Universal Multiple-Octet Coded Character Set
International Organization for Standardization
Organisation Internationale de Normalisation
Международная организация по стандартизации

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Date:	**2022-09-19**

0. Background

After the staff / western music notation (五线谱/五綫譜) and the number music notation (简谱/簡譜) were used widely in China, the folk music researchers realized that there was a special kind of rhythm form which had been used long ago in China, and this form is still common today, so they need a "new" beat sign to record this form.

Prof. Péng Shìduān (彭世端) defined the music used this kind of rhythm form is the "free beat music with uneven time position, uneven rhythm, which cannot be measured by fixed time interval (beat) and cannot beat." (时位不匀整的，非均分律动的，不能用固定时距（拍）来衡量的，打不出拍子来的自由节拍音乐。) Prof. Xiàng Qiánkūn (向乾坤) inherited this definition in his research. Now the researchers used the following symbol to record this kind of rhythm form consistently, but it's hard to know who was the first one to use it. Please see Fig. 0.1. We can call it as the Sanban Sign (散板符号/散板符號) now. Prof. Péng mentioned this sign had been used in the book 《中国戏曲音乐集成（陕西卷）》 in 1983 in her paper, and this sign had been accepted and used by more and more researchers. As Fig. 2.23 shows, the Sanban Sign is also used in Hong Kong SAR.

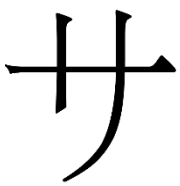


Fig. 0.1 Sanban Sign

Earlier, the researchers only used the Han character “散” at the same position of the scores to record this kind of rhythm form. Please see Fig. 0.2, which is the music score of Master Méi Lánfāng’s (梅兰芳/梅蘭芳) performance.

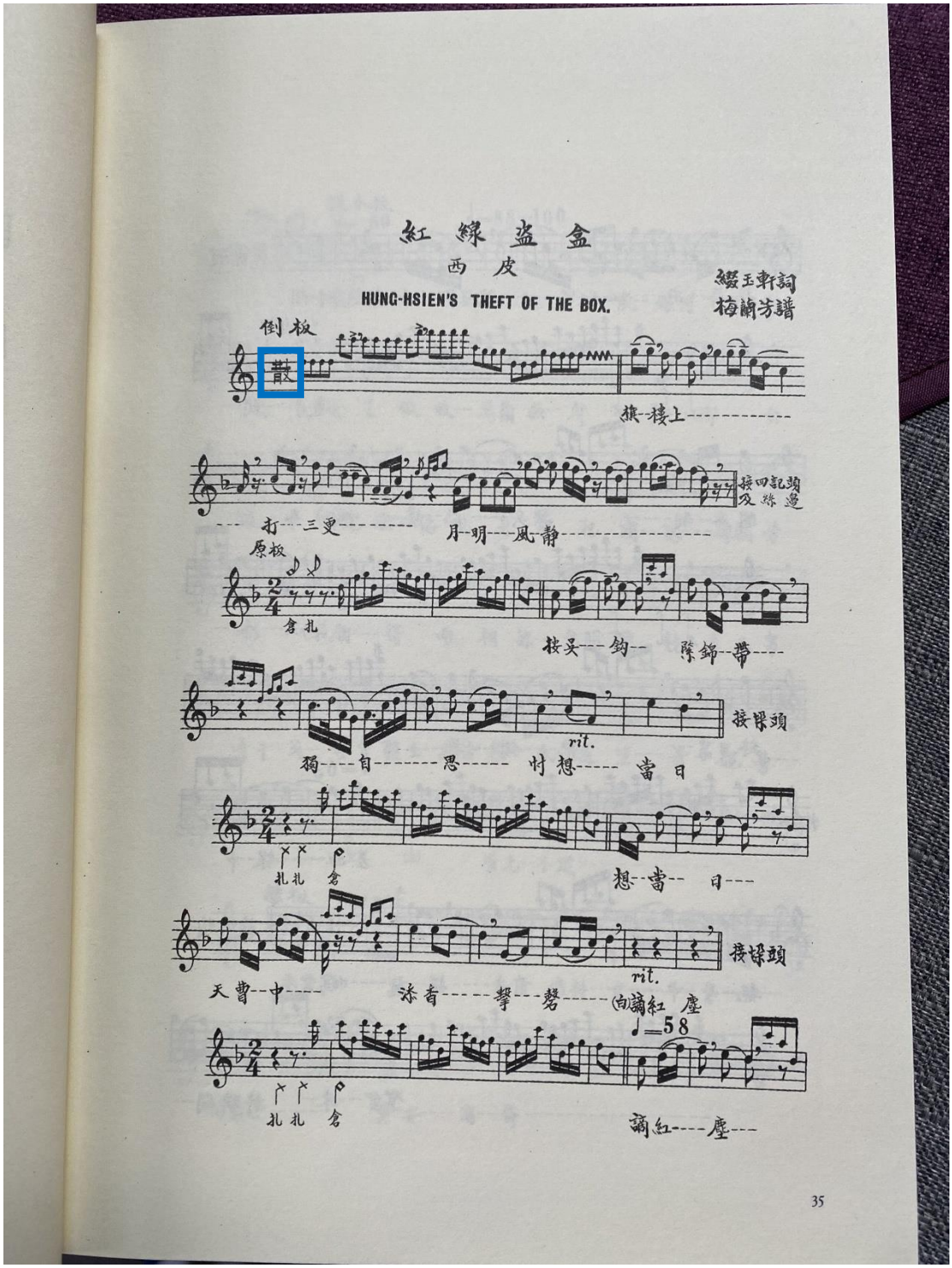


Fig. 0.2 Hung-hsien’s Theft of the Box, the Peking Opera

The video is [here](#).

Culture and Art Publishing House (CAAPH, 文化艺术出版社) published a series of

books named *Reference Compilation of Chinese Ethnic Music* (《中国民族音乐参考资料辑录》) in June this year (2022). This reference compilation collected several precious ethnic census reports in the early days of the founding of PRC, so we can see the Sanban Sign was used in 1961. Please Fig. 0.3. Therefore, the introduction time of the sign is before 1960s. This song was cited from the book named 《说唱音乐》 (rap is also translated as "说唱音乐" in modern Chinese currently, but it doesn't mean rap here) collected in the series and edited by the Ethnic Music Research Class of Chinese Music Research Institute, Central Conservatory of Music (中央音乐学院中国音乐研究所民族音乐研究班). The Chinese Music Research Institute was established in November, 1949, and became a part of the art research institution of the Ministry of Culture of PRC in 1973, and this art research institution was renamed as Chinese National Academy of Arts (中国艺术研究院) by the State Council of PRC. The current full name of the Chinese Music Research Institute is the Music Research Institute of Chinese National Academy of Arts (中国艺术研究院音乐研究所), which is under the Ministry of Culture and Tourism of PRC now. Therefore, this symbol and the corresponding use had been authoritative in China since 1960s at least. Now, as we know, the Sanban Sign is used for the Chinese folk music and so many local operas (地方戏曲), such as Peking Opera (京剧), Yueju Opera (粤剧), Shaoxing Yueju Opera (越剧), Sichuanese Opera (川剧), Pingju Opera (评剧), Huju Opera (沪剧) and so on. "董西厢" mentioned in Fig. 0.3 means the traditional opera script named *Western Chamber Romance* (《西厢记/西厢記》) written by Master Tung (董解元) in Jurchen Jin Dynasty (金代). This version was adapted from the novel named *Biography of Yingying* (《莺莺传/鶯鶯傳》) written by Yuan Zhen (元稹) in Tang Dynasty (唐代), and adapted into the other version of *Western Chamber Romance* written by Wang Shifu (王实甫/王實甫) in Yuan Dynasty (元代). This is a famous story in China, which has been adapted into local operas, movies and TV dramas for so many times.

諸 宮 調

（古 代）

董 西 廂

崔夫人的母家侄儿郑恒至普救寺，見崔夫人，进讒言，說张生在京已和卫吏部的女儿結了婚。崔夫人听了发怒；鶯鶯听了，心里煩悶。紅娘在旁劝解。

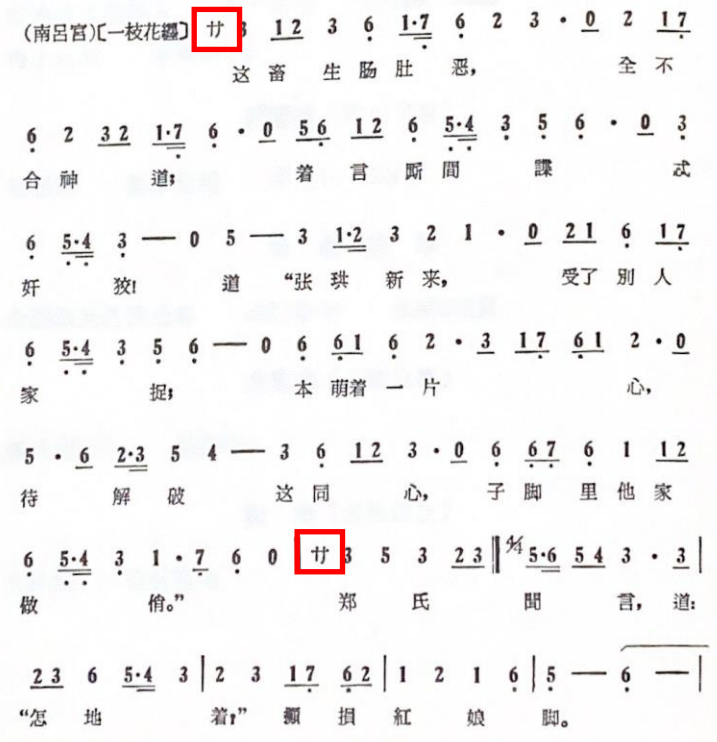


Fig. 0.3 Master Tung's Western Chamber Romance

1. Proposal

I once submitted IRGN2540 *Request to discuss how to handle the Sanban Sign for Chinese folk music and local operas* to IRG, and the document was presented during IRG #58. At that time, I provided 5 methods to handle the Sanban Sign, which are to encode as a separate CJKUI, to encode as a separate symbol like the CJK punctuation, to encode as a separate musical symbol, to unify to U+5344 (卅), to unify to U+30B5 (Katakana Letter Sa, サ). IRG asked its experts to give feedback on the method of encoding the Sanban Sign. John Jenkins provided his feeback on the Slack during IRG #58, and he said "It's definitely not a CJKUI. IMHO it should be encoded as its own character, presumably in the Musical Symbols block." Henry Chan provided his feedback to encode it as a CJK symbol or musical symbol. WGCLIAC discussed this issue at its 23rd meeting, and HKSARG submitted the discussion result of WGCLIAC as its feedback to IRG to encode the Sanban Sign as a separate musical symbol. SMuFL project under W3C discussed this symbol as their GitHub Issue #172. At that SMuFL issue, they call the symbol as Chinese open meter time signature and provided several other pieces of evidence. At last, they also treat it as a separate musical symbol as U+EC87 in their PUA collection, but one of the discussants misunderstood the introduction time and the original form. As they wrote, this symbol was once used as other different form like U+5344 (卅) or 3-stroke form of U+8279 (艹), even U+5EFE (廾) or the previous UCS2003 glyph for U+2232C (𫝌) because of the limitations of the former regional character set or movable type engraving, but the original form and the current most common form are both as the same as the prosed one in this document. Fig. 0.3 has shown all the answers.

To sum up, I propose to encode the Sanban Sign as a musical symbol separately in the Musical Symbols block. The reasons are shown as below, which are revised based on the HKSARG feedback.

(1) The Sanban sign is a symbol rather than a Han character, which the main purpose is to use it in the running scores not the texts;

(2) The Sanban sign is used as a musical notation with its own meaning;

(3) Unlike characters, the Sanban sign does not have a pronunciation, but it has a stable name as a music symbol;

(4) The Sanban sign cannot be found in any dictionary.

For the character name, I think the original name of the symbol is better than

others.

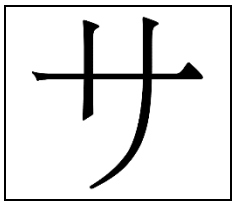
For the common glyph style, as Fig. 0.3 and several pictures in Section 3 show, the most common is Sung/Ming style, so I choose this one. When we use Sung/Ming style as I proposed, the most direct visual impression is different from Katakana Letter Sa in the code charts.

I proposed the Sanban Sign as U+1D1EB. The information in NameList.txt is shown as below.

```
@      Chinese notation
@+     The following range is specific to Chinese folk
music and local operas.
U+1D1EB    MUSICAL SYMBOL SANBAN
    = sanban sign
    x (katakana letter sa - 30B5)
    x 5344
    x 5EFE
    x 8279
    x 2232C
```

The script should be common like other musical symbols.

The proposed glyph is shown as below, which is the same as Fig. 0.1.



The UCD information in UnicodeData.txt is shown as below.

```
1D1EB;MUSICAL SYMBOL SANBAN;Lm;So;0;L;;;;;N;;;;;
```

The information in VerticalOrientation.txt is shown as below. Please see Fig. 2.23.

```
1D1EB          ; U  # So        MUSICAL SYMBOL SANBAN
```

Other properties should be like other musical symbols as well if needed.

2. Evidence

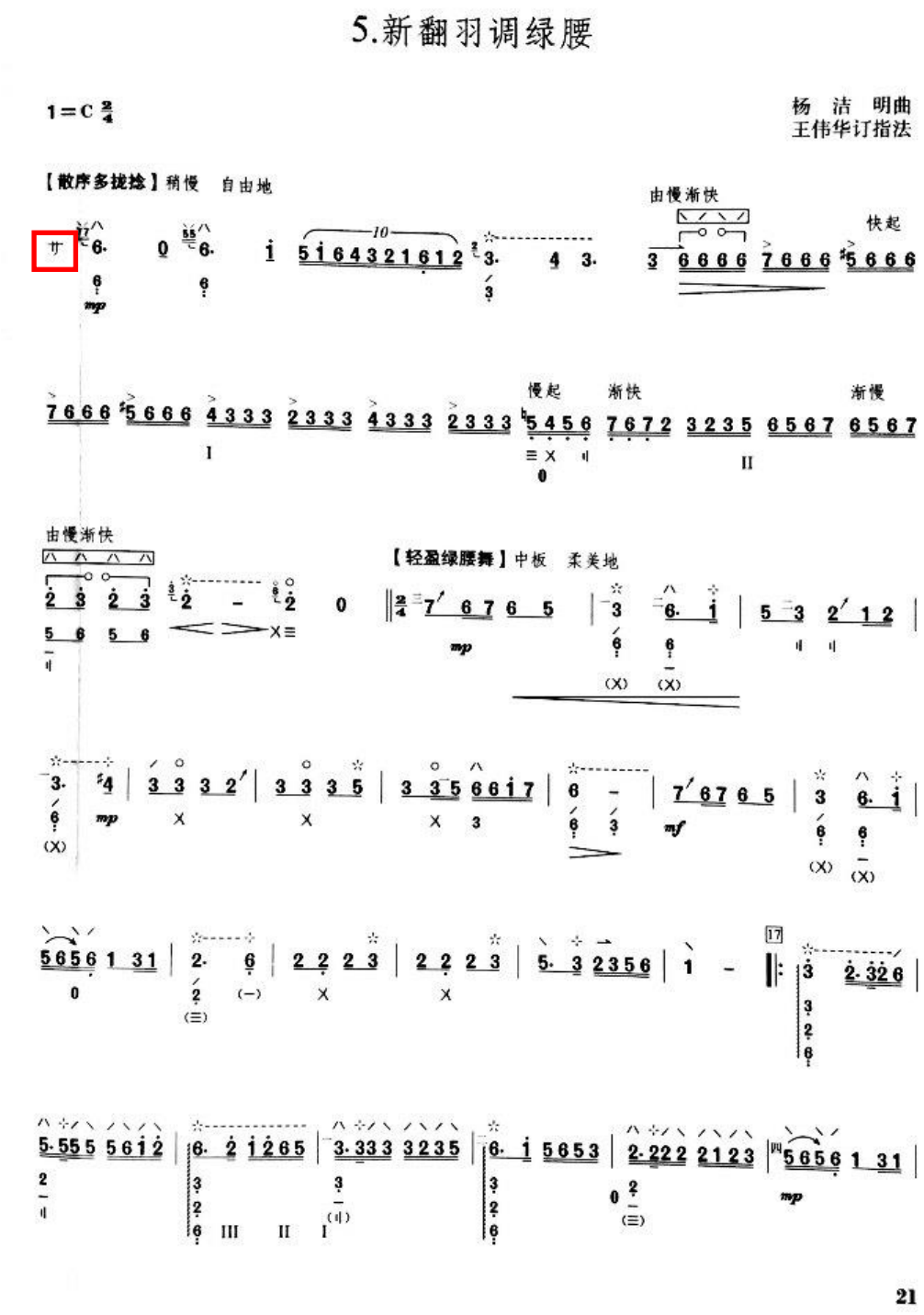


Fig. 2.1 [11], p. 21

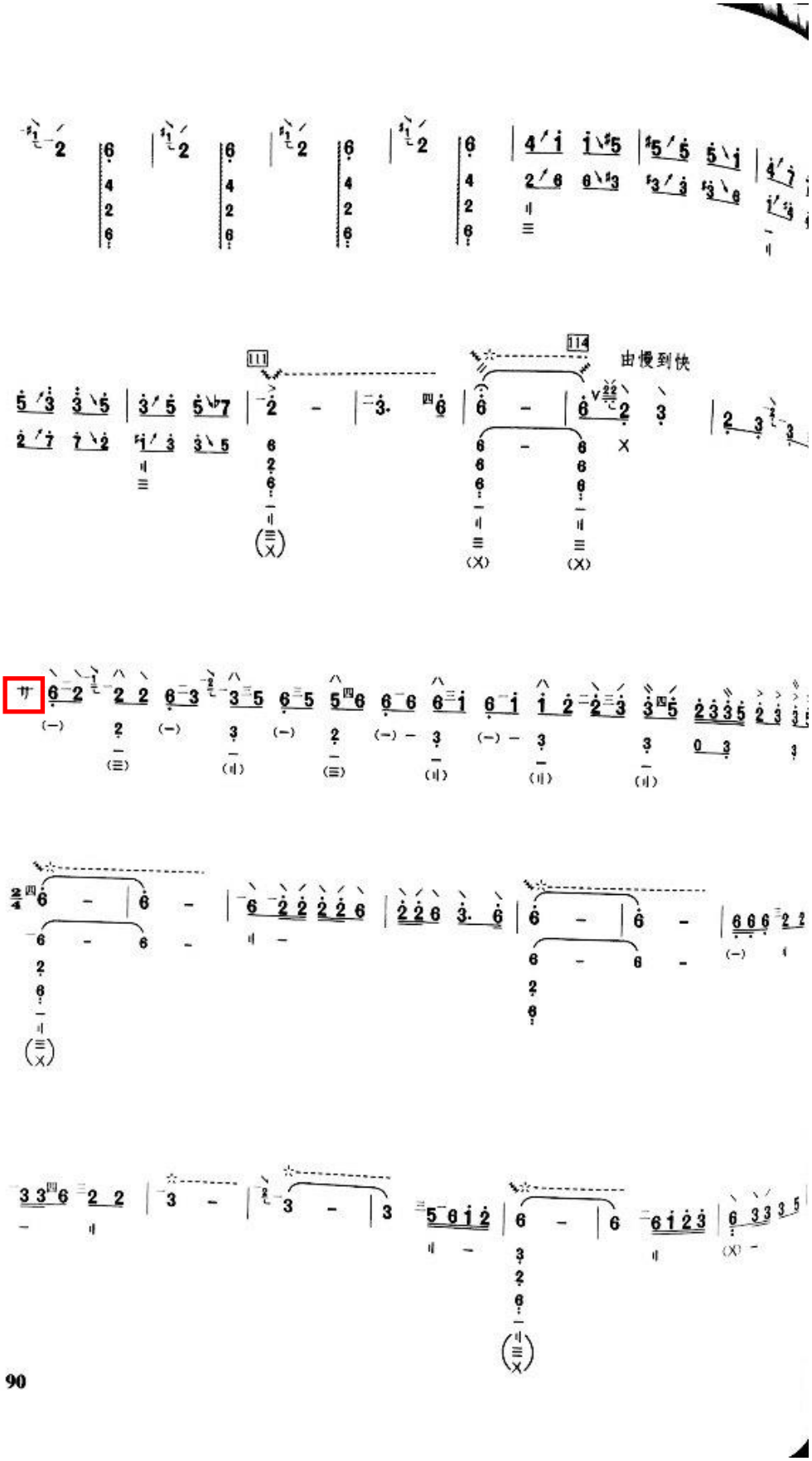


Fig. 2.2 [11], p. 90

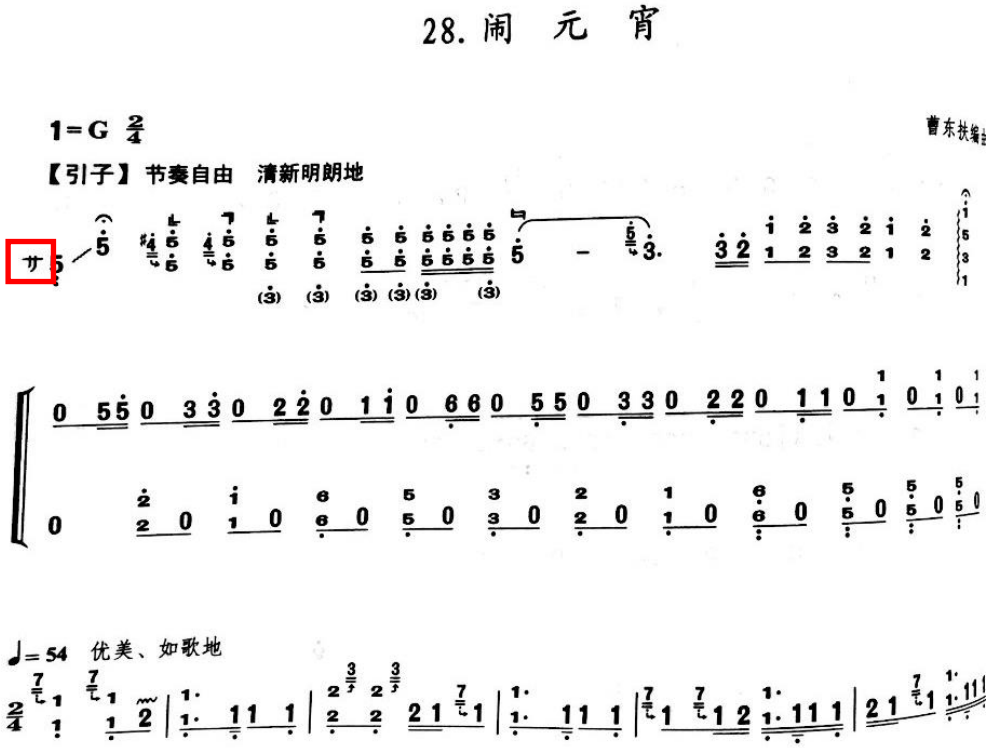


Fig. 2.3 [12], p. 78

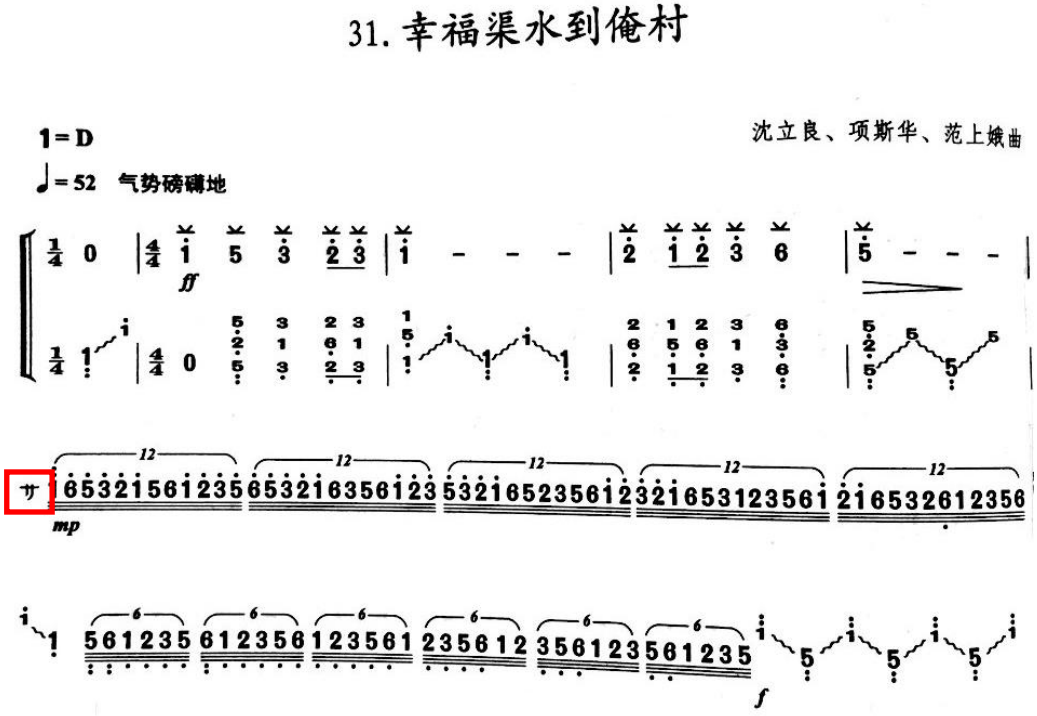


Fig. 2.4 [12], p. 94

梅 花 三 弄

古 曲
汤良兴编订

1=D

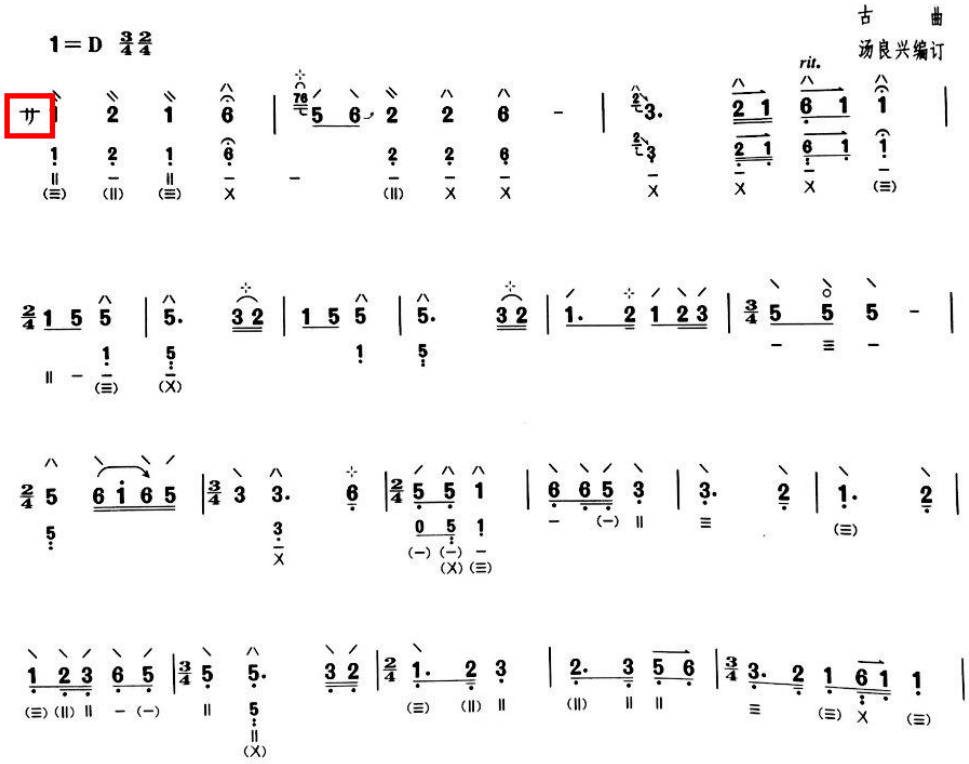
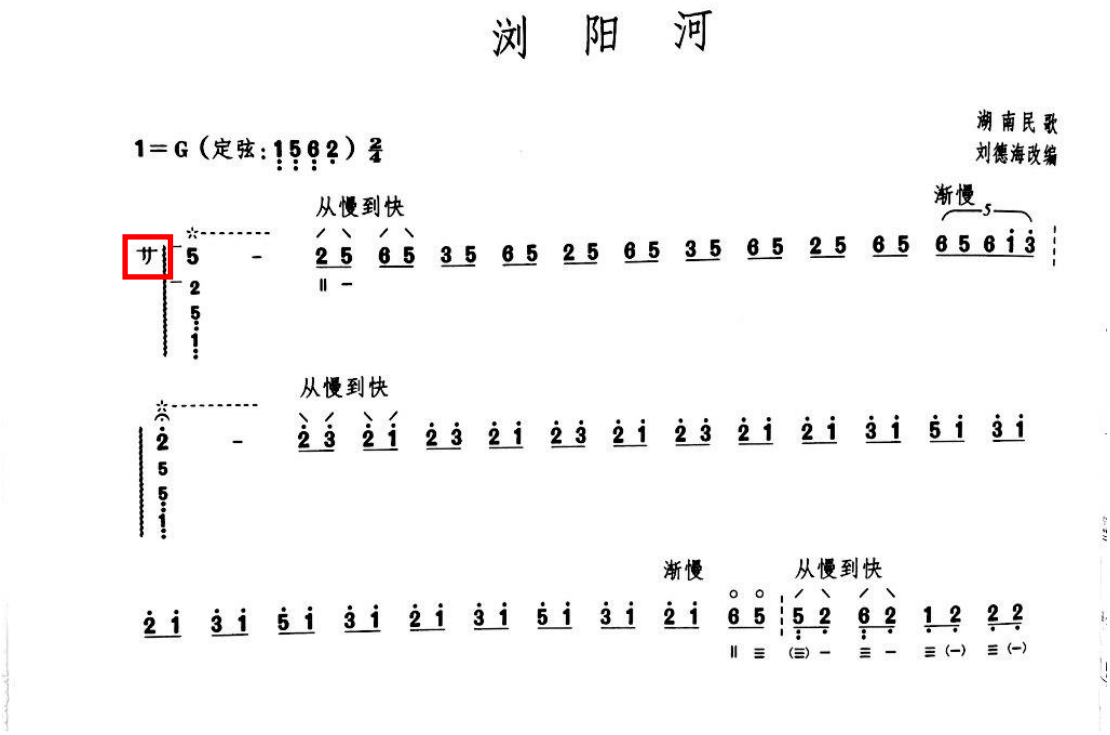


Fig. 2.5 [7], p. 64


浏　阳　河

湖南民歌
刘德海改编

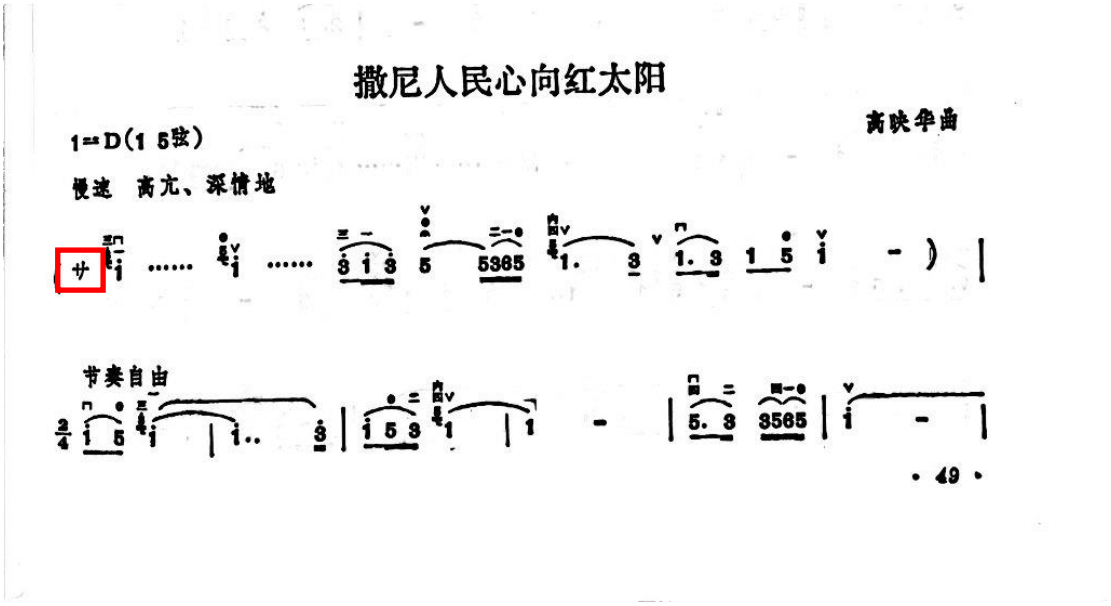
1＝G（定弦：1 5 6 2）2/4

从慢到快　　渐慢

从慢到快

渐慢　　从慢到快

Fig. 2.6 [7], p. 102


撒尼人民心向红太阳

高映华曲

1=D(1 5弦)

慢速　高亢、深情地

节奏自由

· 49 ·

Fig. 2.7 [5], p. 49

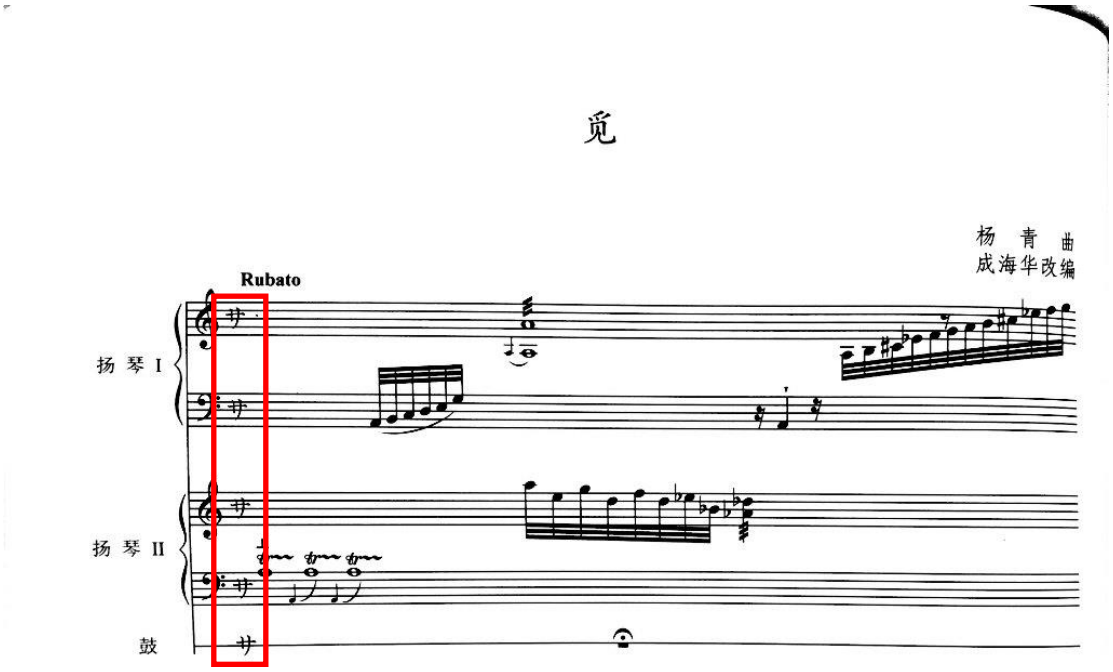


Fig. 2.8 [13], p. 50

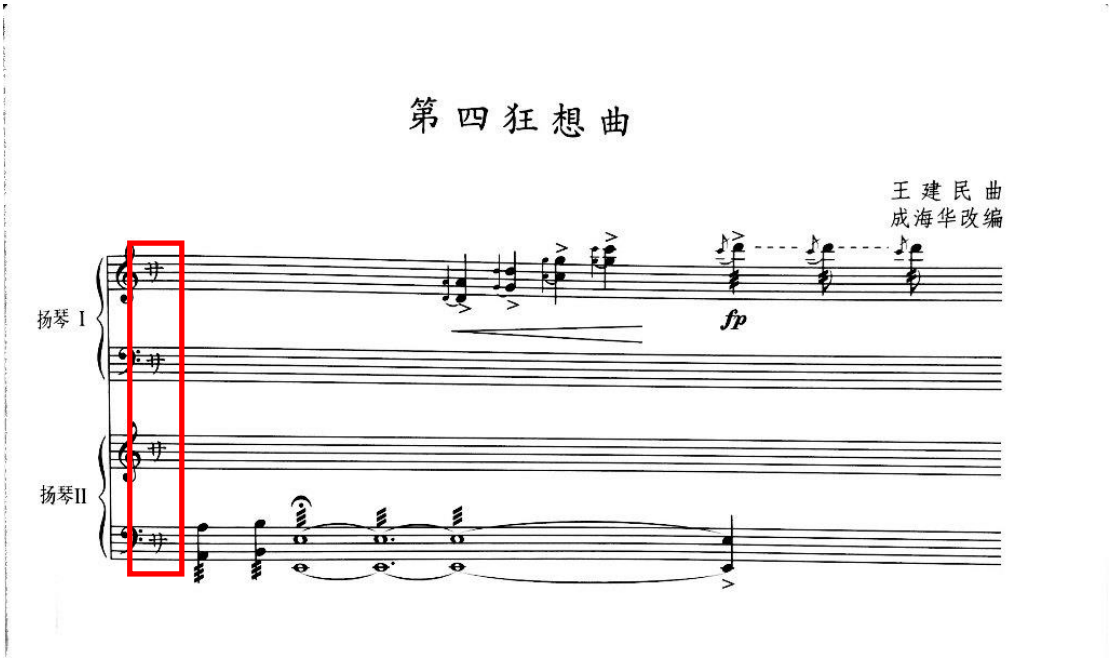
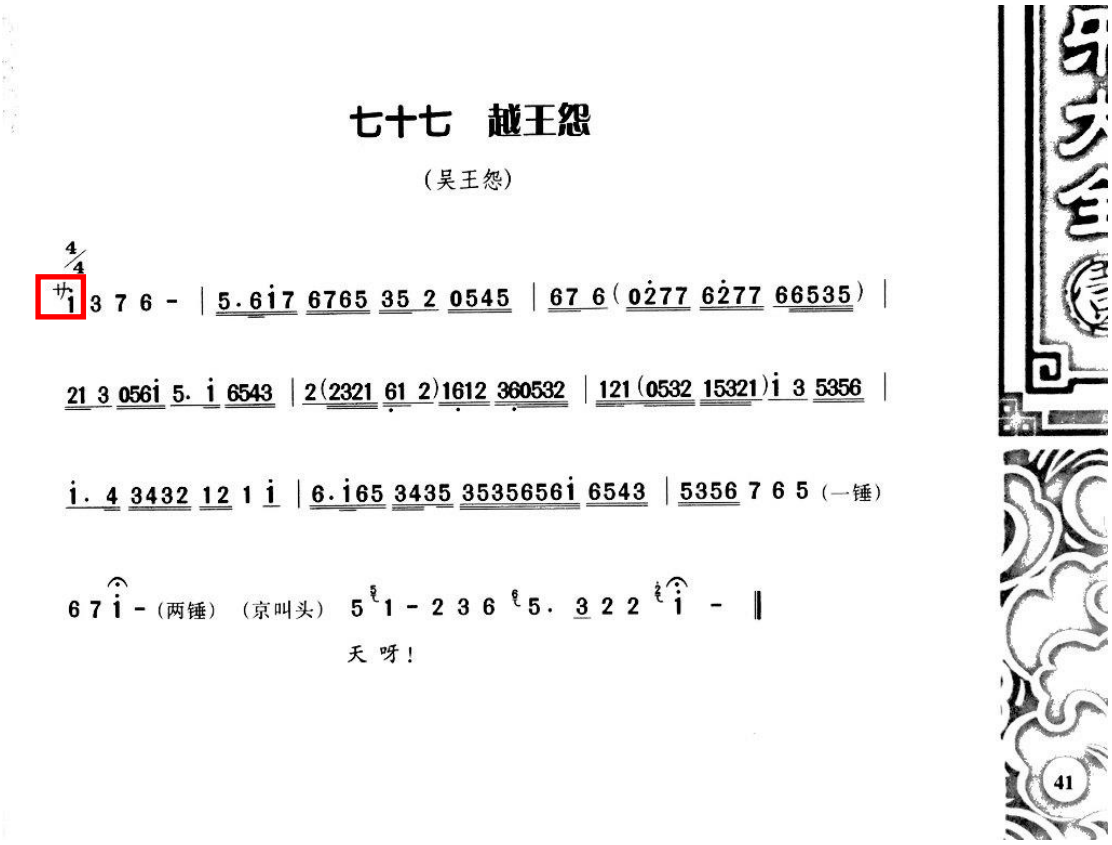


Fig. 2.9 [13], p. 67


七十七　越王怨

（吴王怨）

Fig. 2.10 [14], p. 41

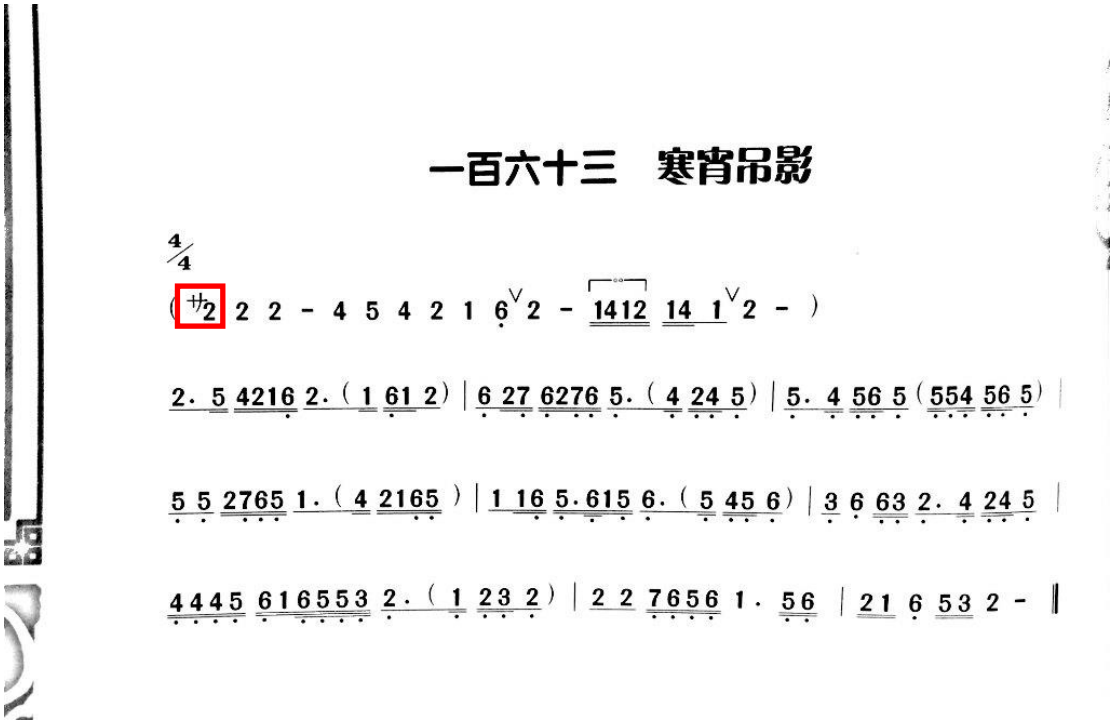

一百六十三　寒宵吊影

Fig. 2.11 [14], p. 94

曲十六

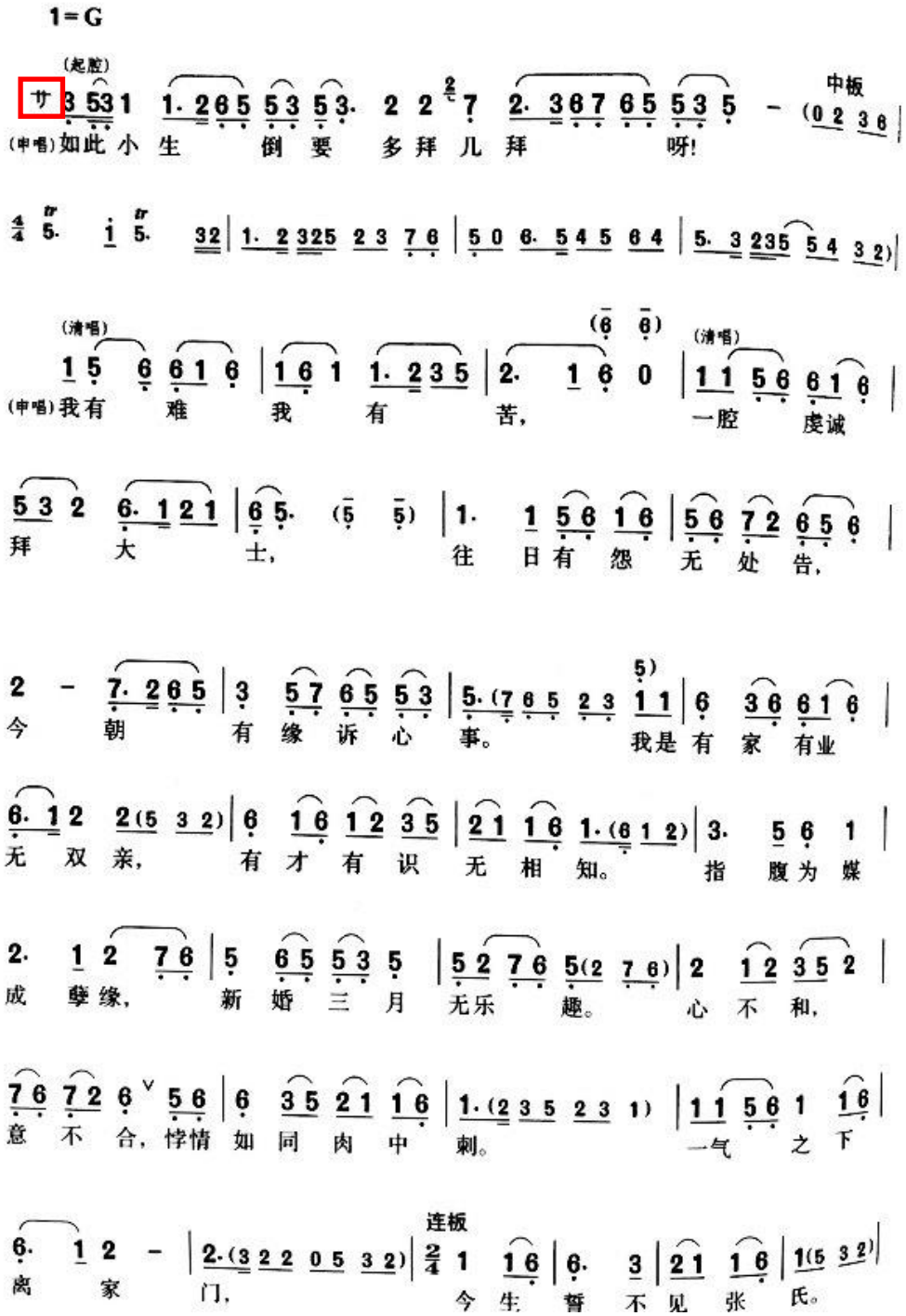


Fig. 2.12 [9], p. 102

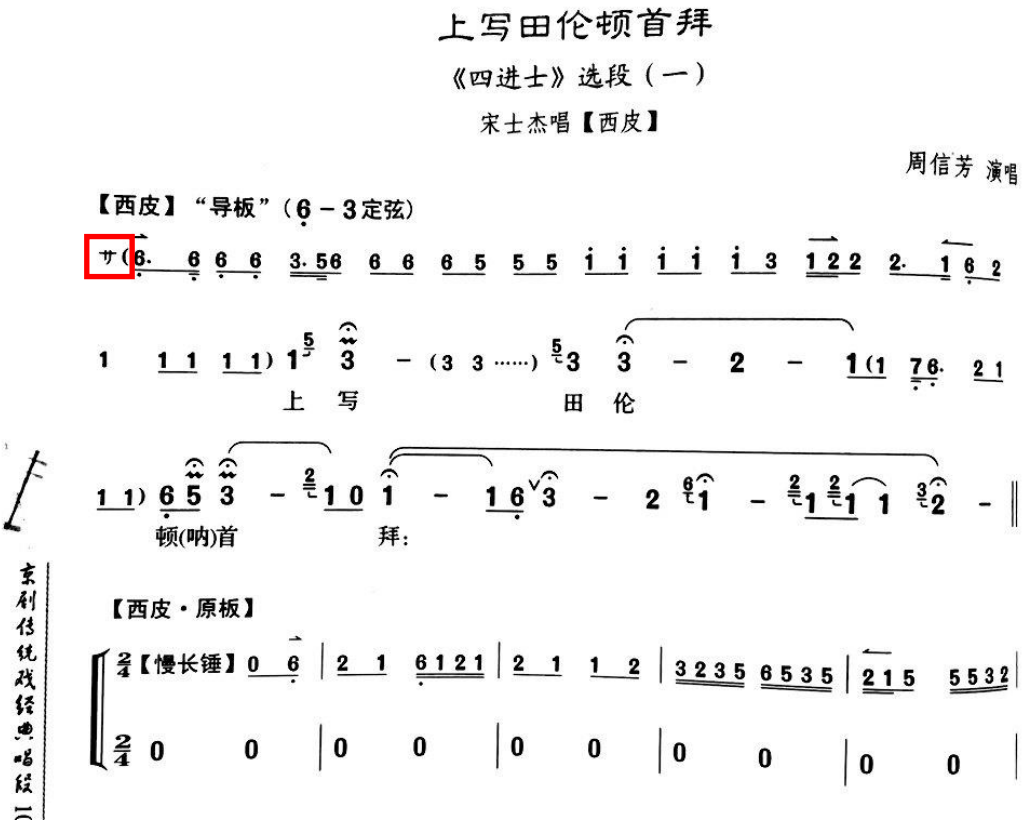


Fig. 2.13 [8], p. 136

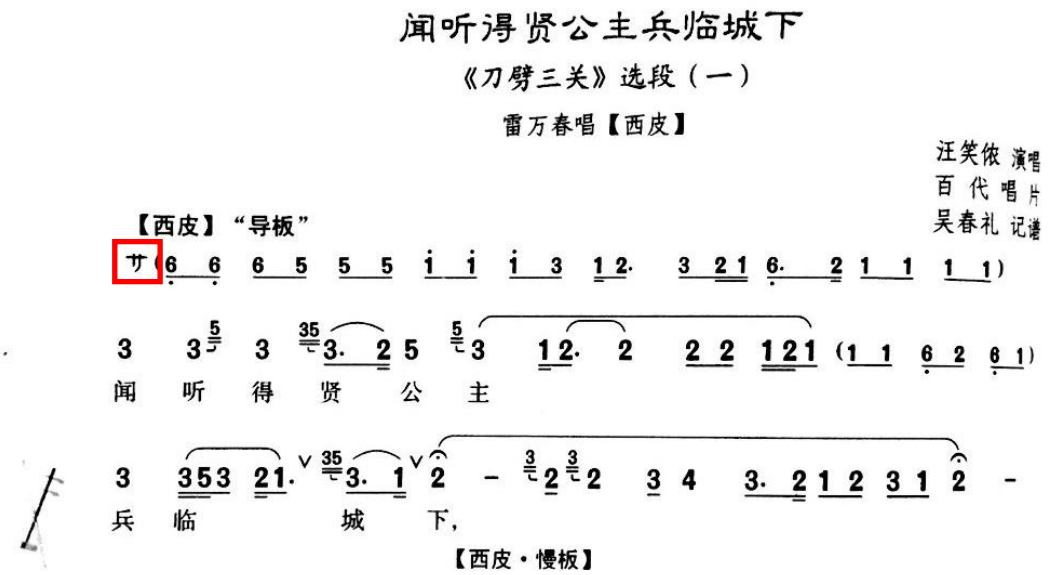


Fig. 2.14 [8], p. 154

58. 今朝相逢三生幸

《王熙凤·诓尤》王熙凤（旦）唱段

徐　棻 编剧
竞　华 作曲
萧开蓉 演唱
李远松 记谱

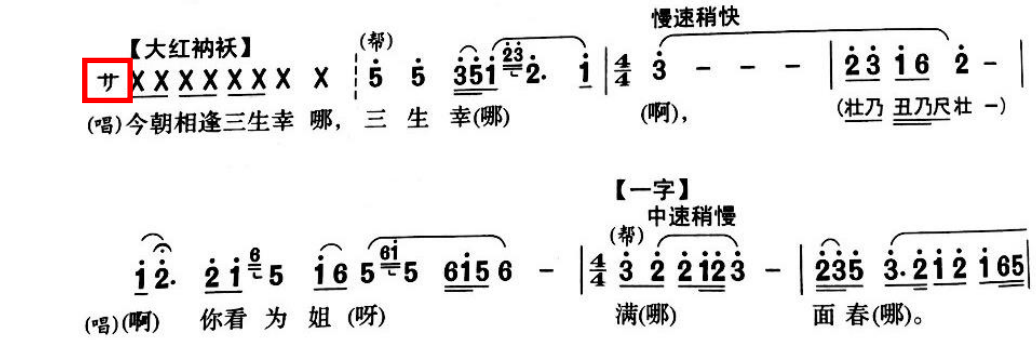


Fig. 2.15 [10], p. 286

62. 频频思来暗暗想

《凤仪亭》貂蝉（旦）唱段

沈铁梅 演唱
刘　枫 记谱

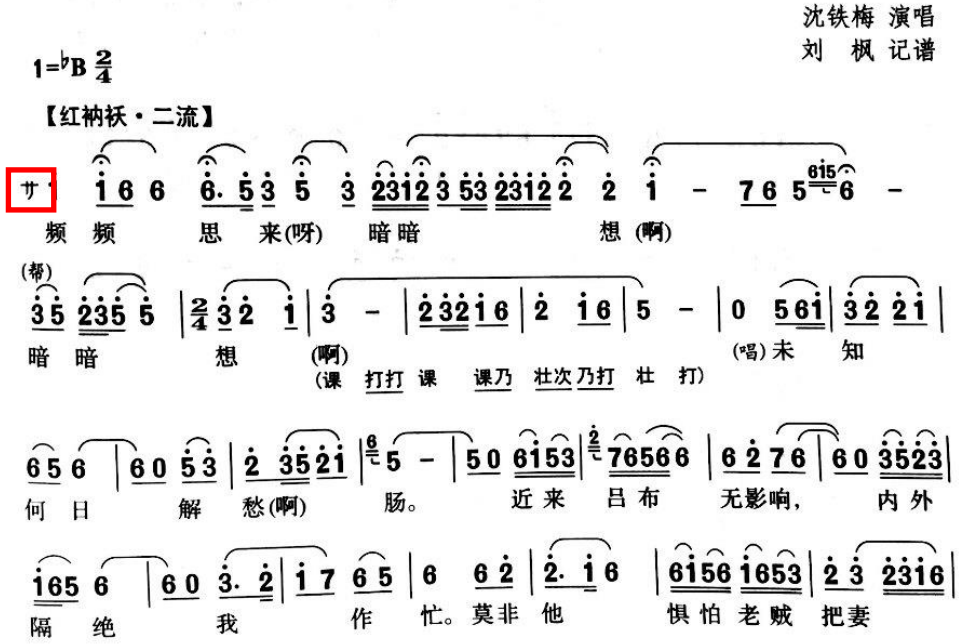


Fig. 2.16 [10], p. 307

芒萝访艳

黎普泽 陈小汉 曾 撰曲 慧唱

1=C 艹 （ 1·7 6156 1·3 235 6i65 35234 3 - ）

【旦诗白】红颜花貌病恹恹，父母双亡暗自怜，未解浣纱人薄命，清流尤自映婵娟！ 【锦城春】1=G $\frac{4}{4}$ （ 6 i 5 3 5 6 i - ）

i 1 i 1(6535) | 235 6i65 3523 4 353 | 027 65·3
【旦唱】凄然，凄然， 人羡我西施 貌似桃李艳， 身世寒微遭

i 7 6 i 565 | 027 6i5 656i 5356 | i·7 6i65 6i653235
战乱复 何言， 争似男儿立志鹏程 远， 建功不负好 华

232 | (035) 2·3 2327 6561 | 2(3532) 72726 5i35
年。 戍边守疆英勇为国邦， 女子有志亦难如

676 | 06i65 4 6i65 3 6i65 4 6i65 | 3 6i65 44 4405
愿。 春归去，花凋谢，罡风恶，新枝嫩，飞花片片舞散风

121 ‖ 【滚花】1=C 艹 （ 65 36i 5·6 43 2345 35 5 1 - ）
前。

6 5 3 27 6 1·2 3 2 (6536132) 7 7 65 3 5 (7765 35)
日来于江畔浣纱， 午夜梦回

4 3·4 32 7 61 - (352351-) 6 7 7 276 56 7 76 - (一捶)
悲世乱。 越女也知亡国恨，

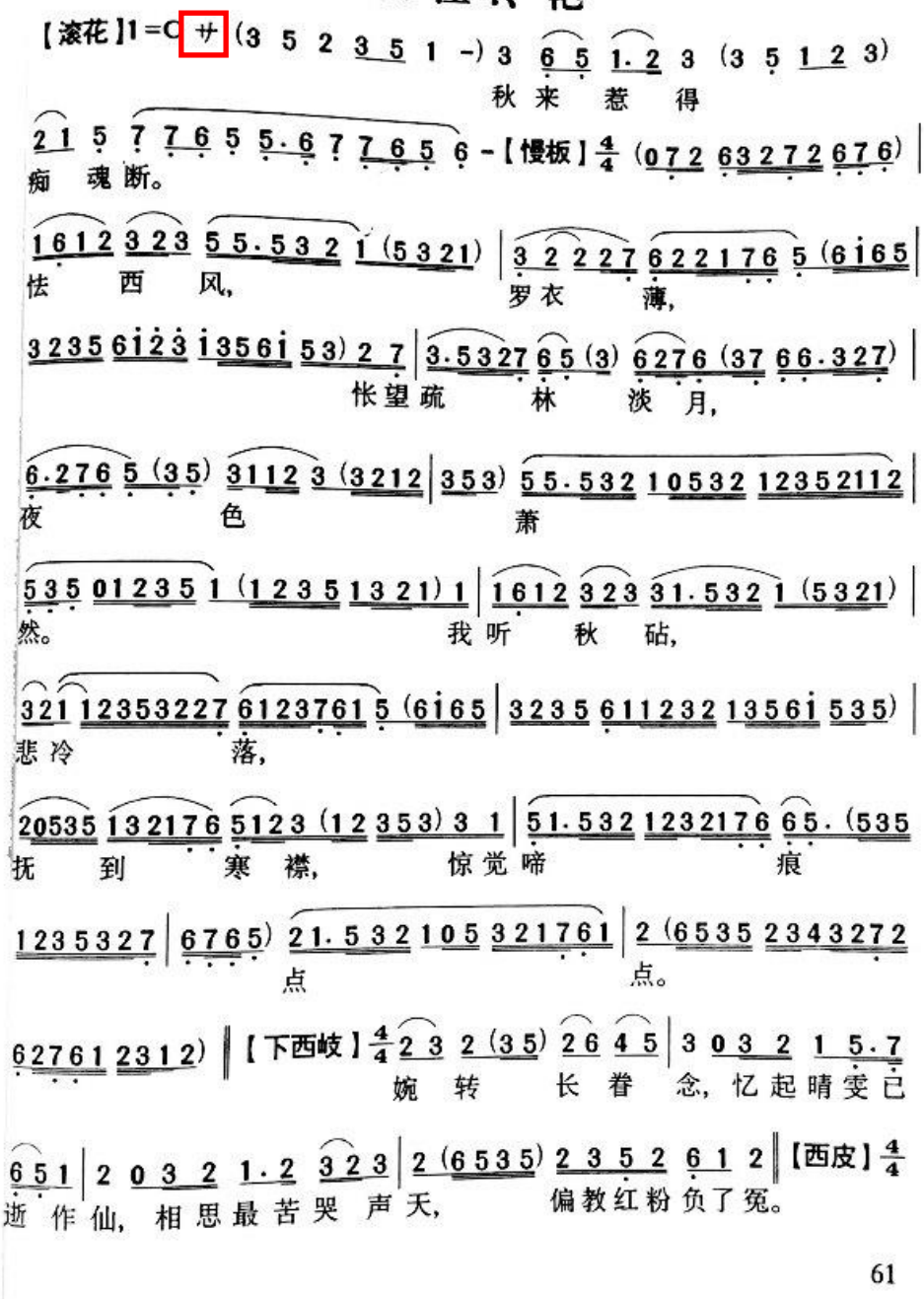
1 5 27 6 62327 61 5·767 64 3 - 5 - (352·312 765 -)
国仇家恨恨 绵 绵。

1

Fig. 2.17 [6], p. 1

秋江冷艳

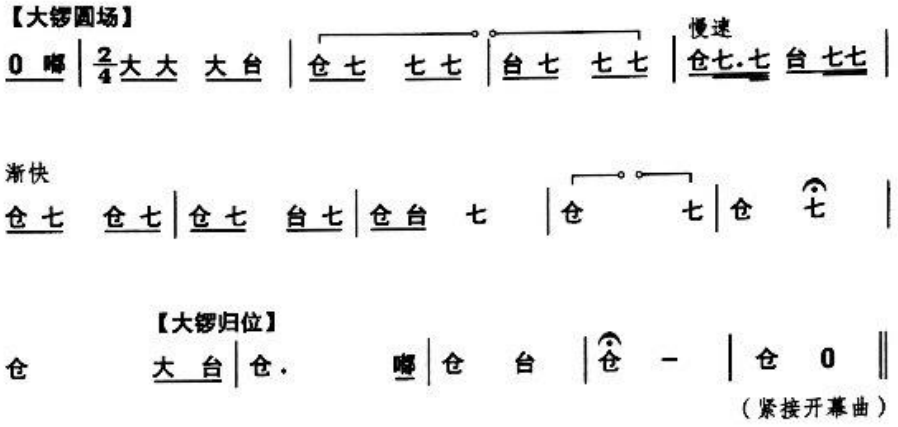
小明星唱



61

Fig. 2.18 [6], p. 61

第一场　报　　警



开　幕　曲

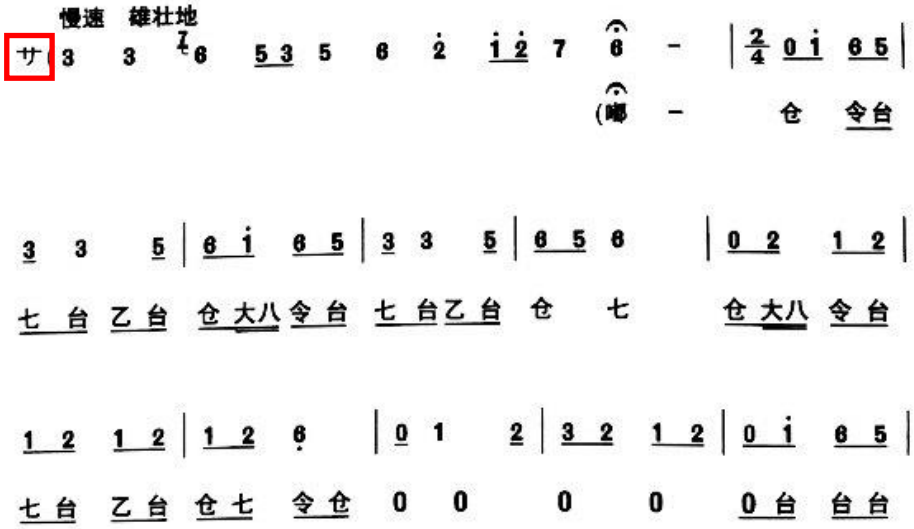


Fig. 2.19 [15], p. 3

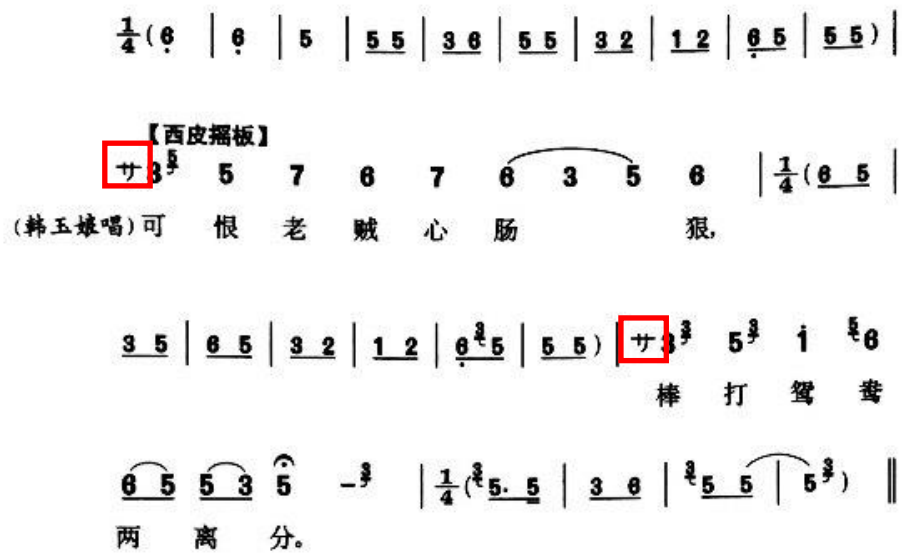


Fig. 2.20 [15], p. 163

例 14:《画女情·离别》

1=C

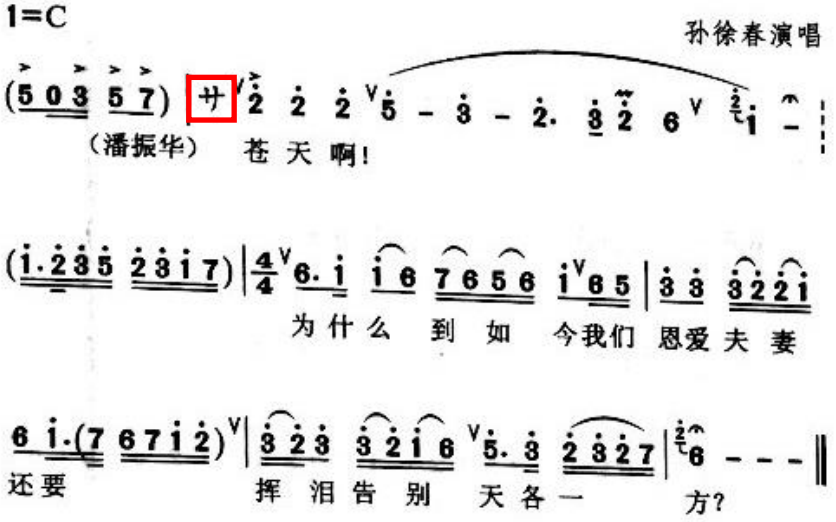


Fig. 2.21 [17], p. 107

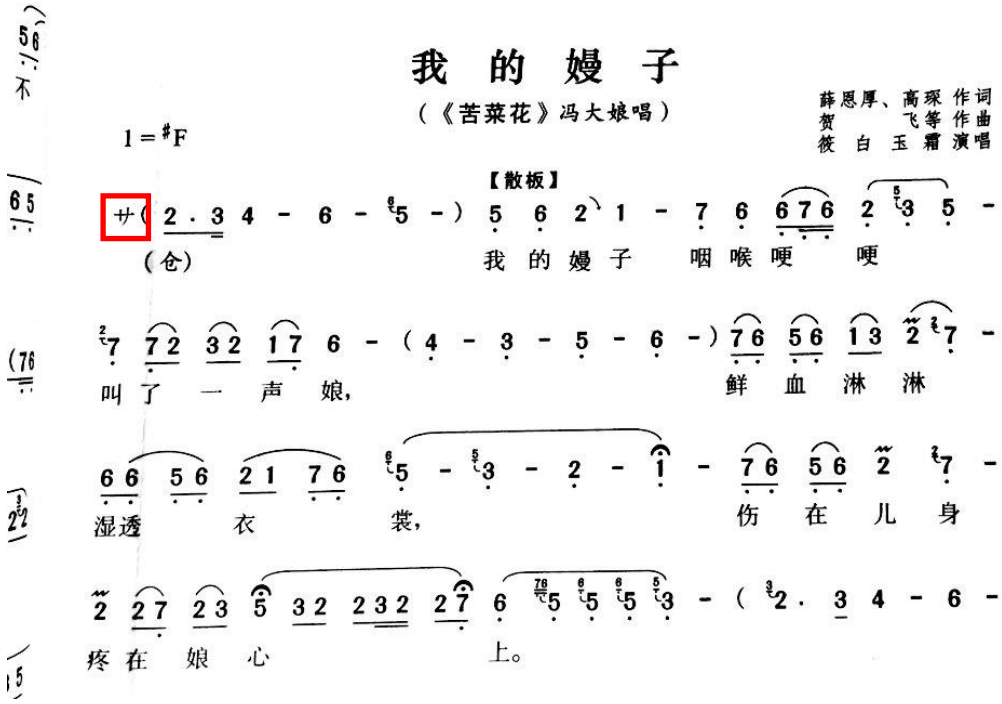


Fig. 2.22 [16], p. 11

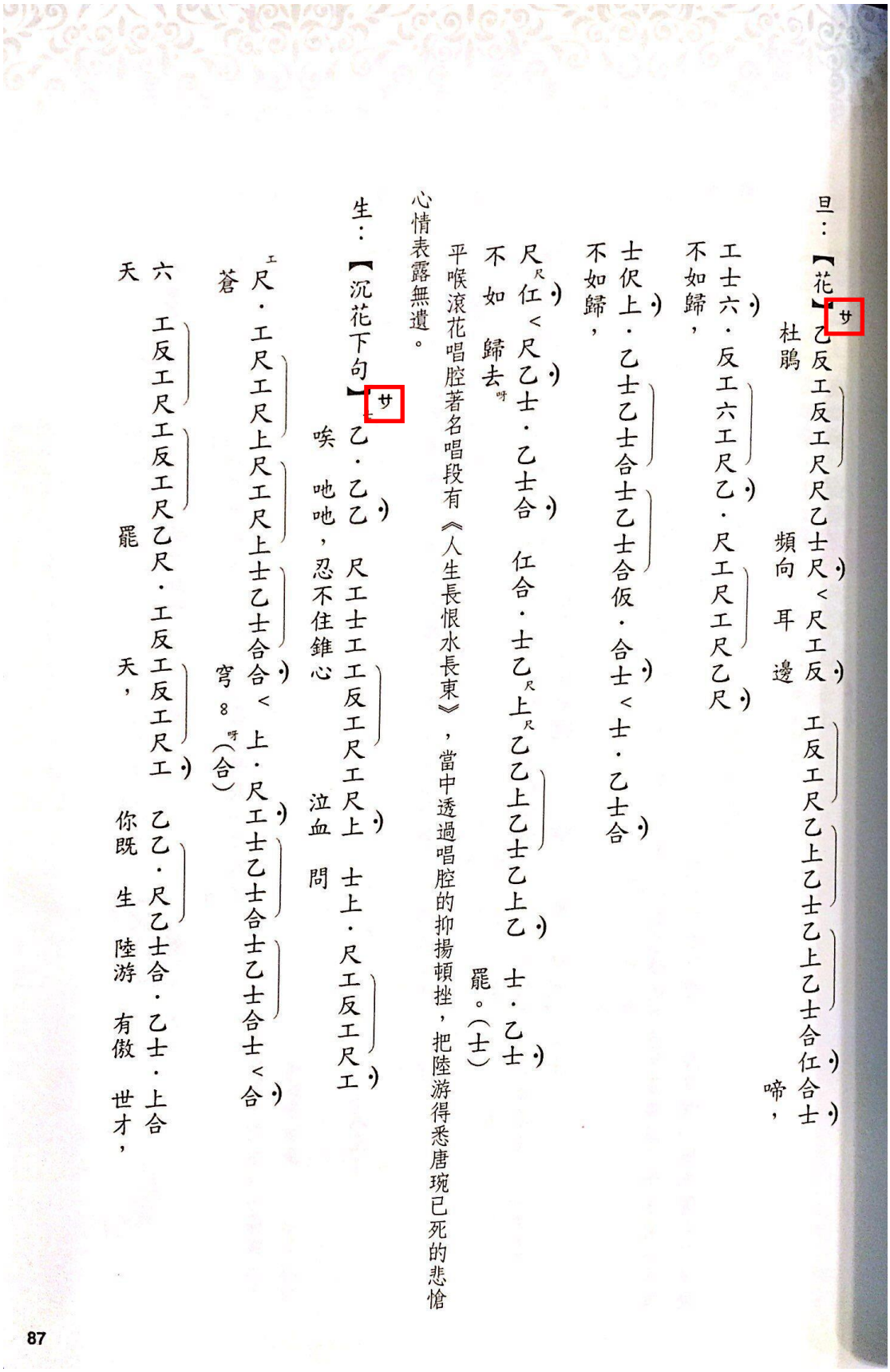


Fig. 2.23 [18], p. 87

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(End of Document)

ISO/IEC JTC 1/SC 2/WG 2
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://std.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://std.dkuug.dk/JTC1/SC2/WG2/docs/summaryform.html **.**
See also http://std.dkuug.dk/JTC1/SC2/WG2/docs/roadmaps.html **for latest *Roadmaps*.**

A. Administrative

1. **Title:** ***Proposal to encode the Sanban Sign for Chinese folk music and local operas***
2. Requester's name: *Eiso CHAN*
3. Requester type (Member body/Liaison/Individual contribution): *Individual contribution*
4. Submission date: *2022-09-19*
5. Requester's reference (if applicable):
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: *YES*
      Name of the existing block: *Musical Symbols*
2. Number of characters in proposal: *1*
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? *Eiso CHAN*
   b. Identify the party granting a license for use of the font by the editors (include address, e-mail, ftp-site, etc.): *Eiso CHAN, eisoch@126.com*
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 Unicode Character Database

[1] Form number: N4502-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, 2011-03, 2012-01)

(http://www.unicode.org/reports/tr44/) and associated Unicode Technical Reports for information needed for consideration by the Unicode Technical Committee for inclusion in the Unicode Standard.

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? *the Chinese folk music players and local operas performers*
   If YES, available relevant documents: *this document and the relevant issue of SMuFL project*
3. Information on the user community for the proposed characters (for example: size, demographics, information technology use, or publishing use) is included? *YES*
   Reference: *Contemporary use by specialists and hobbyists.*
4. The context of use for the proposed characters (type of use; common or rare) *common*
   Reference:
5. Are the proposed characters in current use by the user community? YES
   If YES, where? Reference: *China*
6. After giving due considerations to the principles in the P&P document must the proposed characters be entirely in the BMP? *NO*
   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)? *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, or could be confused with, 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? *NO*
    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 characters? *NO*
    If YES, are the equivalent corresponding unified ideographic characters identified?
    If YES, reference: