	Universal Multiple-Octet Coded Character Set
	International Organization for Standardization
	Organisation Internationale de Normalisation
	Международная организация по стандартизации
Doc Type:	Ideographic Rapporteur Group Document
Title:	Proposal to encode the Sanban Sign for Chinese folk music
me.	and local operas
Source:	Eiso Chan (陈永聪, Culture and Art Publishing House)
Status:	Individual Contribution
Action:	For consideration by UTC & WG2
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.

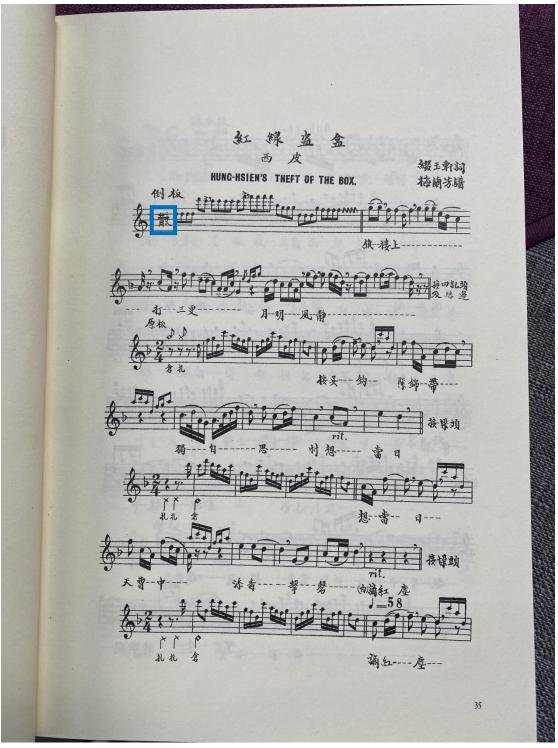


Fig. 0.2 Hung-hsien's Theft of the Box, the Peking Opera The video is <u>here</u>. Culture and Art Publishing House (CAAPH,文化艺术出版社) published a series of

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 <u>Chinese National Academy of Arts</u> (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. "董西廂" 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.

調 宮 諸

(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 儿結了晤。崔夫人听了发怒; **鶯鶯**听了,心里煩悶。紅娘在旁劝解。

(南呂宮)(一枝花纓) 廿 3 12 3 6 <u>1·7</u> 6 2 3 · 0 2 <u>17</u> 这畜生肠肚恶, 全不
6 2 3.2 1.7 6 • 0 5.6 1.2 6 5.4 3 5 6 • 0 3 合神 道; 着 音 所 両 蔵 ズ
6 <u>5·4</u> 3 — 0 5 — 3 <u>1·2</u> 3 2 1 · <u>0</u> <u>21</u> 6 <u>17</u> 好 效1 道 "张珙 新来, 受了 别人
6 <u>5·4</u> 3 5 6 — 0 6 <u>6·1</u> 6 2 · <u>3</u> <u>17</u> <u>6·1</u> 2 · <u>0</u> 家 握; 本 萌着 一 片 心,
5 · <u>6</u> <u>2·3</u> 5 4 — 3 6 <u>12</u> 3 · <u>0</u> 6 <u>67</u> 6 1 <u>12</u> 待 解 啟 这同 心, 子脚 里他家
$\begin{array}{cccccccccccccccccccccccccccccccccccc$
23 6 $5 \cdot 4$ 3 2 3 17 $6 \cdot 2$ 1 2 1 6 $5 \cdot 6$ $ 6$ "怎 地 \tilde{a}_1 " 類 損 紅 b_1 </td
• <i>56</i> •

Fig. 0.3 Master Tung's Western Chamber Romance

1. Proposal

I once submitted <u>IRGN2540</u> 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 (\pm), to unify to U+30B5 (Katakana Letter Sa, \forall). 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 <u>his feedback</u> 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. <u>SMuFL project</u> 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 (\pm) or 3-stroke form of U+8279 (⁺⁺⁺), even U+5EFE (廾) or the previous UCS2003 glyph for U+2232C (廾) 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;MUSICAI		SYME	BOL	SANBAN	;Lm;So;0;L	;;;;;N;	;;;;	
,	The information in	Ve	ertica	alOr	ientation.	txt is shown as	s below. Pl	ease see Fig. 2	2.23.
	1D1EB	;	U	#	So	MUSICAL	SYMBOL	SANBAN	

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

5.新翻羽调绿腰

杨 洁 明曲 王伟华订指法 1=C 24 【散序多拢捻】稍慢 自由地 由慢渐快 1 快起 i <u>5164321612</u> 3. 4 Q ⁸⁶. サ 6. 4 3. 6666 7666 5666 3 Ģ 3 6 慢起 渐快 漸慢 7666 5666 4333 2333 4333 2333 5456 7672 3235 6567 6567 ≡ X II 0 1 п 由慢渐快 【轻盈绿腰舞】中板 柔美地 AAAA <u>i</u>ż - ż <u>2</u> 3 2 |-<u>3</u> =<u>6.</u> 6 6 <u>i</u> <u>5 3 2′ 1 2</u> 2 7 67 6 5 0 5_6 <>>x≡ 5 ī (X) (X) $\infty \bar{\infty}$ 3 2 6 5.555 5612 | 6. 2 1265 | 3.333 3235 | 6. 1 5653 | 2.222 2123 | 5656 1.31 | 3 II I 3 2 6 III 2-1 3 2 6 0 2 (Ξ) 21

Fig. 2.1 [11], p. 21

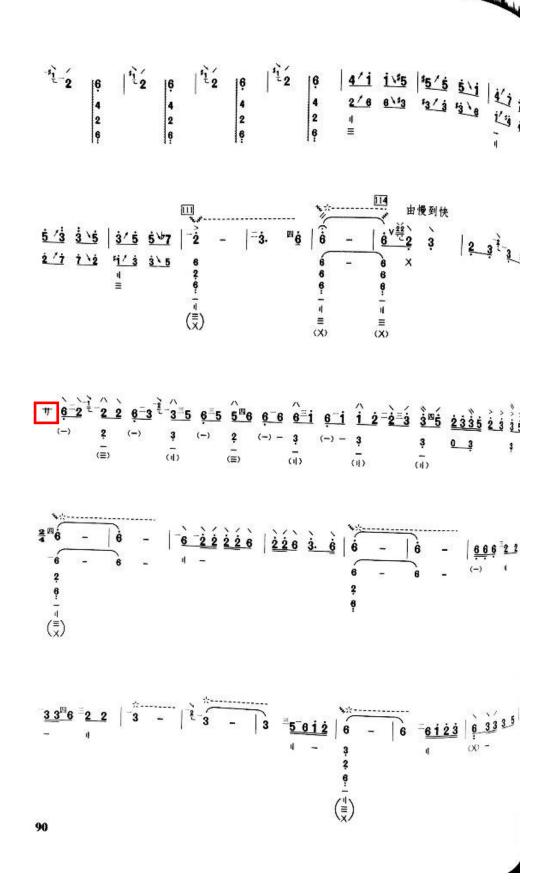
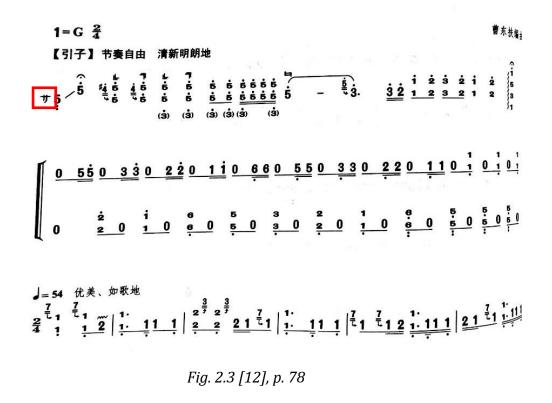


Fig. 2.2 [11], p. 90

28. 闹 元 宵



31. 幸福渠水到俺村

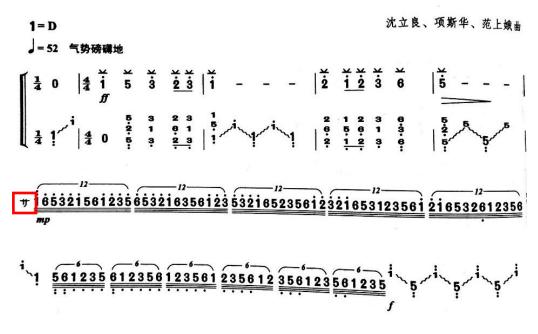


Fig. 2.4 [12], p. 94

梅花三弄

 $1 = D \quad \frac{32}{44}$ ΨÌ

Fig. 2.5 [7], p. 64



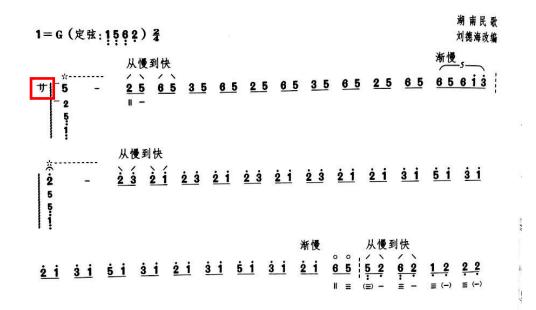


Fig. 2.6 [7], p. 102

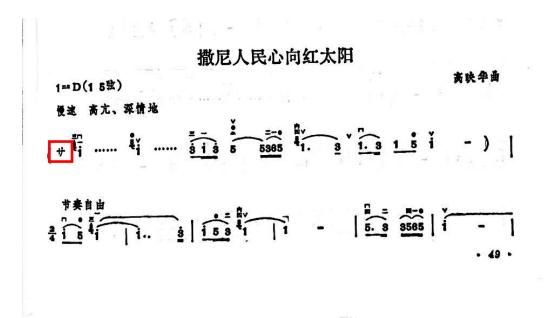


Fig. 2.7 [5], p. 49

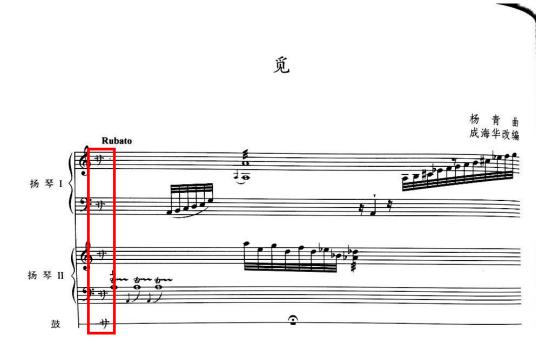


Fig. 2.8 [13], p. 50

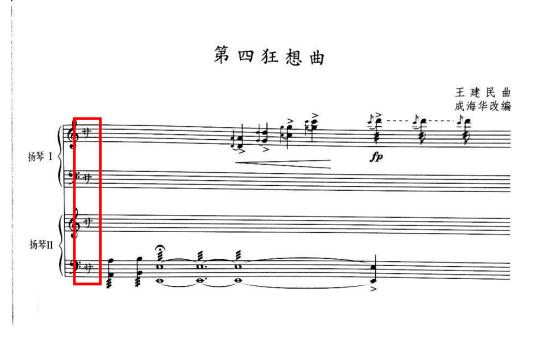
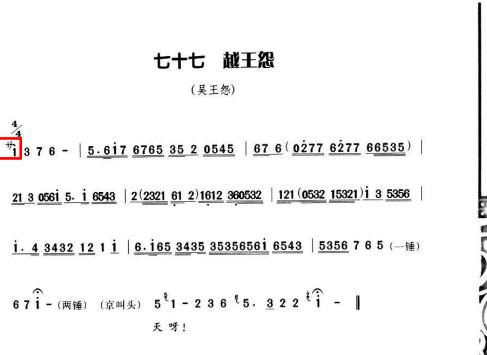


Fig. 2.9 [13], p. 67



WWW LAND

Fig. 2.10 [14], p. 41

一百六十三 寒宵吊影 4_{4} (1_{2}) 2 2 - 4 5 4 2 1 6^V2 - <u>1412</u> <u>14 1^V2 -)</u> 2 5 4216 2 (1 61 2) 6 27 6276 5 (4 24 5) 5 4 56 5 (554 56 5) 5 5 2765 1 (4 2165) 1 16 5 615 6 (5 45 6) 3 6 63 2 4 24 5) 4445 616553 2 (1 23 2) 2 2 7656 1 5 56 | 21 6 53 2 -]

Fig. 2.11 [14], p. 94

曲十六

1=G (起腔)
 ➡3 53 1
 1. 26 5
 53 5
 53 5
 2 2[€] 7
 2.

 (#1)如此小生<</td>
 倒要
 多拜
 几 拜
 $\frac{2.367}{\#} \stackrel{65}{=} \frac{53}{53} \stackrel{5}{=} - (0236)$ 起劇 日本 名野 主族律语 4 5. <u>i</u> 5. <u>32</u> <u>1. 2 325 2 3 7 6</u> <u>5 0 6. 5 4 5 6 4</u> <u>5. 3 235 5 4 3 2</u>) (申唱)我有 2. $\underline{1}$ 2 $\underline{7,6}$ 5. $\underline{6,5}$ 5. $\underline{5,3}$ 5. 5 $\underline{7,6}$ 5. $\underline{5,2}$ 7. $\underline{6,6}$ 5. $\underline{2,6}$ 2. $\underline{1,2}$ 3. $\underline{3,5}$ 2. $\overline{0}$ $\overline{0}$ 连板 $\vec{6}$, <u>1</u> 2 - $\left| \underline{2} \cdot (\underline{3} \underline{2} \underline{2} \underline{0} \underline{5} \underline{3} \underline{2}) \right| = \frac{1}{4} \frac{1}{1} \frac{1}{6} \left| \underline{6}, \underline{3} \right| = \frac{1}{21} \frac{1}{1} \frac{6}{6} \left| \underline{1} \underbrace{15} \underline{3} \underline{2} \right|$ 离 家 门, 今 生 督 不见 张 氏。 Fig. 2.12 [9], p. 102

102

上写田伦顿首拜 《四进士》选段(一) 宋士杰唱【西皮】

周信芳 演唱

1

Fig. 2.13 [8], p. 136

闻听得贤公主兵临城下 《刀劈三关》选段(一) 雷万春唱【西皮】 汪笑侬 演唱 百代唱片 吴春礼 记谱 【西皮】"导板" <u>6 5 5 5 i i i 3 1 2</u>. サ(<u>6_6</u> $\underline{3 \ \underline{21}} \ \underline{6} \ \underline{2} \ \underline{1} \ \underline{1} \ \underline{1} \ \underline{1} \ \underline{1}$ ³⁵_{3.} ≝́3 3 ≞ <u>12</u>. 2 3 3 2 5 **<u>2 2 121 (1 1 6 2 6 1)</u>** 闻 听 公 主 得 贤 <u>353</u> <u>21</u>. [∨] ³⁵ <u>5</u>3. - ³-2³-2 2 1 3. 212 31 2 3 34 -兵 下, 临 城 【西皮・慢板】

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

-

$1 = C \frac{4}{4}$		李远松 记谱
【大红衲袄】 サ <mark>X X X X X X</mark> X (^唱)今朝相逢三生幸		快 <u>23</u> <u>16</u> 2- (<u>壮乃 丑乃</u> 尺壮 -)
	【一字】	

$$\underbrace{\dot{1}}_{(\underline{3})}^{\underline{2}}, \underbrace{\dot{2}}_{\underline{1}}^{\underline{6}} 5 \underbrace{\dot{1}}_{\underline{6}}^{\underline{6}} 5 \underbrace{\underline{615}}_{\underline{5}}^{\underline{61}} 6 - \begin{vmatrix} \underline{4} \\ \underline{3} \\ \underline{3} \\ \underline{2} \\ \underline{212} \\ \underline{3} \\ \underline{212} \\ \underline{3} \\ \underline{3} \\ \underline{3} \\ \underline{3} \\ \underline{212} \\ \underline{3} \\ \underline{3} \\ \underline{3} \\ \underline{3} \\ \underline{212} \\ \underline{3} \\ \underline{3} \\ \underline{3} \\ \underline{3} \\ \underline{3} \\ \underline{212} \\ \underline{3} \\ \underline{$$

286

Fig. 2.15 [10], p. 286

62. 频频思来暗暗想

《凤仪亭》 貂蝉 (旦) 唱段

 $1 = B \frac{2}{4}$

沈铁梅 演唱 刘 枫 记谱

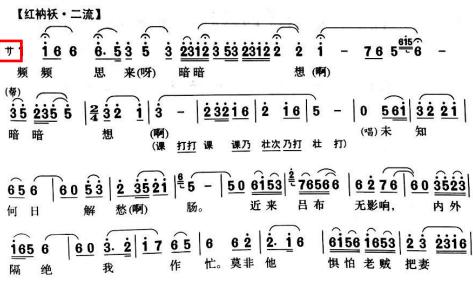


Fig. 2.16 [10], p. 307

芒萝访艳 ^{###} 號曲 陈小双 曾 郑语

1=C + (<u>1.7 6156 1.3 235 6165 35234</u> 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 ⊭娟! 【锦城春】1=G 4/4 (<u>6 i</u> <u>5 3 5 6</u> i -) i 1 i 1(6535) 235 6165 35234 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 <u>i 76 i 565 027 6i5 656i 5356 i.7 6i65 6i653235</u> 战乱复何言,争似男儿立志鹏程。远,建功不负好华 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 + (653615.64323453551-) 6 5 3 27 6 1.2 3 2 (6 5 3 6 1 3 2) 7 7 <u>6 5</u> 3 5 (7 7 <u>6 5</u> 3 5) 午夜梦 回 日来于江 畔浣 纱, 悲 世乱。 越女也知 亡 国 恨. $1 \ 5 \ \underline{27} \ 6 \ 6 \ 2 \ \underline{327} \ 6 \ 1 \ 5 \cdot \underline{7} \ \underline{67} \ \underline{64} \ 3 \ - \ 5 \ - \ (\ \underline{35} \ 2 \cdot \underline{312} \ \underline{76} \ 5 \ -)$ 绵 国仇家 恨恨 绵。

1

Fig. 2.17 [6], p. 1

平喉独唱

秋江冷艳 小明星唱 秋来惹得 21 5 7 7 6 5 5.6 7 7 6 5 6 - 【慢板】 4 (072 63272 67 6) 痴 魂断。 1612 3 23 5 5. 5 3 2 1 (5 3 21) 3 2 2 2 7 6 2 2 1 76 5 (6 16 5 · 西风. 罗衣 <u>3235 6123 13561 53) 2 7</u> 3.5327 65 (3) 6276 (37 66.327) 怅望疏 淡月. 6.2765(35)31123(3212353)55.5321053212352112色 535 01235 1 (1235 1321) 1 1612 323 31.532 1 (5321)然。 我听 秋 砧、 <u>321 12353227 6123761 5 (6165 3235 611232 13561 535)</u> 落. 悲冷 20535 132176 5123 (12 353) 3 1 51.532 1232176 65. (535 寒 襟. 惊觉啼 抚 到 <u>1235327</u> 6765) <u>21.532</u> 105 <u>321761</u> <u>2 (6535 2343272</u> 点。 点 62761 2312) [下西岐] 423 2 (35) 26 45 3032 1 5.7 长 眷 念, 忆起晴雯已 婉转 651 2032 1.2 323 2 (6535) 2352 612 [西皮] 4 逝作仙,相思最苦哭声天, 偏教红粉负了冤。 61

Fig. 2.18 [6], p. 61

第一场 报 警

【大锣圆场】 0 略 | 4大大大台 | 仓七 七七 | 台七 七七 | 仓七·七 台七七 | 漸快 【大锣归位】 <u>大台</u>仓, 哪一仓 台 | 仓 - | 仓 0 | 仓 (紧接开幕曲) 开幕曲 慢速 雄壮地 サ 3 3 ⁴6 <u>5 3</u> 5 6 之 <u>1 2</u> 7 6 - |<u>2</u>0<u>1</u>65| (哪 - 仓 令台 3 3 <u>5 6 1 6 5 3 3 5 6 5 6 0 2 1 2</u> 七台乙台 仓太八令台 七台乙台 仓 七 仓太八 令台 <u>1 2 1 2 | 1 2 6 | 0 1 2 | 3 2 1 2 | 0 i 6 5 |</u> <u>七台 乙台 仓七 令仓</u> 0 0 0 0 <u>0台 台台</u> 003

Fig. 2.19 [15], p. 3

梅兰芳《生死恨》曲谱演出本

$$\frac{1}{4}(6 | 6 | 5 | 55 | 36 | 55 | 32 | 12 | 65 | 55)|$$

(西皮器板)
(第五球唱)可 恨 老 贼 心 肠 狠
$$\frac{35 | 65 | 32 | 12 | 625 | 55)}{\# 3} 53 i 56 | \frac{1}{4}(65 | 55) = 53 53 i 56 | \frac{1}{4}(65 | 55) = 53 53 i 56 | \frac{1}{4}(65 | 55) = 53 53 i 56 | \frac{1}{4}(7) 2$$

打 望 辈
 $\frac{65 5 3 5}{5 - 3} = \frac{1}{4}(\frac{25 5}{5 - 5} | 36 | \frac{2}{5 - 5} 53) = 1$
两 离 分.

÷

Fig. 2.20 [15], p. 163

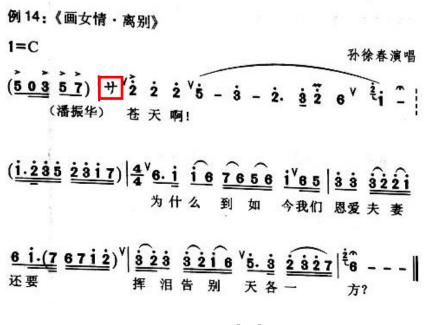


Fig. 2.21 [17], p. 107

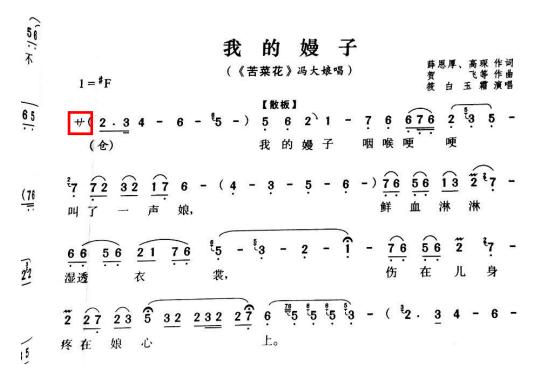


Fig. 2.22 [16], p. 11

87	天 罷 天, 你既 生 陸游 有傲 世才, 六 工反工尺工反工尺乙尺・工反工反工尺工 乙乙・尺乙士合・乙士・上合	蒼 穹。"(合) 「尺・工尺工尺上尺工尺上士乙士合合、上・尺工士乙士合士乙士合士、合	唉 吔吔,忍不住錐心 泣血 問生:【沉花下句】 乙·乙乙 尺工士工工反工尺工尺上 士上·尺工反工尺工, サ))))))))))))))))))))))))))))))))))	心情表露無遺。	不如歸, ・ ・ 、 ・ 、 、 、 、 、 、 、 、 、	不如歸, 、 、 、 、 、 、 、 、 、 、 、 、 、	杜鹃 頻向 耳 邊 啼,旦:【花】之反工反工尺尺乙士尺、尺工反 工反工尺乙士乙上乙士合仁合士))))))))))))))))))))))))))))))))))

Fig. 2.23 [18], p. 87

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Mr. Lai Sing provided some evidence photos. Other evidence photos were taken in the Guangzhou Library (广州图书馆) and the Culture and Art Publishing House by me.

Mr. John Jenkins (井作恆), Mr. Henry Chan (陳輝恒) and WGCLIAC provided their feedback.

(End of Document)

ISO/IEC JTC 1/SC 2 PROPOSAL SUMMARY FORM TO ACC FOR ADDITIONS TO THE REPERTOI Please fill all the sections A,	COMPANY SUBMISSIONS RE OF ISO/IEC 10646 ¹
Please read Principles and Procedures Document (P & P) from . <u>http:/</u>	//std.dkuug.dk/JTC1/SC2/WG2/docs/principles.html _ for
guidelines and details before	-
Please ensure you are using the latest Form from . <u>http://std.dk</u>	
See also <u>http://std.dkuug.dk/JTC1/SC2/WG2/docs/</u>	roadmaps.html _ for latest Roadmaps.
A. Administrative	
	for Chinese folk music and local operas
2. Requester's name:	Eiso CHAN
 Requester type (Member body/Liaison/Individual contribution): Submission date: 	Individual contribution
	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:	125
B. Technical – General	
1. Choose one of the following:	
a. This proposal is for a new script (set of characters):	<u>NO</u>
Proposed name of script:	
 b. The proposal is for addition of character(s) to an existing block Name of the existing block: 	:: YESYES
	······
2. Number of characters in proposal:	1
3. Proposed category (select one from below - see section 2.2 of P&P d	
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 namin	g guidelines"
in Annex L of P&P document?	YES
b. Are the character shapes attached in a legible form suitable fo	r review? YES
5. Fonts related:	
a. Who will provide the appropriate computerized font to the Pro	oject Editor of 10646 for publishing the standard?
Eiso CHAN	
b. Identify the party granting a license for use of the font by the e	
Eiso CHAN, eisoch@	2126.com
6. References:	
a. Are references (to other character sets, dictionaries, descriptiv	· ·
b. Are published examples of use (such as samples from newspare of proposed characters attached?	pers, magazines, or other sources) YES
7. Special encoding issues:	
Does the proposal address other aspects of character data proce	ssing (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 Pro	perties of the proposed Character(s) or Script that will
assist in correct understanding of and correct linguistic processing of th	
properties are: Casing information, Numeric information, Currency info	
breaks, widths etc., Combining behaviour, Spacing behaviour, Direction	
Mark Up contexts, Compatibility equivalence and other Unicode norma	alization related information. See the Unicode standard
at _http://www.unicode.org_ for such information on other scripts. Als	so 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)

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

Reference: YES 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 NO 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 NO If YES, is a rationale for its inclusion provided? NO If YES, reference: If YES, is a rationale for its inclusion provided?	C. Technical - Justification	
2. Has contact been made to members of the user community (for example: National Body, YES user groups of the script or characters, other experts, etc.)? YES 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: Contemportry use by specialists and hobbyists. 4. The context of use for the proposed characters (type of use; common or rare) S. Are the proposed characters in current use by the user community? YES If YES, where? Reference: China NO If YES, is a rationale provided? NO YES If YES, reference: NO YES 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 encoded using a composed character sequence? NO If YES, reference: NO If YES, reference: 9. Can any of the proposed characters? NO If YES, is a rationale for its inclusion provided? If YES, reference: If YES, reference: NO If YES, is a rationale for its inclusion provided? 10. Can any of the proposed characters?	1. Has this proposal for addition of character(s) been submitted before?	NO
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