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://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 for Additional Latin Phonetic and Orthographic Characters
2. Requester's name: Lorna A. Priest
3. Requester type (Member body/Liaison/Individual contribution):   Individual contribution
4. Submission date: 11 June 2004 (revised 26 July 2004)
5. Requester's reference (if applicable):   L2/04-246R
6. Choose one of the following:
This is a complete proposal: Yes
or,   More information will be provided later: No

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: Combining Diacritical Marks, Latin Extended, Phonetic Extensions
2. Number of characters in proposal: 30
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. Proposed Level of Implementation (1, 2 or 3) (see Annex K in P&P document):   3 (some combining marks)
          Is a rationale provided for the choice?   No
                    If Yes, reference:
5. Is a repertoire including character names provided?   Yes
          a. If YES, are the names in accordance with the "character naming guidelines"   Yes
                    in Annex L of P&P document?
          b. Are the character shapes attached in a legible form suitable for review?   Yes
6. Who will provide the appropriate computerized font (ordered preference: True Type, or PostScript format) for
          publishing the standard?   SIL International
          If available now, identify source(s) for the font (include address, e-mail, ftp-site, etc.) and indicate the tools
          used:
7. 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
8. 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)?
           Yes, suggested character properties are included, as are lower case representations (see section D)
9. 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: N2652-F (Original 1994-10-14; Revised 1995-01, 1995-04, 1996-04, 1996-08, 1999-03, 2001-05, 2001-09, 2003-11)
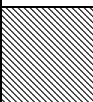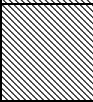
C. Technical - Justification

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? linguists	
If YES, available relevant documents: Email correspondence. See also References.	
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 comments in Section E	
4. The context of use for the proposed characters (type of use; common or rare)	Common
Reference: Phonetic symbols are in current use in linguistic journals and books; orthographic characters are used in literacy materials, liturgical books and general literature.	
5. Are the proposed characters in current use by the user community?	Yes
If YES, where? Reference: See comments in Section E	
6. After giving due considerations to the principles in the P&P document must the proposed characters be entirely in the BMP?	Preferably
If YES, is a rationale provided?	
If YES, reference: If possible, should be kept with other related blocks in the BMP.	
7. Should the proposed characters be kept together in a contiguous range (rather than being scattered)?	Preferably together with other related blocks
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?	Yes
If YES, is a rationale for its inclusion provided? Characters with stroke or bar might be construed as precomposed forms of sequences with combining overlay marks.	
If YES, reference: (Cf. §F.1 of L2/04-047.)	
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:	

D. Proposed Characters

A code chart and list of character names are shown on a new page.

D.1. Proposed Characters

	Xx0	xx1
0	◌̄́	Ƀ
1	◌̀̄	Ʉ
2	◌̄̀	Λ
3	◌́̄	@
4	◌̀́̀	Ⓐ
5	◌̃	ꬲ
6	◌ᵣ	Ɇ
7	////	ɟ
8	////	Ɉ
9	ˋ	q
A	ˈ	ꞯ
B	ˊ	ɍ
C	ꞏ	R
D	ˏ	ɏ
E	ꞏ	Ɏ
F	˺	ʋ

D.1. Character Names

xx00   COMBINING MACRON-ACUTE

xx01   COMBINING GRAVE-MACRON

xx02   COMBINING MACRON-GRAVE

xx03   COMBINING ACUTE-MACRON

xx04   COMBINING GRAVE-ACUTE-GRAVE

xx05   COMBINING ACUTE-GRAVE-ACUTE

xx06   COMBINING LATIN SMALL LETTER R BELOW

xx09   MODIFIER LETTER CHINANTEC TONE MARK BACKSLASH

xx0A   MODIFIER LETTER CHINANTEC TONE MARK VERTICAL BAR

xx0B   MODIFIER LETTER CHINANTEC TONE MARK SLASH

xx0C   MODIFIER LETTER CHINANTEC TONE MARK DOT VERTICAL BAR

xx0D   MODIFIER LETTER CHINANTEC TONE MARK DOT SLASH

xx0E   MODIFIER LETTER CHINANTEC TONE MARK DOT BAR

xx0F   MODIFIER LETTER CHINANTEC TONE MARK LOWER RIGHT CORNER ANGLE

xx10   LATIN CAPITAL LETTER B WITH STROKE

- lowercase is 0180 ƀ

xx11   LATIN CAPITAL LETTER U BAR

- lowercase is 0289 ʉ

xx12   LATIN CAPITAL LETTER TURNED V

- lowercase is 028C ʌ

xx13   LATIN SMALL LETTER AT

xx14   LATIN CAPITAL LETTER AT

xx15   LATIN SMALL LETTER E WITH STROKE

xx16   LATIN CAPITAL LETTER E WITH STROKE

xx17   LATIN SMALL LETTER J WITH STROKE

xx18   LATIN CAPITAL LETTER J WITH STROKE

xx19   LATIN SMALL LETTER Q WITH HOOK TAIL

xx1A   LATIN CAPITAL LETTER SMALL Q WITH HOOK TAIL

xx1B   LATIN SMALL LETTER R WITH STROKE

xx1C   LATIN CAPITAL LETTER R WITH STROKE

xx1D   LATIN SMALL LETTER Y WITH STROKE

xx1E   LATIN CAPITAL LETTER Y WITH STROKE

xx1F   LATIN SMALL LETTER V WITH CURL

D.3. Unicode Character Properties

xx00..xx05 should have a general category of Mn, and a canonical combining class of 230. Other properties should match those of similar characters, such as U+0300 COMBINING GRAVE ACCENT.

xx06 should have a general category of Mn, and a canonical combining class of 220. Other properties should match those of similar characters, such as U+0300 COMBINING GRAVE ACCENT.

xx09..xx0F should have a general category of Lm. Other properties for these characters should match those of similar characters, such as U+02BE MODIFIER LETTER RIGHT HALF RING.

xx10..xx12, xx14, xx16, xx18, xx1A, xx1C and xx1E should have a general category of Lu. Other properties for these characters should match those of similar characters, such as U+0041 LATIN CAPITAL LETTER A.

Other characters should have a general category of Ll. Other properties for these remaining characters should match those of similar characters, such as U+0061 LATIN SMALL LETTER A.

E. Other Information

E.1 Combining Diacritical Marks

The characters COMBINING MACRON-ACUTE, COMBINING GRAVE-MACRON, COMBINING MACRON-GRAVE, COMBINING ACUTE-MACRON are phonetic symbols which represent contour tone.

COMBINING MACRON-ACUTE and COMBINING GRAVE-MACRON are attested in the IPA Handbook. The other four contour-tone diacritics are not cited in the IPA handbook, but are widely used by linguists.

It is also possible to combine these symbols so that, for example, [ê] represents a high tone followed by a low tone on the vowel [e], i.e. a falling tone. Similarly [ě] represents a rising tone, and [e̋] and [e̍] represent high-rising and low-rising tones.

There are two symbols for showing that subsequent tones may be a step lower or higher. The introduction of a downstep is phonologically contrastive in the Igbo example below, but the Hausa upstep indicates only a predictable allophone.

Figure 1. COMBINING MACRON-ACUTE and COMBINING GRAVE-MACRON (IPA, 1999, p. 23).

(96)	H	bák	'garden'
	M	bāɲ	'cow with drooping horns'
	L	bàk	'guess!'
	HĹ	bâɲ	'servant'
	MĹ	bwə̌c	'barren person'
	MH	ba̋t	'arm'
	LĤ	byěc	'cow with horns straight out'

Figure 2. COMBINING MACRON-ACUTE and COMBINING MACRON-GRAVE (Gilley, 1992, p. 51).

Figure 3. COMBINING GRAVE-MACRON, COMBINING MACRON-ACUTE and COMBINING ACUTE-MACRON (Kutsch Lojenga, 1993, p. xii).

Figure 4. COMBINING GRAVE-MACRON and COMBINING ACUTE-MACRON (Kutsch Lojenga, 1993, p. 408).

Figure 5. COMBINING ACUTE-MACRON (Gilley, 1992, p. 53).

In addition to being used phonetically, COMBINING GRAVE-MACRON and COMBINING MACRON-GRAVE are also used orthographically in the Bette language of Nigeria.

Figure 6. COMBINING GRAVE-MACRON and COMBINING MACRON-GRAVE (IBS, 1982, p. 198).

COMBINING GRAVE-ACUTE-GRAVE and COMBINING ACUTE-GRAVE-ACUTE are phonetic symbols which represent contour tone.

Figure 7. COMBINING GRAVE-ACUTE-GRAVE and COMBINING ACUTE-GRAVE-ACUTE (Burquest, 1998, p. 234).

Figure 8. COMBINING GRAVE-ACUTE-GRAVE and COMBINING ACUTE-GRAVE-ACUTE (Goldsmith,1995, p. 446)

COMBINING LATIN SMALL LETTER R BELOW is used orthographically in four languages in Indonesia, namely Mongondow, Sangir, Siau and Talaud.

Figure 9. COMBINING LATIN SMALL LETTER R BELOW (Lembaga Alkitab Indonesia, 2002, p. 1).

Haḷĕ sĕmbaṳ kawĕhakenge nĕnaungang i Matius u Mawu Yesus kai Mananĕntiro kasĕllahenge, kṳ maṇĕntiro u Mawu Ruata e kai mĕpĕparenta kere sĕngkatau Ratu. Mawu Yesus maḷaing piạ kawasan'E waug'u mĕlahẹ u mangaḷen Torat'u Mawu Ruata. Kaḷawokange wọu manga tĕntiron Mawu Yesus ene nipahiạ tuhṳ timonane. Kṳ piạ e limang kamonaĕng: (1) Tĕntiro su wuḷude kṳ maṇanung kakanoạ, tatuhṳ, manga pĕnanaghuang, dingangu timonan pĕbawiah'u manga raḷohong jamạat'u Mawu (pasalĕ 5-7); (2) manga tatĕntiro si sire mapuḷọ dua murit'u Mawu Yesus baṳgu pĕkakoạ munara (pasalĕ 10); (3) manga papinintu mạanung kakakoạu tempon pĕpaparentan Duata kere sĕngkatau Ratu (pasalĕ 13); (4) tĕntiro mạanun mangaḷen makoạ murit'u Mawu Yesus (pasalĕ 18); ringangu (5) tĕntiro mạanun pĕngĕnsueĕngu dunia ringangu mạanun darĕntang Ahus'u Taumata (pasalĕ 24-25).

Figure 10. COMBINING LATIN SMALL LETTER R BELOW (Lembaga Alkitab Indonesia, 2003, p. 1).

WISARA TAḶAANE

Wuken Pandariaddi indi mabbatti'u pandariaddi uḷiḷin pati'uppa, panattaṛṛannu walahannu taumata, punnu paddarosa wụṛṛu asasusa su runia, see ereapa Ruata naaṳkka ringannu taumata. Wuken *Pandariaddi* indi wotongnge tahianna suḷaḷummu ruang kawageanganna, eteudde:

Figure 11. COMBINING LATIN SMALL LETTER R BELOW (Lembaga Alkitab Indonesia, 2003b, p. 1).

E.2 Latin Extended

MODIFIER LETTER CHINANTEC TONE MARK BACKSLASH, MODIFIER LETTER CHINANTEC TONE MARK VERTICAL BAR, MODIFIER LETTER CHINANTEC TONE MARK SLASH, MODIFIER LETTER CHINANTEC TONE MARK DOT VERTICAL BAR, MODIFIER LETTER CHINANTEC TONE MARK DOT SLASH, MODIFIER LETTER CHINANTEC TONE MARK DOT BAR, and MODIFIER LETTER CHINANTEC TONE MARK LOWER RIGHT CORNER ANGLE are orthographic characters which are used for the Ozumacín Chinantec language of Mexico.

32 Cha⁻ga′miih⁻ jmeen‵nʉʉhn′ mada⁻kyah꜔, jëëh˯ga⁻jmeeh′ jëë⁻ dsën⁻.

Figure 12 Chinantec tone marks: BACKSLASH, SLASH, DOT VERTICAL BAR, DOT SLASH, DOT BAR, LOWER RIGHT CORNER ANGLE (Liga Bíblica,2003, p. 864).

Figure 13. Chinantec tone marks: VERTICAL BAR, SLASH, DOT VERTICAL BAR, DOT SLASH, DOT BAR, LOWER RIGHT CORNER ANGLE (Liga Bíblica, 2003, p. 11).

Figure 14. Chinantec tone marks: BACKSLASH, VERTICAL BAR, SLASH, DOT VERTICAL BAR, DOT SLASH, DOT BAR, LOWER RIGHT CORNER ANGLE (Liga Bíblica, 1990, p. 20).

MODIFIER LETTER CHINANTEC TONE MARK VERTICAL BAR is similar to U+02C8 MODIFIER LETTER VERTICAL LINE, but these can co-occur (U+02C8 would be used in dictionary entries to mark stressed syllables) and need to be distinguishable in encoding, and also be visually distinct. (There is also a horizontal-bar tone mark, but this can be represented as U+02C9 MODIFIER LETTER MACRON.)

LATIN CAPITAL LETTER B WITH STROKE is an orthographic character used for at least two languages

of Vietnam (Jorai and Katu). Lower case is represented in Unicode as U+0180 LATIN SMALL LETTER B WITH STROKE.

Figure 15. LATIN CAPITAL LETTER B WITH STROKE (Katu, 1978, p. 119).

Figure 16. LATIN CAPITAL LETTER B WITH STROKE (SIL, 1976, p. 1).

LATIN CAPITAL LETTER U BAR is used orthographically for a number of languages around the world. These include the Mesem and Melpa (see Figures 18 and 19) languages of Papua New Guinea, Sayula Popoluca of Mexico, the Badwe'e language of Cameroon (see Figure 20), the Budu language of Democratic Republic of Congo (see Figure 17), Comanche (see Figure 21) and Arhuaco of Colombia (see Figure 30). Lower case is represented in Unicode as U+0289 LATIN SMALL LETTER U BAR.

Figure 17. LATIN CAPITAL LETTER U BAR (WBT, 2000, p. 2).

Figure 18. LATIN CAPITAL LETTER U BAR (BSPNG, 1995, p. 1).

Figure 19. LATIN CAPITAL LETTER U BAR (WHBL, 1988, Cover).

Figure 20. LATIN CAPITAL LETTER U BAR (WBT, 2003, Back of front cover).

Figure 21. LATIN CAPITAL LETTER U BAR (Robinson, 1990, p.142).

LATIN CAPITAL LETTER TURNED V is used orthographically in the Nankina language of Papua New Guinea (see Figure 22) and North Tepehuan of Mexico (see Figure 23). Lower case is represented in Unicode as U+028C LATIN SMALL LETTER TURNED V.

Figure 22. LATIN CAPITAL LETTER TURNED V (Bible League, 1990, p. 45).

Figure 23. LATIN CAPITAL LETTER TURNED V (Liga Biblica, 1979, p. 30).

LATIN CAPITAL LETTER AT and LATIN SMALL LETTER AT are used as orthographic characters for loan works in the Koalib language of Sudan. Although similar in appearance to COMMERCIAL AT, LATIN SMALL LETTER AT has different character properties.

Figure 24. LATIN CAPITAL LETTER AT (Frontline Fellowship, 1993, p. 1).

Figure 25. LATIN CAPITAL LETTER AT (Sudanese Church of Christ, 1998, p. 141).

Figure 26. LATIN SMALL LETTER AT (Frontline Fellowship, 1993, p. 3).

Figure 27. LATIN SMALL LETTER AT (Sudanese Church of Christ, 1998, p. 143).

The characters LATIN SMALL LETTER E WITH STROKE and LATIN CAPITAL LETTER E WITH STROKE are used orthographically in the Southeastern Tepehuan language of Mexico.

Figure 28. LATIN SMALL LETTER E WITH STROKE (SIL, 2000, p. 5)

Although there are currently no publications using LATIN CAPITAL LETTER E WITH STROKE, it should be encoded as it is an orthographic character. A dictionary *is* currently in the process of being published which uses LATIN CAPITAL LETTER E WITH STROKE.
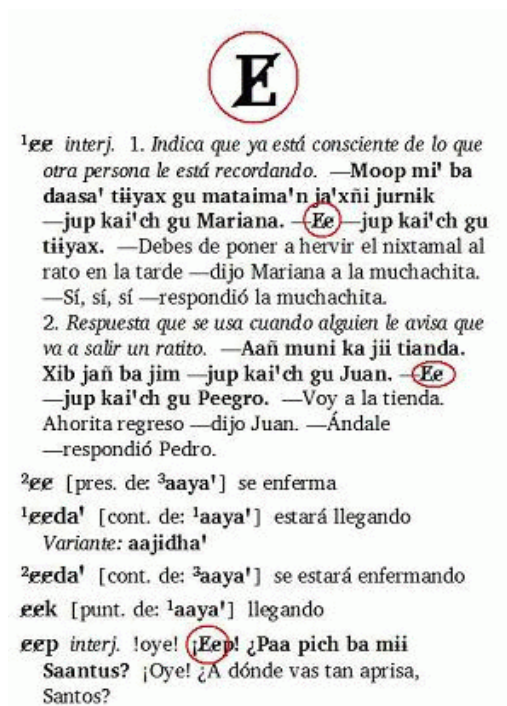
Figure 29. LATIN CAPITAL LETTER E WITH STROKE (Ramírez Solís, (in press), p. 53)

The characters LATIN SMALL LETTER J WITH STROKE and LATIN CAPITAL LETTER J WITH STROKE are used orthographically in the Arhuaco (Ethnologue code: ARH) language of Colombia. It is being used for a voiced alveopalatal affricate like the j of "just" in English. It has been used for perhaps the last 10 years, but little literature has been produced to date. The letter "j" also occurs in Arhuaco for borrowed words from Spanish.
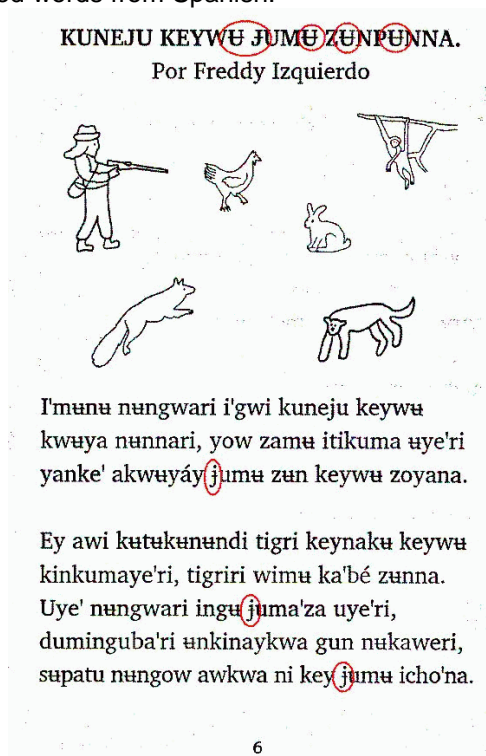
Figure 30. LATIN SMALL LETTER J WITH STROKE and LATIN CAPITAL LETTER J WITH STROKE (Fundación para el Desarrollo…, 2004, p. 6).

LATIN SMALL LETTER Q WITH HOOK TAIL and LATIN CAPITAL LETTER SMALL Q WITH HOOK were introduced by early Lutheran missionaries for the Numanggang language of Papua New Guinea (1930s or 1940s). After a number of decades of use, in 2002 the community decided to discontinue using LATIN SMALL LETTER Q WITH HOOK TAIL and LATIN CAPITAL LETTER SMALL Q WITH HOOK, but they are found in existing publications such song books and liturgy materials. They are needed for electronic publishing of archived documents. They are also found in Kâte language (distantly related to Numanggang) literature. As shown in Figure 31 and 33 "q" also appears in the literature and could not be considered an alternate form.

Figure 31. LATIN SMALL LETTER Q WITH HOOK TAIL (BFBS, 1965, p. 105)

Figure 32. LATIN CAPITAL LETTER SMALL Q WITH HOOK TAIL (BFBS, 1965, Title page).

Figure 33. LATIN SMALL LETTER Q WITH HOOK TAIL and LATIN CAPITAL LETTER SMALL Q WITH HOOK TAIL (Hynum, 1989, p. 3).
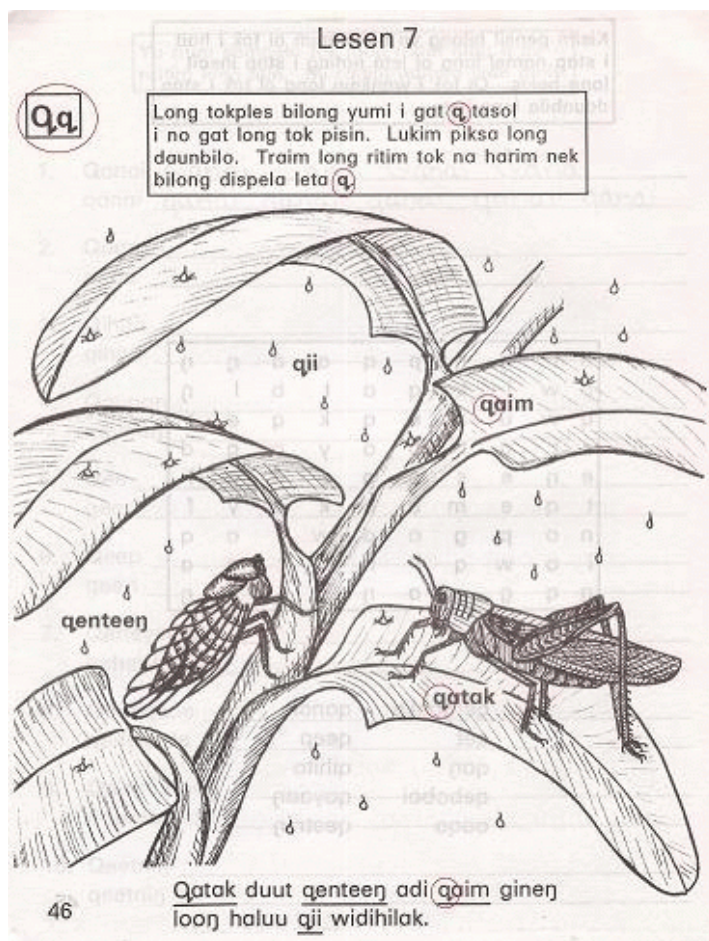
Figure 34. LATIN SMALL LETTER Q WITH HOOK TAIL and LATIN CAPITAL LETTER SMALL Q WITH HOOK TAIL (Hynum, 1989, p. 46).

LATIN SMALL LETTER R WITH STROKE and LATIN CAPITAL LETTER R WITH STROKE are used in the Kanuri orthography of Niger.

Figure 35. LATIN SMALL LETTER R WITH STROKE and LATIN CAPITAL LETTER R WITH STROKE (SIL, 1998, p. 7).

The characters LATIN SMALL LETTER Y WITH STROKE and LATIN CAPITAL LETTER Y WITH STROKE are used orthographically in the Lubuagan Kalinga language of the Philippines. The Lubuagan people are strong in their determination to keep this symbol. No examples of the LATIN CAPITAL LETTER Y WITH STROKE are available: the y-stroke is never word-initial in Kalinga text, and so the capital would not occur in most body text. Like any Latin characters used orthographically, however, it can occur in document elements set in full caps, and so must also be encoded.
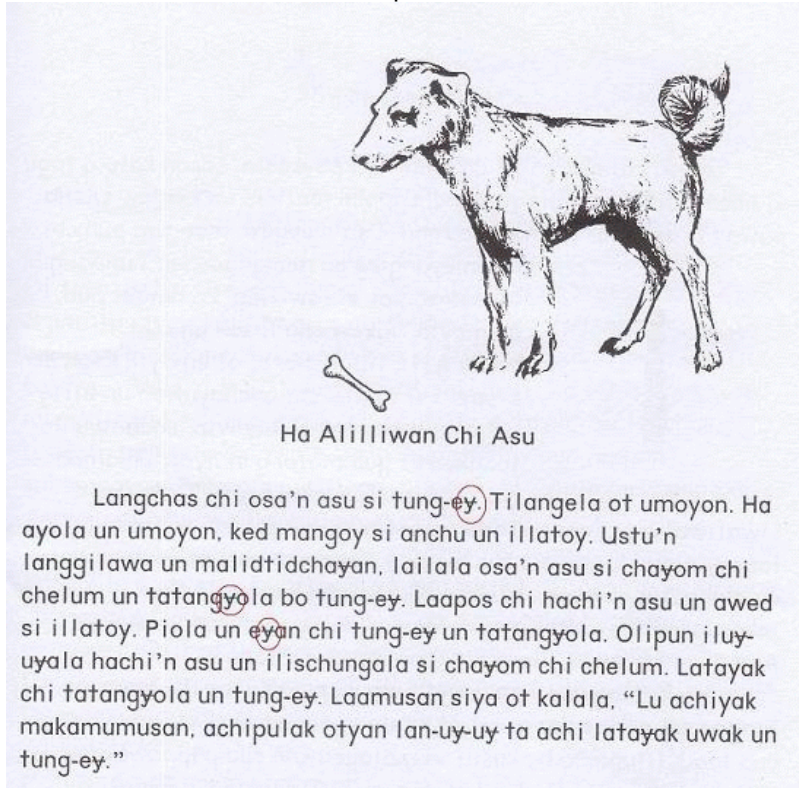
Figure 36. LATIN SMALL LETTER Y WITH STROKE (SIL, 1998, p. 1).
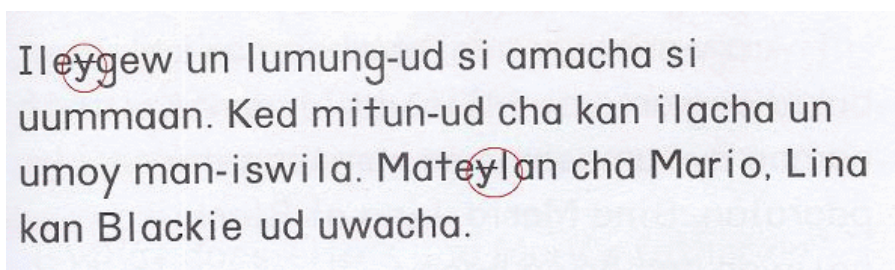
Figure 37. LATIN SMALL LETTER Y WITH STROKE (Pateuweg, 1998, p. 17).

E.3 Phonetic Extensions

LATIN SMALL LETTER V WITH CURL is a phonetic symbol used to indicate a labiodental flap. It is not approved IPA usage, yet it has been widely used, and is in current use, particular among Africanist linguists.

vb Voiced labiodental flap, made by moving the lower lip inwards behind the upper teeth and then flapping it against the upper teeth outwards (phonetic symbol v)[1] This sound seems to occur in ideophones only, e.g. *bǎvbú* (describing sud-

Figure 38. LATIN SMALL LETTER V WITH CURL (Hoffman, 1963, p. 25).

In Niger-Kordofanian almost all known examples are from Adamawa-Eastern. Once more Tucker and Bryan describe it as most common in the Ndogo-Sere group, examples being given from Sere, Mundu, Ndogo and Bai and once more in common words. Particularly interesting is its occurrence in Ndogo, Sere and Bai in the word of 'child' *vi* an obvious cognate of the widespread Niger-Congo root *bi*. Richardson gives an example from an Adamawa language Kapere, a southern dialect of Mbum in which it occurs in the second person plural pronoun *vi*. He also notes its occurrence in Ngbaka Mabo, a form of Mbaka Limba, and in the Yangere dialect of Banda, both of these once more languages of the Eastern division of Adamawa-Eastern.[18]

Figure 39. LATIN SMALL LETTER V WITH CURL (Greenberg, 1983, p. 11).

Sounds (ƉGBAKA MABỌ)

There are five phonemes **i, ɛ, a, ɔ, ʉ** with subsidiary members in unstressed syllables, also **ɔ̃, õ, ã**. Amongst the consonants the following are noteworthy: **kɓ, gɓ, ɽ** (flapped r), *v* (flapped v), and **v** with syllabic value, e.g. **kɓàzɛ́** 'sleep', **nzɔg-ɓɛlɛ** 'knee', **ʉɽʉsɛ** 'woman', *v*iná 'nine', **v̀vɛ́** 'five'.

Tone. Both nominals and verbals may be categorized according to tone, which often distinguishes between lexical entities, e.g. **kɓàná** 'branch', **kɓáná** 'leaf'.

Word shape. No closed syllables occur. Simple words are generally of the shape CV or CVCV. In the latter case, when the second consonant is **l** or **ɽ** the two vowels are the same. VCV is very rare, e.g. **úwà** 'fire'. Compound words are very common, e.g. **kɓà-ná** 'branch' ('hand'+'tree').

Figure 40. LATIN SMALL LETTER V WITH CURL (Richardson, 1957, p. 91).

321. 5. The characteristic consonant sounds **kp** and **gb**[3] are found everywhere; **'b** and **'d** are found everywhere except in Zande. In addition a flapped **l**-sound is heard throughout (usually as a variant of **l** or **r**),[4] while Ndogo and Kreish pronounce a flapped **v**-sound.

	MORU	BONGO	NDOGO	ZANDE
kp	ekpɪ (to cough)	ekpí (to help)	kpì (sour)	tikpo (salt)
gb	tómgbó (canoe)	'dugba (to catch)	gbi (to strike)	gbia (chief)
'b	'ba (home)	'be (home)	'bá (home)	
'd	la'di (to cook)	í'dí (to cook)	'dɛ (to speak)	
ɽ	kíriɽí (charcoal)	ɽiŋgɛdò (rhinoceros)	ɽìɽì[5] (sweet)	ringara[6] (country)
v			vi (boy)	
			gèvɛ́ (arrow)	(Kreish)

[1] See vocabulary in Fr. Ribero's *Elementi di Lingua Ndogo*.
[2] Unless, of course, drum signalling has been borrowed from a di-tonal people and adapted to Zande. Note that the Banda drum signalling analysed by the author in the Western District is tri-tonal. [3] Relatively rare in Moru-Madi, however.
[4] ɽ is the normal sound in Zande, alternating with **r** and **l**. It is spelt *r*.
[5] In Sere, where ɽ is mostly to be found. [6] Pronounced ɽiŋgaɽa.

Figure 41. LATIN SMALL LETTER V WITH CURL (Tucker, 1940, p. 65).

F. References

Bible Society of Papua New Guinea. 1995. *Got Nga Nombuła Rung Ik Kai.* The New Testament. Port Moresby-Lae: The Bible Society of Papua New Guinea.

Bible League. 1990. *Moreni Wam Makge KʌyekgʌtN.* The Gospel as Written by Mark. South Holland, IL: The Bible League.

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