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*The "baseline modifier letters" are dropped (as unification with subscript letters is
considered acceptable).*
Some code points are adjusted.
An explanation why the proposed "vertical lines" are in fact "vertical" is added.
*More examples to show the contrastive use of the proposed "n with inwards hook" and the
already encoded "eng" are added as fig. 1930a-65 and 1930a-88.*

1. Introduction

It has always been the standard practice in the study of Lithuanian dialects to write the dialect
texts in detailed phonetic transcription. The phonetic alphabet used to transcribe Lithuanian
dialects, based on the so-called Copenhagen Scheme of Phonetic Transcription and
Transliteration of 1925, an erstwhile rival to the IPA – see

http://books.google.com/books?ei=L0GXTLiMOIPLOMXaxlgJ&ct=result&hl=lt&id=R8IsAAAAMAAJ&dq=Phonetic+transcription+and+transliteration&q=association+internationale+#search_anchor

– was adopted for the study of Lithuanian dialects by Jurgis Gerulis (also known by the German
form of his name as Georg Gerullis, 1888–1945) in 1930 (see References), and finally
elaborated by the leading specialist in Lithuanian dialects, Aleksas Girdenis (b. 1937). The
Lithuanian Phonetic Transcription is in many ways similar to the International Phonetic
Alphabet, and shares some characters with this; but it also has significant differences. Some
Lithuanian scholars have proposed switching to the pure IPA system, but it seems that it might
be too late: over time, too many linguistic works have been produced using the traditional
system, so that the transition would be too difficult to be practical. As it is, nowadays we refer to
the Lithuanian Phonetic Transcription System (or Lithuanian Phonetic Alphabet), which is the
standard means of recording Lithuanian dialects on paper for all linguistic purposes. There are
still a number of characters from the Lithuanian Phonetic Transcription which have not yet been
covered by the Unicode Standard. The present application is to submit these characters for the
inclusion into the Unicode set.

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2. Encoding Considerations

2.1 The letters

The proposed letter U+AB83 LATIN SMALL LETTER N WITH INWARDS HOOK is used in contrast to U+014B LATIN LETTER SMALL ENG (see fig. 1930a-XIXa), and therefore cannot be unified with this.

Regarding the form of the letters "with inwards hook", with the selection of the reference glyphs, we follow modern typography (see fig. 2001a-344b), showing a dot-like termination. Older typography may show a tight curl ending in a smaller dot (see fig. 1930a-XIXb). In no case, the glyphs show a distinctive closed loop.

2.2 The intonation marks

The ten intonation marks, proposed as U+AB90…AB99, comprise a set where the designs of the elements are correlative to each other and subject to a common design principle. The angle deviation from the vertical is less than 30°.
There, any unification of the "simple" forms (proposed as U+AB90 MODIFIER LETTER SLANTED UP ARROW and U+AB91 MODIFIER LETTER SLANTED DOWN ARROW) with the "usual" 45° arrows (U+2197 NORTH EAST ARROW, U+2198 SOUTH EAST ARROW) would disrupt this set and make it unusable for accomplishing high-level typography for works on Lithuanian dialectology. Therefore, the whole set is proposed.

The intonation marks are given as modifier letters, in analogy to all characters in the Modifier Tone Letters block (A700…A71F). Also, they behave like letters on kerning and linebreaking, and some of them have special positions (like "middle") which refer to letter design.

As it is to be expected for phonetics, all text specimens are found typeset in italics.
However, the intonation marks (AB90…AB99) are slanted by design, retaining the symmetry of the angle of the upward and downward marks independent of the appliance of italics.

2.3 The vertical lines

The proposed U+2E4E DOTTED VERTICAL LINE and U+2E4F WIGGLY VERTICAL LINE comprise a set together with U+007C VERTICAL LINE and U+2016 DOUBLE VERTICAL LINE, to indicate several kinds of speech pauses between words.

To achieve a consistent view in high-level typography for works on Lithuanian dialectology, the design of these four symbols must be correlated. This usually cannot be achieved by using some superficially similar mathematical symbols, as these are intended for other typographical context. Thus, the two missing characters are proposed here as new characters.

As usual for vertical lines, they follow the slant angle of the font, and while they are slanted when they occur in italics as it is usual for phonetic text, they have vertical reference glyphs.

Referring to the glyphs in italic fonts alone (as the use of such fonts is prevalent in phonetic text), these characters could have been proposed as DOTTED SOLIDUS and WIGGLY SOLIDUS as well.
However, the slant angle in all specimens follows that of the vertical strokes of the Latin letters. Moreover, fig. 2004a-184 (one of the rare examples showing phonetic text in a non-italic font) in fact shows true vertical lines (albeit only the already encoded ones of the set). Thus, the proposal follows this for the newly proposed vertical lines used in Lithuanian dialectology.

3. Proposed Characters

Block: Latin Extended-E (in the current Roadmap at U+AB30…U+AB8F)

The placement of the proposed letters in this block follows the guideline (proposed by Michael Everson in conjunction with the proposal N3907) that new case pairs continue to go into the Latin Extended-D block, while unpaired lowercase letters go into this block.
The letters are placed in the last column of that block, to avoid conflicts with other proposals.

Additions for Lithuanian dialectology

ç U+AB80 LATIN SMALL LETTER C WITH PALATAL HOOK
            (see fig. 1930a-XVIII, 1930a-6, 2001a-344a)

ɦ U+AB81 LATIN SMALL LETTER H WITH PALATAL HOOK
            → A727 latin small letter heng
            (see fig. 2001a-344a)

ɱ U+AB82 LATIN SMALL LETTER M WITH INWARDS HOOK
            (see fig. 2001a-344a/b)

ɳ U+AB83 LATIN SMALL LETTER N WITH INWARDS HOOK
            (see fig. 1930a-XIXa/b [with explanation],
             1930a-26b, 2001a-344a/b)

Block: Phonetic Extensions Supplement-B (in the current Roadmap at U+AB90…ABAF)

This block is intended for phonetic characters which are not Latin by nature, and therefore are not appropriate to be included in the Latin Extended-E block.

Intonation marks for Lithuanian dialectology

ʃ U+AB90 MODIFIER LETTER SLANTED UP ARROW

        = sharp rise in tone
        (see fig. 2001a-347)

ʅ U+AB91 MODIFIER LETTER SLANTED DOWN ARROW

        = sharp fall in tone
        (see fig. 2001a-347)

ʴ U+AB92 MODIFIER LETTER SLANTED UP ARROW ENDING IN BEND

        = increasing tone with falling trend at the end
        (see fig. 2001a-347)

ʯ U+AB93 MODIFIER LETTER SLANTED DOWN ARROW STARTING WITH BEND

        = sharp rise and fall in tone
        (see fig. 2001a-347)

| ↑ | U+AB94 | MODIFIER LETTER SMALL MIDDLE SLANTED UP ARROW |

= slight rise in tone
(see fig. 2001a-347)

| ↓ | U+AB95 | MODIFIER LETTER SMALL MIDDLE SLANTED DOWN ARROW |

= slight fall in tone (when at the end of a word)
= overall fall in tone (when at the beginning of a phrase)
(see fig. 2001a-347)

| ∫ | U+AB96 | MODIFIER LETTER SLANTED UP ARROW STARTING WITH HORIZONTAL LINE |

= continued rise in tone
(see fig. 2001a-347)

| ⌐ | U+AB97 | MODIFIER LETTER SLANTED DOWN ARROW STARTING WITH HORIZONTAL LINE |

= continued fall in tone
(see fig. 2001a-347)

| ⌐ | U+AB98 | MODIFIER LETTER SLANTED LINE WITH NORTH EAST ARROW FROM THE LOWER END |

= sharp fall in tone with rising trend at the end
(see fig. 2001a-347)

| ⌐ | U+AB99 | MODIFIER LETTER SHORT SLANTED LINE WITH NORTH EAST ARROW FROM THE LOWER END |

= slight fall in tone with rising trend at the end
(see fig. 2001a-347)

| Ъ | U+AB9A | MODIFIER LETTER SMALL HARD SIGN |

≈ <super> 044A
(see fig. 2001a-342 [with explanation], 2001a-344, 2004a-184)

| Ь | U+AB9B | MODIFIER LETTER SMALL SOFT SIGN |

≈ <super> 044C
(see fig. 2001a-341 [with explanation], 2004a-184)

Block: Supplemental punctuation

Additions for Lithuanian dialectology

| ⸮ | U+2E4E | DOTTED VERTICAL LINE |

→ 205E vertical four dots
→ 250A box drawings light quadruple dash vertical
→ 2999 dotted fence
(see fig. 2001-348 ff., see also fig. 2004a-184)

| ⸯ | U+2E4F | WIGGLY VERTICAL LINE |

→ 2307 wavy line
→ 299A vertical zigzag line
(see fig. 2001-348 ff., see also fig. 2004a-184)

Properties:

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2E4E;DOTTED VERTICAL LINE;Po;0;ON;;;;;N;;;;;
2E4F;WIGGLY VERTICAL LINE;Po;0;ON;;;;;N;;;;;
AB80;LATIN SMALL LETTER C WITH PALATAL HOOK;Ll;0;L;;;;;N;;;;;
AB81;LATIN SMALL LETTER H WITH PALATAL HOOK;Ll;0;L;;;;;N;;;;;
AB82;LATIN SMALL LETTER M WITH INWARDS HOOK;Ll;0;L;;;;;N;;;;;
AB83;LATIN SMALL LETTER N WITH INWARDS HOOK;Ll;0;L;;;;;N;;;;;
AB90;MODIFIER LETTER SLANTED UP ARROW;Lm;0;ON;;;;;N;;;;;
AB91;MODIFIER LETTER SLANTED DOWN ARROW;Lm;0;ON;;;;;N;;;;;
AB92;MODIFIER LETTER SLANTED UP ARROW ENDING IN BEND;Lm;0;ON;;;;;N;;;;;
AB93;MODIFIER LETTER SLANTED DOWN ARROW STARTING WITH BEND;Lm;0;ON;;;;;N;;;;;
AB94;MODIFIER LETTER SMALL MIDDLE SLANTED UP ARROW;Lm;0;ON;;;;;N;;;;;
AB95;MODIFIER LETTER SMALL MIDDLE SLANTED DOWN ARROW;Lm;0;ON;;;;;N;;;;;
AB96;MODIFIER LETTER SLANTED UP ARROW STARTING WITH HORIZONTAL LINE
     ;Lm;0;ON;;;;;N;;;;;
AB97;MODIFIER LETTER SLANTED DOWN ARROW STARTING WITH HORIZONTAL LINE
     ;Lm;0;ON;;;;;N;;;;;
AB98;MODIFIER LETTER SLANTED LINE WITH NORTH EAST ARROW FROM THE LOWER END
     ;Lm;0;ON;;;;;N;;;;;
AB99;MODIFIER LETTER SHORT SLANTED LINE WITH NORTH EAST ARROW FROM THE
      LOWER END;Lm;0;ON;;;;;N;;;;;END
AB9A;MODIFIER LETTER SMALL HARD SIGN;Lm;0;L;<super> 044A;;;;N;;;;;
AB9B;MODIFIER LETTER SMALL SOFT SIGN;Lm;0;L;<super> 044C;;;;N;;;;;
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Linebreaking properties of punctuation marks:

The proposed punctuation marks are vertical lines by nature, and therefore behave in any linebreaking and related processing like U+2016 DOUBLE VERTICAL LINE.

Notes on confusables:

The letter U+AB82 LATIN SMALL LETTER M WITH INWARDS HOOK is similar to U+006D LATIN SMALL LETTER M.
Likewise, the letter U+AB83 LATIN SMALL LETTER N WITH INWARDS HOOK is similar to U+006E LATIN SMALL LETTER N.

The intonation marks, while being modifier letters, are not intended to be allowed in IDNs or identifiers.

4. Acknowledgements

Special thanks for Michael Everson for providing a font containing all the characters proposed in this document.

5. References

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[2004a] Fragmentas nuskaitytas iš: Lietuvių kalbos tarmių chrestomatija, 2004.

[2006a] Kačiuškienė G. Šiaurės panevėžiškių tarmės fonologijos bruožai. Vilniaus universiteto leidykla, 2006.

[2008a] Girdenis A. Žemaičių dzūkai: Tekstai su komentarais. Mokslo ir enciklopedijų leidybos institutas, 2008.

6. Examples and Figures

The figures are numbered by the referenced work (consisting of the year of edition and the letter, as in the "references" list, followed by a hyphen the page number, and following by a second letter if more than one figure is taken from a page.
E.g.: "Fig. 2001a-344" means "See ref. [2001a], p.344").

Fig. 1930a-XVIII: *Showing specimens for U+AB80 LATIN SMALL LETTER C WITH PALATAL HOOK.*

Partial translation from German:

[*g*] = strongly voiced, unaspirated g, …

[*ɢ*] = palatal voiced g, …

Fig. 1930a-XIXa: *Showing specimens for U+AB83 LATIN SMALL LETTER N WITH INWARDS HOOK in an use contrastive to the already encoded U+014B LATIN SMALL LETTER ENG.*

$$[n] \;=\; \text{dentales, stark stimmhaftes } n, \text{ gemeinlit.} : \text{schriftlit. } nu\tilde{o}.$$
$$[\eta] \;=\; \text{palatales } n, \text{ gemeinlit.} : \text{schriftlit. } su\tilde{\eta}.\textit{k}ei = su\tilde{n}kiai.$$
$$\boxed{[\textit{ŋ}]} \;=\; \text{velares } n, \text{ gemeinlit.} : \text{schriftlit. } me\tilde{\textit{ŋ}}.ko\cdot = me\tilde{n}ko.$$
$$[\underset{.}{n}] \;=\; \text{silbisches } n, \text{ sehr selten} : \text{R } 5 \; \textit{ł}ouk\acute{u}os\underset{.}{n} \langle \; lauk\acute{u}osna.$$

Annotated translation from German:

[n] = dental, strongly voiced *n*, as in literary Lithuanian *nuõ*.
Dantinis, stipriai skardus n, kaip bendrinės lietuvių kalbos žodyje nuõ.

[ŋ] = palatal *n*, as in literary Lithuanian [phonetically transcribed] *suñ̃.ķei* = [standard orthography] *suñkiai*.
Palatalinis (minkštas gomurinis) n, kaip bendrinės lietuvių kalbos žodyje suñ ķei = suñkiai.

[*ŋ*] = velar *n*, as in literary Lithuanian [phonetically transcribed] *me**ŋ**.ko·* = [in the standard orthography] *meñko*.
*Veliarinis (kietas gomurinis) n, kaip bendrinės lietuvių kalbos žodyje me**ŋ**.ko· = meñko.*

[ṇ] = syllabic *n*, very rare, as in the dialect [conventionally marked R5 in the Gerullis' book] *łoukúosṇ*, corresponding to the standard Lithuanian *laukúosna*.
Skiemeninis n, labai retas, kaip tarmės, Gerulio knygoje sutartinai žymimos R5, žodyje łoukúosṇ < laukúosna.

Fig. 1930a-XIXb: *Enlarged part of 1930a-XIXa, to show the exact form of U+AB83 LATIN SMALL LETTER N WITH INWARDS HOOK.*

Fig. 1930a-6: *Showing specimens for U+AB80 LATIN SMALL LETTER C WITH PALATAL HOOK (red).*

Fig. 1930a-26a: *Compare with fig. 2001a-349 which shows the same text.*

tuř̃.gui mer̃çã·ła atŝiłí.ka nù mó·ĩinas
ɉì (auch ɉiń) łã·ksta ɉe̜škó·dama sàβa mami̇̃·ĩes
žmó·ñis kłá·uŝ
·kó·ḳᵉ bů.βa tàβa mã·ma
mer̃çĩ·ĩe ·ver̃gdam,à sã·ka
ař ɉů̃·s ñeži̇́.no̜i̇̃ màna mã·ma aḅdri̇́.skᵘs tarbã·lo̜m apŝikabi̇́.-
nus àłe ùž ĩìsas çer̃ã·sñe

Fig. 1930a-26b: *Showing a specimen for U+AB83 LATIN SMALL LETTER N WITH INWARDS HOOK.*

kuř̃ ĩeiŝĩ·ƀe
tuƥe̜·dams po̜ukšĩã·lis mã·di pamã·ĩe ant̃ žã·mes gruđã·li iř
m̃ìŝlɨɉe sá·u̜
im̃.ŝᵘ iř sulèŝu̜
atŝí.tuƥe po̜ukšĩã·lis přì grú·da iř pakłů̃.βa i̇́. spá·stus
kuóđ,èł àŝ tùř̃,ù (auch tùř̃u) pražú·ĩ gro̜ũ.džei sučipŝe̜·ɉe
po̜ukšĩã·lis vànag,aí gá·uda çí·βus po̜ukšĩèłus iř taí ɉiem ñiēkai
ó. àŝ tùř̃u dèł víena me꞊̃.ka gruđã·łe pražú·ĩ

Fig. 1930a-65: *Showing a specimen for U+AB83 LATIN SMALL LETTER N WITH INWARDS HOOK (red) in an use contrastive to the already encoded U+014B LATIN SMALL LETTER ENG (green .*

mas.   Tuōkart ìŝ grãbo atsi-
stójȩs výras iř priē visu̜ išbegé-
diȵȩs sàvo tiñginȩ žmōną. Ař̃
ɉì pasitaĩsiusi, ař̃ nè, aš neži-
naũ.   Tìk màt, kaĩp pasáuly
atsitiñka.
*   Elžbietà Būténienė.*

prã·ta ḳí.łes ɉùōks e̜ř patĩ·ło̜m
šnȩbždé̜·ɉŏms tuòk,ař̃·t e̜ŝ grã·ba
atse̜stó·ɉeŝ βí·rs e̜ř p̂řè̜ βŏsu
ȩžbȩçé̜·dȩñeŝ sã·βa te꞊̃ꞎçȩñe
žmõ·no ař̃ ɉí· paŝe̜taĩ·ŝ'ŝ ař̃
ñè̜ àŝ ñȩžŏno ĩŏkˊ màt kaĩ·p
pasá·uł⁽ⁱ⁾ atse̜ĩŝꞎ̃·kˋ
*   alžbiēl' bo̜łé̜·ñeñe̜*

Fig. 1930a-88: *Another specimen for U+AB83 LATIN SMALL LETTER N WITH INWARDS HOOK (red) in an use contrastive to the already encoded U+014B LATIN SMALL LETTER ENG (green).*

βeží.mu. βiso̜·ḳu̜. βałçi.mú· iř
ḳitú· ɼaikali̇̃ŋçé.ŝñu̜. daiktú·
išḳełã.βi.s beβažůodamas paš-
ĩi̇̃꞊̃·ku.s ů.bagu̜. ů.bagas pa-
mã̇.ĩi.s iŝiḳí.ŝuŝu̜. ìŝ βeží.mã̇.
pładé̜.łɑ. dúonà.s pradé̜·ɉi.s
praší·ĩ kàd iř ɉã̇·m přimestú·

Fig. 2001a-341: *Showing specimens for U+AB9B MODIFIER LETTER SMALL SOFT SIGN, some enclosed in the (already encoded) superscript parentheses U+207C/U+207D.*

> ь = labai redukuotas bespalvis priešakinis balsis; vartotinas tik tada, kai tikslesnės balsio spalvos neįmanoma nustatyti. Pvz.: š. pan. àk⁽ь⁾š̃ ~ akìs, žãl⁽ь⁾š̃ ~ žaliùs, -iàs;

Translation from Lithuanian:

> ь = substantially weakened colourless front vowel; this character is to be used only when more precise vowel colouring is impossible to determine. For example, as in North Panevėžys dialect *àk⁽ь⁾š̃* = literary Lithuanian *akìs*, etc.

Fig. 2001a-342: *Showing specimens for U+AB9A MODIFIER LETTER SMALL HARD SIGN (green), some enclosed in the superscript parentheses U+207C/U+207D.*

> ъ = labai redukuotas bespalvis užpakalinis balsis; vartotinas tik tada, kai tikslesnės balsio spalvos neįmanoma nustatyti. Pvz.: š. pan. ràg⁽ъ⁾s ~ ragùs, vaĩ.k⁽ъ⁾s ~ vaĩkas, vaĩk⁽ъ⁾s ~ vaikùs.

Translation from Lithuanian:

> ъ = substantially weakened colourless back vowel; this character is to be used only when more precise vowel colouring is impossible to determine. For example, as in North Panevėžys dialect *ràg⁽ъ⁾s* = literary Lithuanian *ragùs*, etc.

Fig. 2001a-343: *Showing specimens for U+AB9A MODIFIER LETTER SMALL HARD SIGN (red) and U+AB9B MODIFIER LETTER SMALL SOFT SIGN (green).*

> § 6. R e d u k c i j a
>
> Maža kiekybinė balsio redukcija žymima pakeltu mažesnio šrifto raš-meniu: ᵃ, ⁱ, ᵘ. Pvz.: š. žem. šâ·rkᵃs ~ šárkos, à.v̂ⁱs ~ ãvys, v̂ĩ·rᵘ ~ výrų. Kai redukcija itin ryški (balsis nesudaro skiemens ir pan.) balsio rašmuo dar ir suskliaučiamas: ⁽ᵃ⁾, ⁽ⁱ⁾, ⁽ᵘ⁾. Pvz.: š. žem. anᵃ‿pà.mẹt⁽ẹ⁾ vã·k⁽ᵃ⁾ ǫn‿tà.k⁽ᵃ⁾ ~ ana („ji") pãmetė vaĩką an(t) tãko.
>
> Redukcija, iš esmės keičianti balsio kokybę, žymima minėtais specia-liais rašmenimis: α ə ι ь υ ъ. Reikalui esant, jie gali būti pakeliami bei su-mažinami (ᵅ, ᵊ, ᵇ, ᵛ, �げ) ir suskliaučiami (⁽ᵅ⁾, ⁽ᵊ⁾, ⁽ᵇ⁾, ⁽ᵛ⁾, ⁽ᵇ⁾). Pvz.: š. pan. àk⁽ь⁾š̃ ~ akìs, ràg⁽ъ⁾s ~ ragùs, v̂ɔ̃̌št⁽ь⁾ ~ vištà.

Fig. 2001a-344a: *Showing specimens for:*
U+AB80 LATIN SMALL LETTER C WITH PALATAL HOOK (red),
U+AB81 LATIN SMALL LETTER H WITH PALATAL HOOK (green),
U+AB82 LATIN SMALL LETTER M WITH INSIDE HOOK (blue),
U+AB83 LATIN SMALL LETTER N WITH INSIDE HOOK (purple),
U+AB9A MODIFIER LETTER SMALL HARD SIGN (orange).

§ 7. Priebalsių ženklai

p b β φ m w – abilūpiai. Pvz., bk *βóˑrɑs* ‖ *vóˑrɑs* ~ vóras, *φùr̃iˌie* ‖ *furi-ˌie* ~ fùrija. Tariant *β* tarp lūpų būna plokščias plyšys, tariant *w* – apskritas.

f v m ṗ ḅ – lūpų dantiniai. Pvz.: bk *n̂imfa* ~ nìmfa, *ɑṗvɑdɑ̃ˑ* ~ apva-dɑ̃, *ṗfêñigɑs* ~ pfènigas. Ženklu *v* dabar įprasta žymėti atitinkamą bk ir tarmių garsą, nors dažniausiai jis yra abilūpis, – vadinasi, turėtų būti ra-šomas *β* arba *w*.

j ɉ ṭ ḍ ḳ ꞓ ḷ ṛ ṇ ŋ x ꜧ – palataliniai. Pvz.: bk *ḳeŋḳéˑɉes* ~ kenkéjas, *júˌŋꞓeˑ* ~, *brɔŋχ̣itɑs*, kretingiškių *jâ.uṭ'* ~ jáučių[12]. Pokario metais vietoj *ḳ ꞓ ŋ* ir kt. įprasta rašyti *k̂ ĝ n̂*, beveik nebevartojami *j ṭ ḍ*.

ż ṡ ċ ꝫ̇ – retrofleksiniai ("šlekiuojamieji"); tariami kiek atlenktu atgal liežuvio galu. Pvz., senųjų žagariečių *ṡêṡũˑ żõˑꝫ̇ù.* ~ šešiū žõdžių, *ṡênùkṡ* ~ senùkas (girdėti lyg tarpiniai garsai tarp *š / s, ž / z, ꝫ̇̃ / ꝫ̃*)[13].

ḷ m̩ n̩ r̩ – skiemeniniai. Pavartojami tik fakultatyviai, – pvz., š. pan. *àkḷ˖'s* ‖ *àkət''s* (kai kur *àkot''s*) ~ aklùs.

t d s z c ꝫ n l – liežuvio priešakiniai dantiniai. Pvz.: bk *ꝫũˑkɑs* ~ dzūkas, *ꝫingulũˌkɑi* ~ dzinguliukai. Vietoj *ꝫ ꝫ̃* dažniausiai rašomi digrafai *dz dž*, nors jie ir nesiderina su *c ĉ*.

ṭ ḍ š ž č ꝫ̌ ḷ r ṇ – liežuvio priešakiniai alveoliniai. Pvz.: *ṭràkt̃i* ~ tràkti, *ḍr̃ĩˑpsoˑ* ~ drỹbso, *žáˌṇrɑs* ~ žánras, *žá.r̃ꝫ̌inɑ* ~ džáržgina, *ꝫ̌ũˑg̊uje* ~ džiū-gauja. Vietoj *ꝫ̌ ꝫ̃̌* labai dažnai rašomi digrafai *dž dž*, nesideriną su *č ĉ*.

ṣ ẓ c̣ ṛ – retrofleksiniai. Pasitaiko tik kaip variantai ir todėl žymėtini tiktai epizodiškai, – pvz.: bk *ṣrùtoˑs* ~ srùtos, *pũˑẓrɑs* ~ pūzras.

ŋ g k ɣ (h) x – liežuvio užpakaliniai. Pvz., bk *ła̎ngɑs* ~ langas. Vietoj *ɣ* dabar įprasta rašyti *h*, nors iš tikrųjų tai ne liežuvio užpakalinio, o gérkli-nio priebalsio ženklas. Įsidėmėtina, kad *x* nieku būdu negalima keisti di-grafu *ch*, nors kartais taip ir daroma.

Partial translation from Lithuanian, augmented by an example for *ꜧ*:

f v m ṗ ḅ, labial-dental consonants. For example, as in literary Lithuanian [phonetically transcribed] *n̂imfa* = [standard orthography] *nìmfa*, etc.

... *ꞓ* ... *ꜧ* palatal consonants. For example, as in literary Lithuanian [phonetically transcribed] *júˌŋꞓeˑ* = [standard orthography] *jùngė*, *ꜧímnas* = *hìmnas*.

ŋ g k ɣ (h) x, dorsal consonants. For example, as in literary Lithuanian *ła̎ngɑs* = [standard orthography] *lángas*.

Fig. 2001a-344b: *Showing enlarged parts of fig. 2001a-344a, to show the exact shape of (the italic forms of) the letters U+AB82 LATIN SMALL LETTER M WITH INWARDS HOOK and U+AB83 LATIN SMALL LETTER N WITH INWARDS HOOK.*

Fig. 2001a-347: *Showing specimens for the intonation marks (U+AB90 … U+AB99).*
In U+AB95 MODIFIER LETTER SMALL MIDDLE SLANTED DOWN ARROW *(red), two applications are unified into one character.*
U+A71D MODIFIER LETTER RAISED EXCLAMATION MARK (green) is already encoded as Africanist tone mark.

§ 11. Intonacijos ir teksto sintagminės skaidos ženklai

Žymėtini tik tie svarbiausi sakinio intonacijos bruožai, kurie sutelkti centriniuose sintagmos ir frazės žodžiuose. Ženklai (jeigu specialiai nenurodyta) kitaip, žymimi po tų žodžių.

/ \ ⌐ – ryškus tono kilimas (antikadencija), kritimas (kadencija), kilimas–kritimas (akcentuota kadencija). Pvz.: bk *pàpu·îę· žvarbùŝ vę́·jesῐ | iῖ̃_ę̀·m̃ę· kr̃ĩŝti bá.tto·(s) snæῖ.çę·s\ ǁ* ~ Pàpūtė žvarbùs vėjas, ir ēmė krìsti báltos snaĩgės, *na_ir_gražùmɑẑ⌐_çi tu._m̃er̃çinu·!* ~ Na, ir gražùmas gi tų mergìnų!

ᵣ\ – nežymus tono kilimas ar kritimas. Pvz.: š. žem. *tas_ǫ̃·ñῖ⁽ᵉ⁾ῐ ⫶ mǫ̇.nᵃ brûoῖ̃sῐ | dẹ̀dệlê̂· m̃i.ĺĩeῐ⁽ᵉ⁾ tǫn_m̃e.r̃çǽ.tk⁽ᵃ⁾\ ⫶ ųuoñė.ῖ̃ᵉ\ ǁ* ~ Tas Añtė („Antanas"), mùno („mano") brólis, dìdeliai („labai") mylėjo tą mergėlką Onėlę. Dažniausiai šie ženklai rodo ir greitėlesnį tarimo tempą.

ᴶ \ – tęsiamas tono kilimas ar kritimas. Pvz.: š. žem. *îeῐ_vá.kã· kr̃ũokῐ 'cĩ··pᴶ | mûoῖi.n⁽ᵃ⁾ eš_prũoῖᵃῐ ⫶ krã··u.stûos\! ǁ* ~ Tie vaikaῖ kriõka („verkia") cȳpa („cypia"), mótyna iš prõto kráustos!

ᶜ – tono kilimas su kritimo tendencija intonuojamo segmento pabaigoje. Pvz.: š. žem. *pà.s(kᵘ)ῐ ⫶ kad_ųns_m̃ė̇.r̃ᵡᶜ | îik,tã· prῖ̃ῐ_anůo | tarà.dᵃ\ ǁ* ~ Pãsku („paskui"), kad anas mìrė, tiktaῖ pri anõ („pas jį") terãdo. (Baigiant sakyti *mìrė* susvyruota, ar aiškinti toliau situaciją, ar ne.)

ᴸᴸ – ryškus ir atitinkamai nežymus tono kritimas su kilimo tendencija segmento pabaigoje. Pvz.: bk *tu_v̂ìska·ᴸ jåu_pàbɑiçei?* ~ Tu vìską jau pàbaigei? (Ramus klausimas; emocingai klausiant ar perklausiant būtų *tu_v̂ìska·ᴶ jåu_pàbɑiçei?*).

! – staigus bendras sintagmos tono pakilimas (žymimas frazės ar sintagmos pradžioje). Pvz.: *'kǫnęgâ·kŝ̃îisῐ ⫶ tas_nalę̂.pᵃ\ ǫ̇·n_tuorũos! ǁ ǫns_vaẑ̂á.u⁽ᵃ⁾ῐ | ę_nuvaẑ̂á.u⁽ᵃ⁾\ ǁ* ~ Kunigáikštis – tas nelìpo an(t) tvorõs! Anas važiãvo i(r) nuvažiãvo. (Pakeltu tonu pabrėžiamas temos vardininkas.)

ᵥ – bendras tono kritimas (žymimas frazės ar sintagmos pradžioje). Pvz.: *sàvo· m̃iñ̃îi·ŝ̀eῐ | ᵥmano._núomo·ñę·sῐ ⫶ ñiẽkɑs ñęktá.uŝę·\ ⫶ v̂ῖ̃šiškɑiῐ su îikåũ. ⫶ su_bró·ῖ̃eis\ ǁ* ~ Sàvo mintysė (mano núomonės nièkas nekláusė) vìsiškai sutikaũ su bróliais.

Partial translation from Lithuanian:

Only the most important sentence intonation characteristics are to be marked on paper, and only those which rest on the central words of a syntagm or a phrase. The characters (unless specifically indicated otherwise), are to be written *after* the words they pertain to.

/ \ ‿ – sharp rise of tone (anticadence), fall (cadence), rise-fall (emphatic anticadence). For example [Lithuanian sentences, phonetically transcribed]

ꞌ ˎ – slight rise or fall of tone. For example [Lithuanian sentences, phonetically transcribed]. Usually these characters also denote a faster tempo of delivery.

ʃ \ – protracted tone rise or fall. For example...

ſ⸜ – rise of tone with a tendency of falling at the end of the intoned segment. For example...

ㄴ ㄴ – strong or accordingly slight fall of tone with a tendency of rising towards the end of the segment. For example...

ꞌ – sudden general rise of tone of a syntagm (written at the start of the phrase or syntagm). For example...

ˎ – general fall of tone (written at the start of a phrase or syntagm). For example...

Fig. 2001a-348: *Showing specimens for U+2E4E DOTTED VERTICAL LINE (red) and U+2E4F WIGGLY VERTICAL LINE (green).*

‖ – frazės pabaigos (terminalinė) pauzė (žr. ankstesnius pavyzdžius).

∕ – sintagmos ribų pauzė (žr. ankstesnius pavyzdžius).

— – ilga neterminalinė pauzė. Pvz.: bk *ir̯‿t̂ę̇·vɑsʃ ∕ ir‿mó·t̂inɑʃ ir‿bró·l̂eiſ — v̂iŝìꞈ kɑib‿ẑv̂ę̇·r̂i·s⸜ púola ta‿b̂er̃n̂õ·ka· ‖* ~ Ir tėvas, ir móti-na, ir bróliai – visì kaip žvérys púola tą berniõką.

⦙ – neryški pauzė sintagmos viduje (žr. ankstesnius pavyzdžius).

⦚ – netikėtas kalbėjimo srauto pertrūkis arba staigus intonacijos po-sūkis. Pvz.: š. žem. *ęr‿oñŝ‿l̂ộ·bꞈ so.md̂î·sʃ ∕ po‿'pė̇·ŋk̀ìsʃ ⦚ kę̂.i(k)ꞈ gâ.us⸜ to̜n‿d̂ę̇·in⁽ᵃ⁾⦙da.r̂b̂ęn̂ì·nkuꞈ ‖* ~ Ir anas liúoba samdýs („jis samdydavo") po penkìs… kíek gáus tą dìeną darbiniñkų (pauzė prieš darbininkų – pri-dūrimo signalas).

- – atviroji sandūra. Ypač žymėtina balsių junginiuose, kurie be šio ženklo gali būti skaitomi kaip dvibalsiai. Pvz.: bk *pa‑up̂î·s* ~ paupỹs, *su-irùt̂ę̇·* ~ suirùtė.

-- – netikėtas kalbėjimo srauto pertrūkis žodžio viduryje. Pvz.: ute-niškių *ŝp̂jǽ.ud̂i.dava.(s)ʃ žma.ç̇ė.l̂i.s ∕ kɑi‿rɑik̂ę̇·dava.ꞈ nᵘɔ‿kɑb̂l̂ù.ka.ʃ n̜--⦙ nukɑb̂î.ñ(t̂) tɑs‿pu.gẑl̂õ·kɑs⸜ ‖* ~ Spjáudydavos žmogėlys, kai reikėdavo nuo kabliùko n… nukabìnt' tas pūgžliõkas[17].

Partial translation from Lithuanian:

⦙ – slight pause in the middle of a syntagm.

⦚ – unexpected interruption in the flow of speech, or a sharp change of intonation. For example [Lithuanian sentences in the Samogitian dialect, phonetically transcribed]

Fig. 2001a-349: *Compare with fig. 1930a-26a which shows the same text.*

§ 12. Keletas pavyzdžių[18]

Bendrinė kalba

*tuř.guįeꞏ m̃eȓ̃çĕꞏ·ĩe̸·[19]| ac̃ĩl̃ikoꞏ nuo_móꞏr̃inoꞏs\ | ɹi_lã·ksto·ꞏ | ɹieškóꞏda-
mɑ sàvoꞏ mam̃iꞏr̃e̸ꞏs\ || žmóꞏn̸e̸ꞏs| | kłá.uŝe̸\ || koꞏk̸e̸ꞏ bùųo.\ tàwoꞏ mamɑ̀? ||
m̃eȓ̃çiꞏr̃e̸·| | ṿe̸rgdamɑ̀ sãꞏko·\ || aȓ̃çi| jŭꞏs | n̸ežĩno·r̃e̸·? || màno· mamɑ̀· ab-
dȓ̃iskuŝi| | r̃eȓ̃b̂e̸·r̃e̸·m̃is apŝikab̂inuŝi| | bet_už̧_ṿisɑ̀ž̧· çeȓ̃èŝn̸e\ ||*

Pietų žemaičiai raseiniškiai

*tų̃.ř.gui· m̃eȓ̃çe̸.l̃į| aĉĩl̃ĩka nuꞏ_múr̃iꞏnas\ || ɹi_là.ksta| i.ꞏškúodama | sàwa
mam̃iꞏr̃e̸s\ || žmúoñis· | kłá.us\ || kuok̸æ̀· | bùwa\ tàwa má.ma? || m̃e̸ȓ̃çe̸.l̃į|
r̃iegdamà | sà.ka\ || aȓ̃_jŭꞏs | n̸ež̧iꞏnúot·? || mùna má.mᵃ· abdȓ̃iskuŝi| |
r̃eȓ̃b̂ik̸ums apŝikab̂inuŝi| | al̃e_už̧_ṿisàs· çeȓ̃èŝn̸i\ ||*

Šiaurės žemaičiai telšiškiai

*tõꞏrgộ.u· m̃e̸ȓ̃çe̸.l̃ᵉ| | ace̸r̃e̸.kᵃ⁽ᵃ⁾ nu_mûr̃inᵃs\ || anᵃ⁽ᵃ⁾_là.kst⁽ᵃ⁾| iškûodamᵃ |
sà.u⁽ᵃ⁾ mamã·r̃s\ || žmûoñ·s· | kłá.us\ || kùok̸·· | b̂ộ.u⁽ᵃ⁾\ tà.u⁽ᵃ⁾ má.mà? ||
m̃e̸ȓ̃çe̸.lᵉ| kr̃ũogdamᵃ | sà.k⁽ᵃ⁾\ || aȓ̃çi| jŭꞏs | naž̧e̸nûot·? || mộ.nᵃ má.m⁽ᵃ⁾·
abdre̸.skuŝ⁽ⁱ⁾| | r̃eȓ̃b̂e̸l̃iems apŝikab̂e̸.nuŝ⁽ⁱ⁾| | be̸t_už̧·_ṿe̸sàs̸· çeȓ̃e̸.ŝn̸\ ||*

Rytų aukštaičiai uteniškiai

*tuř.gui m̃eȓ̃çɑ̀.ła.| | ar̃l̃i.ka. na._mõ·č̃æ.s\ || anɑ_łá.ksta.| | ɹieška.damɑ· ꞏ
sà.βa. ma.tù.r̃æ.s\ || žmó.n̸æ.s| | kłá.uŝe̸\ || kɔꞏk̸æ̀· bù.wa.\ tà.βa. mɔ·mɑ̀· ||
m̃eȓ̃çõ·r̃æ.| | ṿe̸rgdamɑ̀· | sà.ka.\ || aȓ̃.çi jú·s| ꞏ n̸ež̧i.ꞏná.t\? || má.na. mɔ·mɑ̀· ꞏ
abdȓ̃i.skus| | r̃eȓ̃b̂ɑ̀.ła.m· apskab̂i.nus| | al̃e_až̧_ṿisɑ̀ž̧· çerà.sna.\ ||*

Rytų aukštaičiai kupiškėnai

*tuř·gui m̃eȓ̃çe̸.ła.| | ar̃l̃i.kɔ. nɔ._mõ·č̃ɔ.s\ || ɹi._łɔ.kstɔ.| | ɹiešlɔ.damɑ· ꞏ sà.βɔ.
mɔ.tù.tà.s\ || žmó.nà.s| | kłá.uŝe̸\ || kɔ·k̸e̸ bù.wɔ.\ tà.βɔ. mɔ·mɑ̀? || màrgó.ità.| |
vàrgdamɑ̀· | sɔ̀.kɔ.\ || aȓ̃.çi jú·s| ꞏ n̸e̸'ž̧i.ꞏnɔ.t\? || mɔ̀.nɔ. mɔ·mɑ· | abdȓ̃i.skus| |
tarbà.ła.m· apskab̂i.nus| | al̃e_už̧_ṿisɑ̀ž̧· çerà.snà.\ ||*

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[18] Pasinaudota J. Gerulio (Gerullis, 1930, 11 tt.) antruoju lyginamuoju tekstu
„Mama". Širdingai dėkojame Daivai A t k o č a i t y t e i , Irenai K r u o p i e n e i , Regi-
nai R i n k a u s k i e n e i , kurios padėjo mums patikslinti kai kurių tekstų transkripciją.

from p. 350:

Rytų aukštaičiai šiaurės panevėžiškiai

*tộř.ç⁽ᵇ⁾· m̃ærgá.ir̃e̸| ꞏ ace̸r̃l̃i.ka nɔ_mó·r̃õnɔs\ || ɹön_łá.ksta· ɹæškó·dam⁽ᵇ⁾| |
sà.va mɔtù.r̃e̸s\ || žmó·ñ·ᵇŝ| | kłá.uŝ⁽ᵇ⁾\ || kọ̀k̂ᵇ bù.va\ tà.va má.m⁽ᵇ⁾? || m̃eȓ̃çi·r̃e̸|
ṿæř.gdam | sà.ka\ || aȓ̃.ç⁽ᵇ⁾| jú·s | n̸eži.nat·? || mà.na má.m⁽ᵇ⁾· | abdȓ̃i.skᵇs| |
r̃eȓ̃bɑ̀.łe̸m· apse̸kab̂i.nᵇs| | bæt_ọž̧_ṽõs⁽ᵇ⁾s· ꞏ çeȓ̃e̸.ŝn̸e̸\ ||*

Fig. 2004a-184: Showing specimens for U+AB9A MODIFIER LETTER SMALL HARD SIGN and U+AB9B MODIFIER LETTER SMALL SOFT SIGN in the left column.
Also, showing single and double vertical lines, being part of the set which is supplemented by the U+2E4E DOTTED VERTICAL LINE and the U+2E4F WIGGLY VERTICAL LINE proposed here. As this specimen is one of the rare examples where phonetic text is set in non-italic type, it shows that the representative glyphs of the vertical lines are in fact vertical rather than slanted (and their names have to be selected accordingly).

53 (Steigvìlių) punktas

Pakrúojo r., Laūksodžio apyl., Steigvìlių k.

Moteris, g. 1885 m.

1966 m. įrašė A. Jonaitytė

Transkribavo R. Bacevičiūtė

Įrašas Nr. j 256 saugomas LKI fonotekoje

vadĭ.nas' | jɔŭ pĭ.n'ɔŋ'gɛ | mǎ.ta ka‿ dǽ.gᵇ pĭ.n'ɔŋ'gɛ | dǽ.gᵇ pĭ.nɛŋ'gɛ ‖ tɛ‿dàba tɑ(s)‿senǽ.lᵇs' un'‿pǽ.č'ɔz' gǔ.l' | ọ‿tà senǽ.la sǎ.ka | aĭ.k tʲę́·vɛ | màt‿kur | pĭ.n'ɛŋ'gɛ dǽ.gᵇ | iškǎ.sᵇ tuos‿pĭ.n'ɔŋ'gᵇs ‖ ọ‿ tɑ(s)‿senǽ.lᵇ(s') sǎ.ka | aĭ.k‿tu mǒ·ji | kàdᵇ diȇ̯ᵇs dúos | tɑ(i)‿iř' i‿grĭ̃·č'ọ. ɑtn'ǫ̀š ‖ u‿tɛ‿lɑŋ̃gɛ bú·dava ùstumèmᵇ | su‿tọk'ǫ̀m lun't́ǽ.lɛ̨.m | i‿tàdᵇ prǎ.stumᵇ | i‿ š'viȇ̯sᵇ ‖ nɔ̀ tɛ‿dàba ɑĭ.n tǫ̀kɛ pǔ.z'ber'nɛ̨ | ir'‿jiȇ gɛř'.ǯ̆ᵇ | jou‿vàkàrᵇ | ka‿tiȇ š'nǽ.kᵇ teĭp vidǫ̊.į | su‿tɑĭs pìnɛ̨ŋgɛs ‖ tɛ‿jiȇ nɔ̨

Vadìnas, jaū piningaĩ ('pinigai'), mãto, ka ('kad') dẽga piningaĩ, dẽga piningaĩ. Tei dabà tas senẽlis an pẽčiaus ('krosnies') gùli, o tà senẽlė sāko: „Eĭk, tévai, màt kur piningaĩ dẽga, iškàsi tuos pìningus". O tas senẽlis sāko: „Eĭk tu, mόji ('motin'), kadà Diẽvas dúos, tai iř į grỹčią atnèš". O te langaĩ bŭdavo užstumiamì, su tokiõm lentẽlém, i tadà pràstumi, i šviesù. Nù, tei dabà eĩna tokiẽ pùsberniai, ir jiẽ giřdžia, jaū vakarè, ka tiẽ šnẽka teĩp vidùj su taĩs piningaĩs ('apie tuos pinigus'). Tei jiẽ nueĩna, kur

Fig. 2006a-162: *Showing specimens for U+AB83 LATIN SMALL LETTER N WITH INWARDS HOOK and several other characters proposed here.*

sałdá.inɛ̨s\ jo.s̑‿iš'si.perk‿ ‖ ọ‿vĭ·rɛ̨ | vĭ·r'sı‿túos | sọ‿ɛ̨žgɛř̃ɔ̃mᵘ\ ‖
nɔ̀ı‿tɛ‿wǫ̀t pasɛ̨î̃.ɲ̃.k̑ı | ta‿mό·î̃ɔ̃ɲı dɑu̯gã.us⁽ᵉ⁾ı ‖ pasɛ̨î̃.ɲ̃.k̑ᵇı | mό·î̃ɔ̃n'ı tʲę́·v'sı |
sọ‿dúoɲı | su‿vĭ·na.ı štikĮ̃ų̃.kɛ̨s ‖ pastã·tɛ̨ı ǯ ɛ̨‿kàsı netù.r⁽ᵉ⁾ı | tɛ‿vĭ·na.ı | àłɔsı\ pastãta. | d̑vɛ̀ı štɛ̨klɛ̨̀n⁽ᵉ⁾\ ǯ tɛ‿júosı | pasɛ̨î̃.ɲ̃.k̑ᵇ\ ‖ dúonọ.sı | tuo(s)‿su‿drọ̀sk̑ı | ušpi.tt̑ᵇ
ŭî̃ı lɛ̨‿kštɛ̨s̑ı | tọs̑‿dúonọ(s)ı | suwá.łga. | túosı | ĭ.žger⁽ᵉ⁾ı štɛ̨klɔ̀ı̃kṣı nọ‿ɛ̨‿vĭ.ş¹⁹ ‖
dagǫ̃u̯ı jiem̃ | jɔ‿nɛ̨rɛ̨î̃.gdawa.ı | jɑu̯niɛ̨sɛ̨m̃\ ‖ te‿vĭ.sı | tǫ̀ks̑‿jɔ | palɛ̨m̃.ɛ̨vɛ̨ɲɔ̃m'sı |
bú·dau̯a.\ ‖ iš‿(i)ù·ı | nɛ̨rɛ̨ikałá.uj⁽ᵉ⁾\ ‖ tɛ̨k‿iš‿svɔ̃·čọsı | iš‿svɔ̃·tu.ı | jɔ̀ı | iššipiřkĭ.ma.\‿ta. ‖ pas‿mǫ̀mɲı | mú·su.ı kràš̑tı\ ‖
dabař̑ı | tɛ̨‿má·şı | gɛř̃ǯ̆æmı\ ‖ ka‿dabař̑ı | kad‿væstù.vɛ̨s̑ı | bɑĭ.gɛ̨s̑ı | d̑vĭ·læktọı
wã·łandọ²⁰\ ‖ tɛ̨‿kǒ·ı | tɛ̨‿tɛ̨p‿grɛ̨ĭtı | iššɛ̨sk̑ɔ̀rs\! ‖ vakàrᵇı | ka‿parvažúoı⁽ᵉ⁾ | bú·
dawa.ı | nætrɔ̨m̃.k̑ᵇ\ | ta‿d̑vĭ·lækt⁽ᵃ⁾ı | atɛ̨ı.nᵇ\ ‖
[iš ryto] nọ‿žã·ð̑ɔ̃nı | tɛ̨‿muzikɔ̃ntɛ̨\ dɑu̯gã.usɛ̨ ‖ tɛ̨‿tiɛ̨ł̑ | má.ř̑şı | griež⁽ᵉ⁾ı |

mę(s)� | žįd⁽ⁱ⁾ệ·į̇ᵉ\ | tǫkęi‿raudúonâ·(s)˧ žę.idèlê·s\ || pri‿pàtˌ ⁝

žė.mᵉs\ || ta‿tęi‿daĝǫkâ·ˌ bǫ.ų | dędęl⁽ᵉ⁾˧ ⁝ vǎ·istã·\! || ta‿lộ·b˧ ⁝ tṵ̃·n˧

idîes | kàt-šû·d⁽ᵉ⁾ˌ idîes | ę‿d̦ǫús-ə˧ ⁝ gê·rtᵉ\ || rũožᵉsˌ ka‿bû·s‿kûokᵉs |

kɔ̃n\ || å.rbà˧ ⁝ túokî̃·ˌ·ˌ | dâ·r˧ ˌtṵ̃·n‿'túokṵ̃(n)ˌ | kiesalǫku³¹²\ | bû·s-ə\ |

tuokę(s)‿žuolė.lᵉs˩ | šàknìkę̀s\ dǫús || sųrûoų̯ᵉ˩ || ta‿túokæ̃·s\ lộ·b |

ę‿gǐ·dî·sᵉ(s)\ || vǫ‿tẽ·pˌ | nabǫ̇.ų\ túokṵ̃·m ||

xɔ̃·³¹³\ ⁝ žęnâ·˩! || tǫu̇kâ·rtˌ | nê·˧ ⁝ aš‿å.tmęn⁽ᵒ⁾ˌ | ne‿nĩek⁽ə⁾\ || tõu-

kâ·rtˌ‿žęnâ· | kętûok̲sˌ bǫu‿gi.vènę̣ms ⸗ dabã·ˌ gi.vènę̣ms î̃·r | dę̀d̲lê·

gę̃rs-ə || vǫ‿tǫ̇ukâ·rtˌ bǫ.ų | sų̇(n)kùs\ || jê·˧ ⁝ ka(s)‿sę̃·rɣə³¹⁴ˌ sę̃·rgəˌ | jê·˧ ⁝

nê·ˌ | nè\ || juk‿tõukâ·rtˌ | səkâu\‿aš || ka‿ĩ̃rî·lęk⁽ə⁾˧ ⁝ áuɣûo(m)³¹⁵˧‿

ˌmê·s³¹⁶ | ę‿šèšęˌ‿ˌtìktã· | tabǫ̀-ǫm\ ||àštǫ̇.un⁽ᵉ⁾ˌ | tapaúg̲ᵘǫ̂m\ || jǎuˌ ⁝

PROPOSAL SUMMARY FORM TO ACCOMPANY SUBMISSIONS

FOR ADDITIONS TO THE REPERTOIRE OF ISO/IEC 10646[1]
Please fill all the sections A, B and C below.
Please read Principles and Procedures Document (P & P) from http://www.dkuug.dk/JTC1/SC2/WG2/docs/principles.html for guidelines and details before filling this form.
Please ensure you are using the latest Form from http://www.dkuug.dk/JTC1/SC2/WG2/docs/summaryform.html.
See also http://www.dkuug.dk/JTC1/SC2/WG2/docs/roadmaps.html for latest *Roadmaps.*

A. Administrative

1. Title: *Revised proposal to add characters used in Lithuanian dialectology to the UCS*
2. Requester's name: *Vladas Tumasonis; Karl Pentzlin*
3. Requester type (Member body/Liaison/Individual contribution): *Expert Contribution*
4. Submission date: *2011-04-30*
5. Requester's reference (if applicable): *Vilnius University: Faculty of Mathematics and Informatics*
6. Choose one of the following:
    This is a complete proposal: *Yes*
    (or) More information will be provided later:

B. Technical – General

1. Choose one of the following:
    a. This proposal is for a new script (set of characters): *No*
        Proposed name of script:
    b. The proposal is for addition of character(s) to an existing block: *Partially*
        Name of the existing block: *Latin Extended-E (new), Phonetic Ext. Supp. B (new), Supp. Punctuation*
2. Number of characters in proposal: *18*
3. Proposed category (select one from below - see section 2.2 of P&P document):
    A-Contemporary **X**   B.1-Specialized (small collection)   B.2-Specialized (large collection)
    C-Major extinct   D-Attested extinct   E-Minor extinct
    F-Archaic Hieroglyphic or Ideographic   G-Obscure or questionable usage symbols
4. Is a repertoire including character names provided? *Yes*
    a. If YES, are the names in accordance with the "character naming guidelines"
        in Annex L of P&P document? *Yes*
    b. Are the character shapes attached in a legible form suitable for review? *Yes*
5. Fonts related:
    a. Who will provide the appropriate computerized font to the Project Editor of 10646 for publishing the standard?
        Michael Everson
    b. Identify the party granting a license for use of the font by the editors (include address, e-mail, ftp-site, etc.):

6. References:
    a. Are references (to other character sets, dictionaries, descriptive texts etc.) provided? *Yes*
    b. Are published examples of use (such as samples from newspapers, magazines, or other sources)
    of proposed characters attached? *Yes*
7. Special encoding issues:
    Does the proposal address other aspects of character data processing (if applicable) such as input, presentation, sorting, searching, indexing, transliteration etc. (if yes please enclose information)? *No*

8. Additional Information:
Submitters are invited to provide any additional information about Properties of the proposed Character(s) or Script that will assist in correct understanding of and correct linguistic processing of the proposed character(s) or script. Examples of such properties are: Casing information, Numeric information, Currency information, Display behaviour information such as line breaks, widths etc., Combining behaviour, Spacing behaviour, Directional behaviour, Default Collation behaviour, relevance in Mark Up contexts, Compatibility equivalence and other Unicode normalization related information. See the Unicode standard at http://www.unicode.org for such information on other scripts. Also see http://www.unicode.org/Public/UNIDATA/UCD.html and associated Unicode Technical Reports for information needed for consideration by the Unicode Technical Committee for inclusion in the Unicode Standard.

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[1] Form number: N3702-F (Original 1994-10-14; Revised 1995-01, 1995-04, 1996-04, 1996-08, 1999-03, 2001-05, 2001-09, 2003-11, 2005-01, 2005-09, 2005-10, 2007-03, 2008-05, 2009-11)

C. Technical - Justification

1. Has this proposal for addition of character(s) been submitted before? *No*
   If YES explain

2. Has contact been made to members of the user community (for example: National Body,
   user groups of the script or characters, other experts, etc.)? *Yes*
   If YES, with whom? *One of the authors (V. T.) does itself belong to the scientific community*
   If YES, available relevant documents: *See text*

3. Information on the user community for the proposed characters (for example:
   size, demographics, information technology use, or publishing use) is included? *Yes*
   Reference: *See text*

4. The context of use for the proposed characters (type of use; common or rare) *Scientific*
   Reference: *See text*

5. Are the proposed characters in current use by the user community? *Yes*
   If YES, where? Reference: *See text*

6. After giving due considerations to the principles in the P&P document must the proposed characters be entirely
   in the BMP? *Yes*
   If YES, is a rationale provided? *Yes*
   If YES, reference: *To keep in line with related characters*

7. Should the proposed characters be kept together in a contiguous range (rather than being scattered)? *Yes*

8. Can any of the proposed characters be considered a presentation form of an existing
   character or character sequence? *No*
   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? *No*
   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? *No*
    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? *No*
    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? *No*
    If YES, describe in detail (include attachment if necessary)

13. Does the proposal contain any Ideographic compatibility character(s)? *No*
    If YES, is the equivalent corresponding unified ideographic character(s) identified?
    If YES, reference: