underline{3.} \mid$
 $(\underline{5612})$
 $5. \ \underline{3} \ \underline{2} \ \underline{3} \mid 1 \ - \ - \mid 6 \ - \ - \mid 6 \ - \ - \mid$

无 上荣 光。 园。

- When the singing stops and the break is still sounding, using rest for singing notation, still put the break above the staff, and can put it down after system line break.

Example 1

$(\underline{0} \ \underline{1} \ \underline{2} \ \underline{3} \ \underline{5} \ \underline{3} \ \underline{5} \ \underline{6} \mid \underline{i} \ \underline{5} \ \underline{6} \ \underline{i} \ \underline{2} \ - \mid \underline{2} \ \underline{6} \ \underline{i} \ \underline{3} \ \underline{2} \ \underline{6} \ \underline{i} \ \underline{3} \mid$
 $2 \ - \ - \ - \mid 2 \ - \ - \ 0 \mid 0 \ 0 \ 0 \ 0 \mid$

乡。

$\underline{2} \ 0 \ \underline{5} \ \underline{6} \ \underline{2} \) \ \underline{0} \ \underline{3} \mid \underline{2} \ - \ \underline{2.} \ \underline{4} \ \underline{3.2} \ \underline{i} \mid$
 哎 哟 哎 哟

- Usually do not add slur and breath mark for intro, break and ending, if you really need it for special use.

7. Repeat Symbol

- Repeat symbol should be matched.
- For song with multiple verses of lyrics and one melody, no need to use repeat symbol. For example 『三大纪律八项注意』

- Do not use repeat symbols for segment less than two measures, should notated that segment again. For example $5\ 5 \parallel : \underline{56\ 16} \mid \underline{56\ 53} \parallel$, should be $5\ 5 \mid \underline{56\ 16} \mid \underline{56\ 53} \mid \underline{56\ 16} \mid \underline{56\ 53} \parallel$.

- When repeat from the start of a song, do not need to add forward repeat symbol $\parallel :$ at the beginning of the score. If the ending of various repeat parts are different, us numeric ending

$\overbrace{\boxed{1.} \mid \boxed{2.}}^{: \parallel}$. If there are lyrics more than 3 sections, notated as $\boxed{1-3.}$.

- If repeat with same lyrics, and different ending, using roman numerals, for example

$6 - \mid \underline{5. 6} \mid 5\ 3 \mid \overbrace{\underline{2.2}\ \underline{3\ 5}}^{\text{I.}} \mid 1\ 0 \parallel \overbrace{2. 2 \mid \underline{3\ 5} \mid 1 - \mid 1\ 0}^{\text{I.}} \parallel$
 正 义 的 斗 争 一 定 胜 利 。 一 定 胜 利 。

- If there are a lot of measures after a repeat, the bracket line of numeric ending symbol only last for two measures, do not sealed.

Example 1:

1. 你从雪山走来，春潮
2. (你从) 远古走来，巨浪
怀。

2. 你从

12. When multiple verses of lyrics repeat to ending, lyrics word in same verse should form in a line, or start a new line.

Example 1:

1.2. | 3. 慢

6 5 3 2 1 6 5 | 1. (5 6) | 1 - | 6 5 6 7. 2 6 5 | 1̇ - | 1̇ 0

永远 不能 分。
美名 万古 存。
永远 向前 进， 永远 向前 进。

Example 2:

1.2. | 3.

6 6 1 2 1 6 5 | 5. 3 | 6 5 3 2 1 6 5 | 1. (5 6)

永远 不能 分， 永远 不能 分。
功比 泰山 高， 美名 万古 存。
永远 向前 进， 永远 向前

3.

1 - | 6 5 6 7. 2 6 5 | 1̇ - | 1̇ 0

进， 永远 向前 进。

13. When multiple verses of lyrics repeat, the last word of lyric is expanding, then add with volta and mark with “结束句”. For example:

3.2 1 1 3.2 1 1 | 2.321 4 65 5. 1 | 2 2 5 3.212 1 - :||

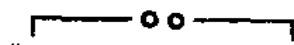
你激励我走上革命生涯，亲爱的妈妈。
你就是我最亲爱的妈妈，亲爱的妈妈。

| 结束句

2 2 5 3.212 1 - | i - - - | i - - - ||

亲爱的妈妈。啊

14. When intro, break and ending need to repeat various times, mark on the top of the score with



"", when both parts on the left and right of a barline



need to repeat, use ""

15. When a smaller repeats is embedded in a bigger repeats, using ||: :|| in

smaller repeats, and using *D.C.* or *D.S.*, $\text{\textcircled{X}}$ for bigger repeats. For example

$\text{\textcircled{X}}$

5 || 5. 5. 5 3 | 4. 3. 0 5 | ||: 3 3 4 4 |

1. 像 昨 天 一 样 爱 你， 将 咪 咪 咪 咪
2. (我) 看 见 雪 花 飘 扬， 天 咪 咪 咪 咪
3. (大) 地 上 绿 草 茵 茵， 小 咪 咪 咪 咪

5 6 5 5 - | 3 3 4 4 | 4 1 3 3 - :||

咪咪 咪咪 咪咪 咪咪 咪咪 咪咪 咪咪 咪咪
咪咪 咪咪 咪咪 咪咪 咪咪 咪咪 咪咪 咪咪
咪咪 咪咪 咪咪 咪咪 咪咪 咪咪 咪咪 咪咪

1. 2. 3.

3 3 3 2. 5 | 3 3 3 2 - | 2 2 2 1.

掉进山底。2. 我 *D.S.* 推进河里， 推进河里。
尽情玩赏。3. 太

8. Useful Symbols

1. Accidental only works in same measure, no need to add neutral symbol in different measure, when there are notes with same name and different octave, should add accidental, for example "**#5 #5̣, b3 b3̣**".
2. Use arrow for pitch change less than a half note, "↑" for upper pitch, eg "↑4", "↓" for lower pitch, for example "↓7".
3. Breath mark "v" only use at needed.

Example 1:

| | | | |
|-----------------|----------------------------|-----------------|-----------------------------|
| 2 2 2 16 | 2^v 3 1 2 | 1 1 1 21 | 6^v 1 #5 6 |
| 哼哟 嗨哟 | 嗨嗨 嗨嗨 | 哼哟 嗨嗨 | 吭哟 嗨吭 |

Example 2:

| | | | |
|------------------|---------------|------------------|----------------|
| 5 5 5 1 1 | 2 23 2 | 5 5 1 6 6 | 1.6 5 5 |
| 使 劲干我的 | 拖 拉 机， | 快 快跑我的 | 好伙计， |

4. Staccatissimo "▼" is notated on top of a note.
5. Fermata "◡" is notated on the top of notes. When the note is tied, usually add fermata on the first note, for example **1̣ - | 1̣**. If it's tied with the break, or is in multiple voices, fermatas should align in a line vertically. When fermata is used with sforzato ">", prall "w", usually put fermata below, for example: **1̣ > 1̣**, **1̣ w 1̣**.

6. Slur "⤿" on the notes should notated for the first verse of lyrics, slurs for multiple voices, need to be aligned vertically:

Example 1:

| | | | |
|--------------|--------------|----------------|--------------|
| 2 4 6 | 32 1. | 2 2 6 1 | 76 5. |
| 却用 但你 | 乳 汁 明 天 会 | 养 育 着 光 芒 | 我， 四 射。 |

Example 2:

| | | | | |
|---|----------------|----------------|---|--|
| { | <u>2.3</u> 5 | <u>1 3</u> 2 | - | |
| | 1. 海 浪 | 脚下 涌, | | |
| | 2. 海与 海 | 相 通, | | |
| | <u>7.1</u> 2 | <u>6 1</u> 5 | - | |

7. When a word in lyrics is corresponding to several notes, and there is a tie for same note, should remove it.

| | | | | | |
|-------------------------|-------------------------|--------------|---|---|--|
| <u>2 23</u> <u>2 11</u> | <u>6. 6</u> <u>5656</u> | <u>12</u> 1. | 1 | - | |
| 党的恩情 | 永 不 | 忘 哎, | | | |

Should change to:

| | | | | | | |
|-----------------------|---|-------------|--------------|---|---|--|
| <u>2.3</u> <u>2 1</u> | 6 | <u>5656</u> | <u>12</u> 1. | 1 | - | |
| 党的恩情 | 永 | 不 | 忘 哎, | | | |

8. When use both slur and tie, put tie under slur, example:

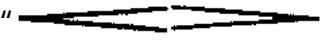
| | | | | | | | | | | | | |
|----|--------------|---------------------------|---|----|---|---|--|---|---|---|---|--|
| 2. | <u>6 5</u> 6 | <u>6 5 5</u> <u>2 1 1</u> | 1 | - | - | - | | 1 | - | 0 | 0 | |
| 映 | 呀映 | 彩 | 霞 | 呢, | | | | | | | | |

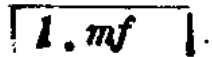
9. Slide, use a small bending arrow, use to slide up, use to slide down. Or use to slide up, and to slide down.

10. Grace note, a grace note usually notated a small 8th note at the left top or right top of the main note, such as "⁸5" "5ⁱ", if the main note is less than quarter note, then use a small 16th note for grace note, such as "⁵/₁₆6 5", "6 5⁶/₁₆". Two or more than two grace notes are notated as small 16th notes, such as "^{6 5}/₁₆6", "5 ^{6 5}/₁₆".

11. Dynamics, notate symbols such as "*ff*, *f*, *mf*, *mp*, *p*, *pp*, *sf*" at the top of the

stave.

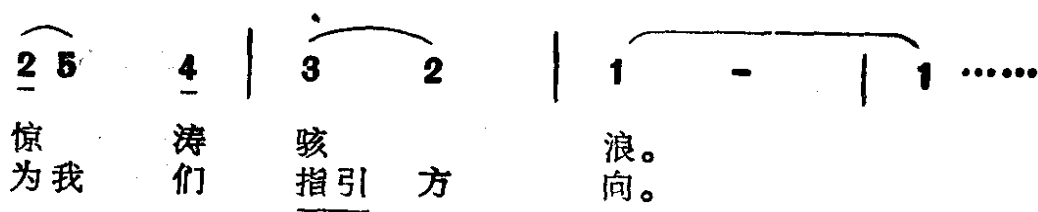
Crescendo or diminuendo “  ” usually used for short melody, for longer use text “渐强 渐弱”. When in multiple voices song, need to put dynamics symbols on the top of each staff. When use dynamics symbol with “numeric ending”, usually put into the “bracket”, eg:



9, Lyrics

1. Use chinese text rather than foreign language or pinyin for onomatopoeia.
2. Should add punctuation for each clause of lyrics, for example, comma, semicolon, colon, quotation marks, period, exclamation mark, question mark.
3. When some phrases repeat in the lyrics, no need to add punctuation, for example as “延安精神放光芒放光芒。”，not as “延安精神放光芒，放光芒”。 When there are same clauses in the end, use comma for the first clause, use period for the second clause.
4. Multiple verses lyrics for a repeated song, should use ordinal such as 1, 2, 3, 4 to mark the sequence of lyrics verse. When verses is up to 5, should notate the verse ordinal before each verse of each line, for the convenience after line break.
5. For lyrics of more than two verses, when there is a note corresponding to more than one word, add rhythm underline under lyrics, there are 3 situations.

Example 1:



惊 涛 骇 浪。
为 我 们 指 引 方 向。

(注：“指引”处不作“指.引”，即不加附点，以免与标点混同)

Example 2:

a. $\underline{6\ 6\ 5\ 4} \mid \underline{3\ 3\ 3} \mid$ b. $\underline{6\ .\ \dot{2}\ 6\ 5} \mid \widehat{4\ 3\ 4\ 6} \mid 5\ - \mid$

保卫祖国 到一起， 豪情满怀 绣河山，
 高举红旗 占领阵地， 火红的太阳 照心间，

Example 3:

a. $\dot{5}\ .\ \dot{3}\ \underline{\dot{2}\ \dot{3}} \mid \underline{\dot{1}\ \dot{2}} \mid \dot{3}\ -\ -\ - \mid$ b. $\underline{\dot{2}\ \dot{2}} \quad \dot{1} \mid \widehat{\underline{\dot{2}\ 5\ 6\ 7}} \mid$

祖国天地新， 变成了鱼米
 为人民立新功， 团结一心奔向

$\dot{1}\ - \mid$ c. $\underline{1\ .\ 2}\ 3\ \underline{3\ 5} \mid \underline{6\ \dot{3}} \mid \widehat{\underline{\dot{1}\ 6}} \mid$

乡， 劈山治水 绘新图，
 前， 学习全国人民 好榜样，

(注：划节奏线时要注意时值的组合，以上例③中的节奏线不能划作“为人民、
 团结一心、全国人民”)

6. When there are same lyrics for two and more verses, can combine to one verse, and add curly bracket before and after.

Example 1:

$\underline{5\ 2\ 5\ 2} \mid \underline{5\ 6\ 5\ 2} \mid 5\quad 6 \mid \underline{5\ \dot{1}\ 6\ 6} \mid$

1-3. 铁路修到 苗家寨 苗家 寨呀苗家

$5\ - \mid 5\ - \mid \underline{2\ 3\ 5\ 6} \mid \underline{3\ 2\ 1\ 5} \mid$

寨，

{ 青山挂起 银飘带，
 祖国建设 步步高，
 清心江畔 添异彩，

Example 2:

$\underline{3\ 3\ 4}\ \underline{5\ 6} \mid \underline{5\ 4}\ \underline{3\ 2} \mid 4\quad 6 \mid 3\quad 4 \mid$

不做温室 一枝花。 }
 哪里艰苦 哪安家。 } 哎 哏 哏 哏
 革命路上 大步跨。 }

7. No need to add parentheses for empty word, modal particle in the lyrics.

$\underline{\underline{5\ 6}}\ \underline{\underline{1\ 2}}\ |\ \underline{\underline{3\ 5}}\ \underline{\underline{6\ 1}}\ |\ 3\ 2\ |\ \underline{\underline{1.2}}\ \underline{\underline{5\ 6}}\ |\ 1\ 1\ |\ 1\ 0\ |$
 不 达 目 的 不 休 息 呀 不 休 息。

8. When nonsense syllables in the lyrics interrupt the sentence, should add parentheses. If nonsense syllables appear before or after the sentence, then no need to add parentheses. Usually no need to add punctuation for nonsense syllables.

Example 1:

$\underline{\underline{1\ 1\ 3}}\ \underline{\underline{2\ 5}}\ |\ \underline{\underline{6\ 1\ 1\ 1}}\ \underline{\underline{6\ 0}}\ |\ 1.\ \underline{\underline{5}}\ |\ \underline{\underline{6}}\ \underline{\underline{5}}.\ |$
 心 里 头 开 满 (哟 哟 哟 哟 喂) 花 朵 朵 哟。

Example 2:

$\underline{\underline{0\ 5}}\ \underline{\underline{3}}\ |\ \underline{\underline{2.3}}\ \underline{\underline{2356}}\ |\ 1.\ \underline{\underline{2}}\ |\ \underline{\underline{3.2}}\ \underline{\underline{1\ 2}}\ |\ \underline{\underline{3\ 2\ 3\ 0\ 5}}\ |$
 信 义 春 常 在。 哪 哪 哪 哪 哪 哪 哪 哪

$\underline{\underline{7.6}}\ \underline{\underline{5\ 4}}\ |\ \underline{\underline{3\ 2\ 3\ 0\ 5}}\ |\ \underline{\underline{2}}.\ \underline{\underline{3}}\ |\ \underline{\underline{2.1}}\ \underline{\underline{7\ 1\ 2}}\ |$
 哪 哪 哪 哪 哪 哪 哪 哪 哪 哪 哪 哪

$\underline{\underline{1}}\ \underline{\underline{0}}\ |\ \underline{\underline{2\ 3\ 2}}\ \underline{\underline{1}}\ |\ \underline{\underline{2\ 3\ 2}}\ \underline{\underline{1}}\ |\ \underline{\underline{1\ 2}}\ \underline{\underline{1\ 2}}\ |\ \underline{\underline{3.2}}\ \underline{\underline{1\ 7\ 1}}\ |$
 哪 朋 友 朋 友 让 我 们 携 起 手 来。

9. When a word last for multiple notes, use slur to connect them, rather than add dash line

after lyrics. For example do not notated follow lyrics as “太阳.....从东方.....升起” .

Example:

$\underline{\underline{5\ 5\ 3}}\ -\ \underline{\underline{325335}}\ \underline{\underline{2}}\ |\ \underline{\underline{2\ 3\ 5}}\ \underline{\underline{1\ 3\ 2}}.\ \underline{\underline{0}}\ |\ \underline{\underline{6\ 1}}\ \underline{\underline{322335}}\ |$
 太 阳 从 东 方 升

| | |
|--|--------|
| <u>3</u> <u>56</u> <u>5</u> <u>43</u> <u>2</u> - | 香飘云天外， |
| <u>3</u> <u>56</u> <u>1</u> <u>7</u> <u>6</u> - | |
| <u>6</u> - <u>4</u> <u>6</u> <u>5</u> <u>43</u> | 香飘云天 |
| <u>6</u> - <u>2</u> <u>1</u> <u>7</u> <u>67</u> | |

11. When there is an aside, use “(白)” . Use “(喊)” for shout. If there is an aside or shout with rhythm, use “x” and rhythm underline.

For example:

| | | | | | |
|---------------------------------------|-------------------------------------|-------------------|-------------------------------------|-------------------|----------|
| <u>5</u> <u>56</u> <u>5</u> <u>56</u> | <u>3</u> <u>1</u> <u>2</u> <u>2</u> | ^{>} X | ^{>} X ^{>} X | ^{>} X | 0 |
| 小小火柴 | 住小房哟，(喊)轰 | 嚓 | 嚓 | 轰! | |

10. Others

1. Add dash line for the subtitle of the score, put it under the title, for example:

一个美丽的传说

——电视连续剧《木鱼石的传说》主题歌

2. Put singing hint under title and subtitle, do not add other symbol, for example:

延河畔上的女石匠

女声表演唱

红星照我去战斗

——电影《闪闪的红星》插曲

男声独唱

3. The sequence of the authors is: lyricist, composer, notated at the right top of the score. Arranger, translator, modifier, can be notated under the lyricist and composer. If there are many lyricists and composers, add comma among the authors. Add nationality before the author name which is a foreigner, for example:

宝 贵、大 为词
铁 源曲

张 友原词
集 体改词
白登朗吉曲

(美) 哈 伊 利词
(美) 艾 尔·罗 宾 逊 曲
邓 映 易 译 配

4. Do not notate the name of the arranger of folk songs at the author's position, usually notated at the end of the score.
5. Usually put main author's name, modifiers of lyrics, melody and the translator can be avoid.