





6. After giving due considerations to the principles in the P&P document must the proposed characters be entirely in the BMP?	<u>Yes</u>
If YES, is a rationale provided?	_____
If YES, reference: _____	
7. Should the proposed characters be kept together in a contiguous range (rather than being scattered)?	<u>No</u>
8. Can any of the proposed characters be considered a presentation form of an existing character or character sequence?	<u>No</u>
If YES, is a rationale for its inclusion provided?	_____
If YES, reference: _____	
9. Can any of the proposed characters be encoded using a composed character sequence of either existing characters or other proposed characters?	<u>No</u>
If YES, is a rationale for its inclusion provided?	_____
If YES, reference: _____	
10. Can any of the proposed character(s) be considered to be similar (in appearance or function) to an existing character?	<u>No</u>
If YES, is a rationale for its inclusion provided?	_____
If YES, reference: _____	
11. Does the proposal include use of combining characters and/or use of composite sequences?	<u>No</u>
If YES, is a rationale for such use provided?	_____
If YES, reference: _____	
Is a list of composite sequences and their corresponding glyph images (graphic symbols) provided?	_____
If YES, reference: _____	
12. Does the proposal contain characters with any special properties such as control function or similar semantics?	<u>No</u>
If YES, describe in detail (include attachment if necessary)	_____
13. Does the proposal contain any Ideographic compatibility character(s)?	<u>No</u>
If YES, is the equivalent corresponding unified ideographic character(s) identified?	_____
If YES, reference: _____	

## **D. Proposal**

### **Part I. Introduction**

Designed by the Institute of Linguistics of Chinese Academy of Social Sciences and made public on *Dialect (Fangyan)* No. 2, 1979, the notational set of 494 IPA extensions and 106 tone marks has always served as the actual academic as well as industrial standard in China. At present, it is widely used by the communities of linguistics, education, and the publishing industry in language survey, linguistic research, language teaching, dictionary compilation, and publications in those fields. With the advent of the digital era, this notational set is also adopted in the typesetting integration platform by Founder Electronics, the largest pre-print software developer of Chinese electronic publishing.

The present IPA Extensions, Combining Diacritical Marks for the Chinese languages in ISO/IEC 10646 cannot fully meet the actual needs of the Chinese communities of linguistics, culture and education, publication, and information technology. After careful examination and reviewing of the present IPA notational set, we find it urgent to add **24** more phonetic symbols in three categories as the following:

1. A combining dot above right representing open vowel featuring lower tongue position;
2. A set of modifier letters representing 8 tone categories in the Chinese languages;
3. 15 five-degree contour tone marks, including 10 five-level dotted forms for neutral tones and 5 five-degree contour tone marks.

### **Part II. Progress**

The present 1979 *Dialect (Fangyan)* notational set was a meticulous design with reference to the rules and standards made by the International Phonetic Association on the basis of an extensive collection of the IPA symbols or marks ever used to represent the Chinese languages by Chinese linguists and publishers. In the recent years, the Institute of Linguistics of Chinese Academy of Social Sciences has called on for several times specialists in this area to discuss the writing standard and number of combining diacritical marks and modifier letters. It has been proposed to supplement and finally consummate the present set by determining the coding rules of IPA set of symbols and adding combining marks, modifier letters and five-degree contour tone marks to the 1979 set with ISO/IEC 10646 standards.

### **Part III. Principles**

1. The proposed new IPA set for the Chinese languages is an extension of IPA Extensions, Spacing Modifier Letters & Combining Diacritical Marks in ISO/IEC 10646;
2. The proposed new set shall be capable of expressing and exchanging all data in the IPA documents or documents with IPA content, and meeting the needs of the Chinese linguists, educationists, publishers, and software developers;
3. The ordering of the proposed new set ought to be in accordance with that of the basic IPA set;
4. The proposed new set ought to be technically operable in information processing.

### **Part IV. Technical Demonstration**

1. The ordering of the proposed new set ought to be in accordance with that of the basic IPA set;
2. The proposed new set ought to observe the principles of code writing and compositional features as issued by the International Phonetic Association, and capable of meeting the academic and industrial standards as much as possible;

3. Each one of the symbols and marks in the proposed new IPA set ought to be of one-one correspondence with one code, so that all the information with IPA marks as well as the Chinese characters represented could share the same plane of ISO / IEC 10646 to actualize the standardized information processing of the data with IPA all over the world.

### Part V. Prospects

As a result of the active advocacy to establish a set of phonetic symbols and marks for the Chinese languages compatible with the internationally used IPA standards to help solve the related difficulties in linguistic research, language teaching, language engineering, and language information processing, the proposed new set has been repeatedly discussed by experts from all those fields. Should this proposed set be accepted as a part of the plane of ISO/IEC 10646, it will surely facilitate the globalization progress of information processing with IPA.

### Part VI. Examples of the proposed new IPA symbols and marks

1. Combining mark No. A900, first used in some Western missionaries' works on Minnanhua, a sub-dialect of the Min group of the Chinese dialects, is a dot above right of the symbol [O], as in [O̠], representing "greater openness" in vowels (lower vowel). This mark was used in at least four early *pinyin* schemes, among more than five all together, to phonetically represent Minnanhua, and was also used later in most of the works on Minnanhua published in Taiwan. The following is some examples of its use as modifier letters and independent mark, respectively: The following example can be seen in Luo Changpei, the well-known modern linguist, 1999:42.

42 罗常培文集·第一卷·厦门音系

a. 声母					
新式	周辨明	Campbell	Douglas	Doty	Medhurst
b	p	p	p	p	p
p	ph	ph	ph	p'	ph
bb	b	b	b	b	b
d	t	t	t	t	t
t	th	th	th	t'	th
g	k	k	k	k	k
k	kh	kh	kh	k'	kh
g	g	g	g	g	g
ng	ng	ng	ng	ng	ŋ
□					w, y, □
ts					ch
ts	ch	chh	chh	ch'	chh
dz	j	j	j	j	j
b. 韵母					
o	o̠	o̠	o̠	o̠	oe
e	e	e	e	e	ey
ui	ai	ai	ai	ai	ae
au	au	au	au	au	ou
a <sup>h</sup>	a <sup>h</sup>	a <sup>h</sup>	a <sup>h</sup>	a <sup>h</sup>	a <sup>h</sup>

在四种厦门话拼音方案中，都在音标右上角加小圆点表示开口度更大（舌位更低）

A dot above right of the symbol [O], as in [O̠], representing "greater openness" in vowels (lower vowel) in four *pinyin* schemes on the Xiamen dialect.

This mark can also be seen on *Dialect (Fangyan)*, the well-known academic magazine, 1979, 2:160.

a <sup>ˊ</sup>	ˊa	ˋa	ˊa	ˋa	ˊa	ˋa
418	419	420	421	422	423	
a <sup>ˋ</sup>	a <sup>ˊ</sup>	a <sup>ˋ</sup>	a <sup>ˊ</sup>	a <sup>ˋ</sup>	a <sup>ˊ</sup>	a <sup>ˋ</sup>
436	437	438	439	440	441	
a:	aˊ	aˋ	aˊ	aˋ	aˊ	aˋ
454	455	456	457	458	459	
a <sup>ˊ</sup>	a <sup>ˋ</sup>	a <sup>ˊ</sup>	a <sup>ˋ</sup>	a <sup>ˊ</sup>	a <sup>ˋ</sup>	a <sup>ˊ</sup>
472	473	474	475	476	477	
ǎ	ǎ	ǎ	ǎ	aˊ	aˋ	
485	486	487	488	489	490	

2. As first found four tones in the South-north Dynasty (420-589 A.D.) and recorded in the ancient Chinese phonological literature such as *Qieyun* published in 601 A.D., scholars termed the tones of Chinese as in its ancient form as *ping*, *shang*, *qu*, and *ru* which were represented using a half-circle at either of the four corners above or below a Chinese character. The number of tones of many Chinese dialects doubled to eight, respectively four for *Yang* tones and four for *Yin* tones, due to the influence of the dichotomy of voiced vs. unvoiced of the initials in the ancient times, and the former ones of which were represented using a low line combined with the half-circle. This method of marking the tones is the well-known Faquanfa, or the half-circle marking method. This method is convenient in language survey and research because it can not only represent tone categories of the contemporary Chinese dialects, but also reflect their ancient origins. The well-known modern linguists, first Swedish linguist B. Karlgren, and later Y-R Chao, Luo Changpei, Li Fanggui, and others all inherited this set of tone marks. Up to now this tone-marking method can still be found in the large number of works on Chinese languages and their phonologies.

The following example can be found on Karlgren (1940: 541):

專爲它們多立一行，我就只把因調變而發生的異讀放在註裏。  
上上，——我們這裏既然是做韻母變化的總賬，——就把它放  
頭，並且有小號碼跟正文裏特標的號碼對照備查。

上平上去符號：

平:	εka,	εya	.....	可以放在音標 的前后
上:	ε'ka,	ε'ya	.....	
去:	ka <sup>2</sup> ,	ya <sup>2</sup>	.....	

裏就可以看得出來了。但在現代方言裏，調的陰陽不全能從  
向來用這樣的辦法分辨：

	平	上	去	入	可以放在其他 符號的前后， 包括漢字
陰	ε□	ε'□	□ <sup>2</sup>	□ <sub>2</sub>	
陽	ε□	ε'□	□ <sup>2</sup>	□ <sub>2</sub>	

不大用。要詳細研究現代方言的聲調，這工作要走得  
暫且放在一邊作爲另一個專題的研究。

A half-circle can be at either of the four corners above or below an IPA symbol.  
A half-circle can be at either of the four corners above or below a Chinese character or other  
phonetic mark.

The following example can be found in Y-R Chao' (1948:17 General introduction.):

調類号用于汉字  
例

知	章(照三)	日	見	曉	影
至 <sup>2</sup> 章示 <sup>2</sup> 始	貳 <sup>2</sup> 日	器 <sup>2</sup> 曉			夷 <sup>2</sup> 日
使 <sup>2</sup> 生 <sup>2</sup> 之志 <sup>2</sup> 章 <sup>2</sup> 市 <sup>2</sup> 而 <sup>2</sup> 日	己 <sup>2</sup> 見 <sup>2</sup> 起 <sup>2</sup> 讓 <sup>2</sup> 其 <sup>2</sup> 章 <sup>2</sup> 疑 <sup>2</sup>				以 <sup>2</sup> 日 <sup>2</sup> 矣 <sup>2</sup> 日
施 <sup>2</sup> 章 <sup>2</sup> 是 <sup>2</sup> 日	爾 <sup>2</sup> 日	奇 <sup>2</sup> 章 <sup>2</sup> 宜 <sup>2</sup> 義 <sup>2</sup> 讓 <sup>2</sup> 日	戲 <sup>2</sup> 曉		移 <sup>2</sup> 日
		氣 <sup>2</sup> 日	希 <sup>2</sup> 曉		衣 <sup>2</sup> 依 <sup>2</sup> 日
錄 <sup>2</sup> 章		龜 <sup>2</sup> 見			道 <sup>2</sup> 位 <sup>2</sup> 日
重 <sup>2</sup> 章		危 <sup>2</sup> 見	毀 <sup>2</sup> 曉		委 <sup>2</sup> 日 <sup>2</sup> 爲 <sup>2</sup> 日
		歸 <sup>2</sup> 見	諱 <sup>2</sup> 曉		威 <sup>2</sup> 日 <sup>2</sup> 日

These modifier letters can also be seen on *Dialect (Fangyan)*, 1979, 2:157.

肆 本刊第一期用的 463—470 号八个调类符号太小,改用下列 701—708 号调类符号。

阴平	阴上	阴去	阴入	阳平	阳上	阳去	阳入
ˊ丁	ˋ顶	ˋ订	ˋ滴	ˊ亨	ˋ锭	ˋ定	ˋ笛
701	703	705	707	702	704	706	708

1979 年第 2 期 · 157 ·

A half-circle is at four corners above or below a Chinese character.

3. It had been difficult to describe the tone values of the dialects and minority languages in China before the five-degree contour tone marking method was proposed by Y-R Chao. Tone values of the Chinese languages used to be described with explanatory words or be compared to intonation in English or French languages in the early survey reports and teaching textbooks by the Western missionary scholars. Obviously, it was difficult to describe precisely the tone values in their great number and complexity as in the Chinese languages using those methods. The well-known Linguists like Y-R Chao, Liu Fu, and Luo Changpei once tried to record the tone values of the Chinese languages in terms of stave as musicians recording the scores, which could be more precise yet very troublesome to operate. It was only after the creation of the five-degree contour tone marking method by Y-R Chao was the issue of describing the tone values of the Chinese languages fully resolved.

The creation of the set of five-degree contour tone marks is based on the five-degree method of marking the tone pitches of the Chinese languages, which divides the tone pitches into the five degrees of extra low, low, middle, high, and extra high, and divides the tone categories into five patterns of level, falling, rising, fall-rising and rise-falling. The set of five-degree contour tone marks has been widely used since its creation, because its precise grasp of the two key factors of tone pitch and tone pattern has enabled this method to describe perfectly the tone values of not only the Chinese languages, but also any other tonal language.

The set of five-degree contour tone marks is generally used as a set of diacritics, and only sometimes independently. The set of marks is widely used in all kinds of Chinese languages as well as other languages of East Asia. The following is an example of its use as diacritic and independent mark, respectively:



For Example 1 of describing Chinese dialects with five-degree contour tone marks, see *Dialect (Fangyan)* 1979, 2:157:

a˥	a˥	a˥	a˥	a˥
11:	12:	13:	14:	15:
a˥	a˥	a˥	a˥	a˥
21:	22:	23:	24:	25:
a˥	a˥	a˥	a˥	a˥
31:	32:	33:	34:	35:
a˥	a˥	a˥	a˥	a˥
41:	42:	43:	44:	45:
a˥	a˥	a˥	a˥	a˥
51:	52:	53:	54:	55:
a˥	a˥	a˥		
131:	143:	153:		
a˥	a˥	a˥	a˥	a˥
212:	213:	214:	215:	242:
a˥	a˥	a˥	a˥	a˥
313:	315:	325:	351:	353:
a˥	a˥			
412:	424:			

For Example 2 of describing Chinese dialects with five-degree contour tone marks, see the well-known linguist Dong Tonghe (2001:47):

(3) 廣州話的九個聲調是：

類名：	陰平	陽平	陰上	陽上	
調值：	˥	˨	˨˨	˨˨	字母式声调符号单用例
例字：	(山)	(林城)	(水)	(老近)	
	陰去	陽去	陰入	中入	陽入
	˨˨	˨˨	˨˨	˨˨	˨˨
	(信)	(路白 上)	(谷出 𠵹)	(百脫)	(白合 日)

陰上與陽上大致在國語與蘇州都是上聲，只有一些如“近”官話是去聲而吳語為陽去。

Examples of tone value marks.

The following is Example 3 of describing minority languages in China with five-degree contour tone marks:

ma1 𠵹 '狗'	ma1 𠵹 '家'
ma1 𠵹 '泡(動詞)'	ma1 𠵹 '零'
ma1 𠵹 '(花)微開'	ma1 𠵹 '馬'
xa1 𠵹 '下肢'	xa1 𠵹 '茅草'
xa1 𠵹 '烤芭'	xa1 𠵹 '叉'
xa1 𠵹 '奴僕', '殺'	xa1 𠵹 '詳誇'

The following is Example 4 of describing minority languages in China with five-degree contour tone marks:

丙、声調表

調查點	台	江	黃	平	盤	山	雷	山	劍	河
調類	調值	例字	調值	例字	調值	例字	調值	例字	調值	例字
1	𠵹 <sup>33</sup>	ki 𠵹 角	𠵹 <sup>33</sup>	ka 𠵹 炒	𠵹 <sup>33</sup>	ta 𠵹 回答	𠵹 <sup>33</sup>	ki 𠵹 角	𠵹 <sup>33</sup>	tu 𠵹 帶
2	𠵹 <sup>53</sup>	ki 𠵹 筓	𠵹 <sup>55</sup>	ka 𠵹 拖	𠵹 <sup>55</sup>	ta 𠵹 來	𠵹 <sup>53</sup>	ki 𠵹 筓	𠵹 <sup>53</sup>	tu 𠵹 步伐
3	𠵹 <sup>44</sup>	ki 𠵹 賦	𠵹 <sup>44</sup>	ka 𠵹 飯	𠵹 <sup>44</sup>	ta 𠵹 長	𠵹 <sup>44</sup>	tsa 𠵹 房子	𠵹 <sup>44</sup>	tu 𠵹 復
4	𠵹 <sup>22</sup>	ki 𠵹 旱	𠵹 <sup>22</sup>	ka 𠵹 矮	𠵹 <sup>22</sup>	ta 𠵹 遺失	𠵹 <sup>22</sup>	ka 𠵹 旱		
5	𠵹 <sup>35</sup>	ki 𠵹 冻	𠵹 <sup>13</sup>	ka 𠵹 抓	𠵹 <sup>13</sup>	ta 𠵹 霜	𠵹 <sup>35</sup>	ki 𠵹 櫃	𠵹 <sup>35</sup>	tu 𠵹 六
6	𠵹 <sup>23</sup>	ki 𠵹 順	𠵹 <sup>21</sup>	ka 𠵹 鴨	𠵹 <sup>23</sup>	ta 𠵹 死	𠵹 <sup>23</sup>	ki 𠵹 順		
7	𠵹 <sup>13</sup>	ki 𠵹 剪	𠵹 <sup>53</sup>	ki 𠵹 剪	𠵹 <sup>53</sup>	ta 𠵹 翅膀	𠵹 <sup>13</sup>	ki 𠵹 剪	𠵹 <sup>13</sup>	tu 𠵹 笑
8	𠵹 <sup>21</sup>	ki 𠵹 擺					𠵹 <sup>21</sup>	mai 𠵹 砍	𠵹 <sup>21</sup>	tu 𠵹 跨

Neutral tone is an important phonetic phenomenon of the tonal languages. The general neutral tone's feature of the Chinese Languages is lighter and shorter than the original syllable tone pitch. The neutral tone pitch can be largely changed on the different phonetic conditions, e.g. the neutral tones' pitches of the following three words, such as 奶奶(grandmother)[nai213 nai213-30], 妹妹(young sister)[mei51 mei51-10] and 哥哥(brother) [ke55 ke55-40] in Beijing Mandarin. The Chinese linguists have two descriptions for neutral tones: one is a middle-dot before the syllable, and the one is five-level dotted forms. The difference between the five-level dotted forms for neutral tones and the five-degree contour tone marks is that they are some high or dots rather than short lines. The following is an example of its use as modifier letter dotted tone bar, respectively:

For Example 5 of describing Chinese dialects with 10 five-level dotted forms for neutral tones, half is modifier letter dotted tone bar and the other half is modifier letter left-stem tone bar, see *Dialect (Fangyan)* 1979, 2:157:

a1	a1	a1	a1	a1	a1	a1	a1	a1	a1	a1
10:	20:	30:	40:	50:	:50	:40	:30	:20	:10	

For Example 6 of describing Chinese dialects with five-level dotted forms for neutral tones, can be found in Y-R Chao' (1948:67):

a1 ni4 tsai4 ni4 xuei4 ni4 ti? ni4 tsai4 ni4 mai4 mo4 toŋ3 pi4?  
 你 是 時 回 來 的? 你 在 那 買 麼 東 西?  
 b1 o4 tsai4 ni4 piŋ3 ni4 mai4 ti4 mo4 foŋ3 tsau1 toŋ3 pi4.  
 我 在 吳 興(?) 買 的 麼 肥 皂 東 西。  
 a2 ni4 foŋ3 tsau1 a? xau1 ni4, ni4 xai4 tsai4 soŋ3 mo4 si4 foŋ3 toŋ3 yf4 xau1 ni4  
 買 肥 皂 阿? 好 阿, 你 還 在 什 麼 地 方 去 玩 了?  
 ni4 toŋ3 ni4?  
 沒 有 阿?  
 b2 ni4 toŋ3,  
 沒 有。  
 a3 ni4 tsai4 ni4 toŋ3 pi4 soŋ3 mo4 ni4 ni4?  
 你 家 裏 有 些 什 麼 人 阿?

For Example 7 of describing Chinese dialects with five-level dotted forms for neutral tones, see Dong Tonghe (2001:25):

“蓮子”與“簾子”的不同完全在“子”字是否輕聲，所以輕聲字需用特別符號標明。並且有些字，如上述的“的”“了”“嗎”，則是永遠讀輕聲的，如果不用特定的符號，便沒有法子確實的表明他們的音讀是什麼。現時通行的輕聲字標寫法是把[1]號寫在聲韻母符號之後，如：

上 去	saŋ3 te'yr	底 下	ti4 ciar
我 的	uo4 tər		
做得好	tsuŋ3 tər xau4	來了嗎	lai1 lər mər
簾 子	lian1 tsīr	(蓮子)	lian1 tsīr

對於永遠輕聲的字，我們不可以根據現行方塊字的寫法去杜撰他們的非輕聲讀法，例如“我的”的“的”[tər]雖與“弟弟”的“弟”[tiŋ]一樣寫法，但是他們決不是原來讀[tiŋ]，因為“弟弟”的第二個字也是輕聲，然而不變[tər]，又如“來了”的“了”[lər]，也不是從“完了”的“了”[liau4]變來的，因為“走掉”的“掉”也是輕聲，但讀[tiau1]而不讀[tər]。



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**Table 1 – Row A9: IPA Combining Diacritical Marks & Tone-letter System**

	<b>A90</b>	<b>A91</b>
<b>0</b>	◌̇ 000	◌̣ 016
<b>1</b>	◌̣ 001	◌̣̣ 017
<b>2</b>	◌̣̣ 002	◌̣̣̣ 018
<b>3</b>	◌̣̣̣ 003	◌̣̣̣̣ 019
<b>4</b>	◌̣̣̣̣ 004	◌̣̣̣̣̣ 020
<b>5</b>	◌̣̣̣̣̣ 005	◌̣̣̣̣̣̣ 021
<b>6</b>	◌̣̣̣̣̣̣ 006	◌̣̣̣̣̣̣̣ 022
<b>7</b>	◌̣̣̣̣̣̣̣ 007	◌̣̣̣̣̣̣̣̣ 023
<b>8</b>	◌̣̣̣̣̣̣̣̣ 008	
<b>9</b>	◌̣̣̣̣̣̣̣̣̣ 009	
<b>A</b>	◌̣̣̣̣̣̣̣̣̣̣ 010	
<b>B</b>	◌̣̣̣̣̣̣̣̣̣̣̣ 011	
<b>C</b>	◌̣̣̣̣̣̣̣̣̣̣̣̣ 012	
<b>D</b>	◌̣̣̣̣̣̣̣̣̣̣̣̣̣ 013	
<b>E</b>	◌̣̣̣̣̣̣̣̣̣̣̣̣̣̣ 014	
<b>F</b>	◌̣̣̣̣̣̣̣̣̣̣̣̣̣̣̣ 015	

**Table 2 – Row A9: IPA Combining Diacritical Marks & Tone-letter System**

HEX	NAME
A900	combining dot above right
A901	modifier letter Chinese tone Yin Ping
A902	modifier letter Chinese tone Yang Ping
A903	modifier letter Chinese tone Yin Shang
A904	modifier letter Chinese tone Yang Shang
A905	modifier letter Chinese tone Yin Qu
A906	modifier letter Chinese tone Yang Qu
A907	modifier letter Chinese tone Yin Ru
A908	modifier letter Chinese tone Yang Ru
A909	modifier letter extra-high dotted tone bar
A90A	modifier letter high dotted tone bar
A90B	modifier letter mid dotted tone bar
A90C	modifier letter low dotted tone bar
A90D	modifier letter extra-low dotted tone bar
A90E	modifier letter extra-high dotted left-stem tone bar
A90F	modifier letter high dotted left-stem tone bar
A910	modifier letter mid dotted left-stem tone bar
A911	modifier letter low dotted left-stem tone bar
A912	modifier letter extra-low dotted left-stem tone bar
A913	modifier letter extra-high left-stem tone bar
A914	modifier letter high left-stem tone bar
A915	modifier letter mid left-stem tone bar
A916	modifier letter low left-stem tone bar
A917	modifier letter extra-low left-stem tone bar