0. Background

After the staff / western music notation (五线谱/五线譜) 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. Pénɡ Shiduān (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. Xiànɡ Qínkūn (向乾坤) inherited this definition in his research. Now the researchers used the following symbol to record this kind of rhythm form consistently. Please see Fig. 0.1. We can call it as the Sanban Sign (散板符号/散板符號) now. Prof. Pénɡ 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 and musicians. 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” (sàn) 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 Lúnfāng’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 has been used in 1961. Please Fig. 0.3. 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 later. 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 at present. Now, as we know, the Sanban Sign is used for the Chinese folk music and so many kinds of Chinese local operas (地方戏曲), such as Kunqu Opera (昆曲), 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” (Dǒnɡ Xīxiānɡ) 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 Yuán Zhěn (元稹) in Tang Dynasty (唐代), and adapted into the other version of *Western Chamber Romance* written by Wánɡ Shífú (王實甫/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, such as 1965 version, 2000 version, 2004 version, 2013 version and so on.
Fig. 0.3 Master Tung’s Western Chamber Romance

The other series of books named Investigation Reports on Chinese Traditional Music (《中国传统音乐考察报告》) which was also published by CAAPH shows more
uses and the earlier forms of the Sanban Sign. The afterword said that the musicians represented by Yáng Yǐnlíu (杨荫浏/楊蔭瀏) and Cáo Ānhé (曹安和) made a series of in-depth interviews and studies on so many types of traditional folk music in 1950, such as “河北定县于位村吹歌会”, “天津曲艺艺人”, “北京盲艺人曲艺队”, “民间艺人阿炳”, “苏南吹打”, “十番锣鼓”, “昆曲鼓板” and so on. In 1952, Yáng Yǐnlíu and other researchers edited a book named 《崑曲花鼓及角色説明》 used to record the Kunqu music based on the interviews and studies in 1950, which was the earliest material related to the Sanban Sign. Please see Fig. 2.37. At that time, the glyph form for the Sanban Sign like U+5344 (卄) more. The materials edited in 1953 and 1954 followed to use this glyph form as Figs. 2.35, 2.36 and 2.39 show. The material edited in 1956 shows two forms, Fig. 2.25 shows the glyph like U+5EFE (廾) more, and Figs. 2.26-2.34 still follow the glyph form like U+5344 (卄) more. In 1963, the book Folk Music Interview Manual (《民间音乐访手册》) was published, which was the first time to specify the official glyph form and name for the Sanban Sign in a standard-like document. Please see Fig. 2.38. Since then, the glyph form, name and use of the Sanban Sign had gradually stabilized. In 1981, the book Typeface Table of the Scientific Symbols (《科技符号字模表》) was published, which was also a standard-like document on movable type engraving at that time. Please see Fig. 2.24. Therefore, we can know there are three glyph forms for the Sanban Sign in the real use, and the submitted form and the corresponding use had been authoritative in China since 1960s. The creation of the Sanban Sign was inseparable from the in-depth research of Yáng Yǐnlíu and other researchers in the Music Research Institute of Chinese National Academy of Arts.

### Table 0.1 Three glyph forms for the Sanban Sign

<table>
<thead>
<tr>
<th>Glyph form 1</th>
<th>Glyph form 2</th>
<th>Glyph form 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>mainly used in 1950s</td>
<td>used in 1956</td>
<td>mainly used after 1963</td>
</tr>
</tbody>
</table>

In Section 23 of L2/22-248, SAH wrote “We recommend use of the KATAKANA LETTER SA U+30B5, which is supported in Chinese fonts. If the character appears within text and needs to be distinguished from Japanese text, then the character would be a candidate for disunification.” The current design guide and uses of Katakana Letter Sa in the digital fonts used in mainland China was introduced in GB/T 2312-1980 firstly. In the fonts, the Katakana strokes are not the same as the
ideographic strokes, and the strokes of the Sanban Sign are the same as the ideographic strokes, so rendering would not be appropriate if we unify the Sanban Sign with the Katakana Sa. Please compare Tables 0.1 and 0.2.

Table 0.2 Katakana Sa in several GB standards and GBK

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>行</td>
<td>行</td>
<td>行</td>
<td>行</td>
<td>行</td>
<td></td>
</tr>
</tbody>
</table>

Table 0.2 shows the Katakana strokes of Katakana Sa should be more similar to the Kai style when the ideographic style is Sung/Ming style in one font, but Table 0.1 shows the strokes of the Sanban Sign always are the same as the corresponding ideographic style. On the other hand, Glyph form 1 and Glyph form 2 mentioned in Table 0.1 could be unified to the Sanban Sign, but they could not be unified to Katakana Sa. As Fig. 2.38 shows, the glyph form is derived from the ideograph 散 U+6563 (also compare with Fig. 0.2 and my explanation above), which is similar to the situation of Katakana Sa, but it was impossible for the Chinese researchers and musicians to use a Japanese “symbol” to define as a Chinese symbol in 1950s. Please note that PRC and Japan established diplomatic relations in 1972.

SAH also wrote “The examples in the proposal are from scores, which are not plain text.” In ISO/IEC TR 15285:1998, the term “plain text” was defined as “a coded character sequence that does not contain additional formatting information”. I think the uses of the Sanban Sign match the definition, and I provided the use in the Chinese running text in Fig. 2.38. Please note that ISO/IEC TR 15285:1998 has been withdrawn as the request in SC2 N4767, but the definition is still useful for us to clarify the meaning of the term “plain text”.

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 (卄), and to unify to U+30B5 (Katakana Letter Sa, サ). IRG asked its experts to give feedback on the suitable method of encoding the Sanban Sign. John Jenkins provided his
feedback on 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 suggest encoding 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 forms like U+5344 (卄) or 3-stroke form of U+8279 (卅), even U+5EFE (卯) because of the limitations of the former regional character set or movable type engraving, but the current most common form has been the same as the submitted one in this document since 1960s.

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 Han characters, the Sanban sign does not have a pronunciation, but it has a stable name as a musical symbol;
4. The Sanban sign cannot be found in any dictionary of Han characters.

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

For the common glyph style, as Figs. 0.3, 2.24, 2.38 and several evidence pictures in Section 2 show, the most common one is Sung/Ming style currently, so I choose this one. When we use the Sung/Ming style form 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.

<table>
<thead>
<tr>
<th>@</th>
<th>Chinese notation</th>
</tr>
</thead>
<tbody>
<tr>
<td>@+</td>
<td>The following range is specific to Chinese folk</td>
</tr>
</tbody>
</table>
music and local operas.

U+1D1EB  MUSICAL SYMBOL SANBAN
  = sanban sign
  x (katakana letter sa - 30B5)
  x 5344
  x 5EFE
  x 8279

The script value should be common like other musical symbols, which is not like Katakana letters.

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

The information in EastAsianWidth.txt is shown as below. Please see Fig. 2.24.

1D1EB;W # So MUSICAL SYMBOL SANBAN

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

Fig. 2.1 [12], p. 21
Fig. 2.2 [12], p. 90
28. 阊元宵

【引子】节奏自由 清新明朗地

31. 幸福渠水到俺村

沈立良、项斯华、范上娥

Fig. 2.3 [13], p. 78

Fig. 2.4 [13], p. 94
梅花三弄

1 = D 2/4

Fig. 2.5 [8], p. 64
Fig. 2.8 [14], p. 50

Fig. 2.9 [14], p. 67
七十七 越王怨
（吴王怨）

Fig. 2.10 [15], p. 41

一百六十三 寒宵吊影

Fig. 2.11 [15], p. 94
曲十六

1-G

[谱例]

[中段]如此小生倒要多拜几拜呀！

我有难我有苦，一腔虔诚

拜大士，往事有怨无处告，

今朝有缘诉心事。我是有家有业

无双亲，有才有误无相知。指腹为媒

成障缘，新婚三月无乐趣。心不和，

意不合，欢情如同肉中刺。一气之下

连板

离家门，今生誓不见张氏。

Fig. 2.12 [10], p. 102
上写田伦顿首拜
《四进士》选段（一）
宋士杰唱【西皮】

【西皮】“导板”（6 - 3 定弦）

Fig. 2.13 [9], 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】

【西皮】“导板”

Fig. 2.14 [9], p. 154
58. 今朝相逢三生幸
《王熙凤·尤尤》王熙凤（旦）唱段
徐玉编剧
赵华作曲
萧开荣演唱
李远松记谱

【大红袍袄】
（唱）今朝相逢三生幸

慢速稍快

12 21 5 16 5 61 5 6 1

（押）你看为姐（呀）

中速稍慢

12 21 2 105

【一字】

面容（啊）

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

【红罗袄·二流】

频频思来（呀）

暗 暗 相 想

暇日

何解愁（啊）

隔绝我作忙。莫非他惧怕老贼把妻

Fig. 2.15 [11], p. 286

Fig. 2.16 [11], p. 307
子喉平喉对唱

苎萝访艳

1=C  # ( 1.7 6158 1.3 23 56165 35234 3 - )

【旦诗白】红颜花貌病恹恹，父母双亡自伶仃，未解沈沙龙薄命，清流尤自映
婵娟！【锦城春】I=G  # ( 6 i 5 3 5 6 i - )

i l i (6535) 2 5 6165 35234 353 | 0 2 7 6 5 3

【旦唱】凄然，凄然，人尽我西施，貌似桃李艳，身世寒微遭

战乱复何言，争似男儿立。志励程远，建功不负好华

232 | (035) 2 3 23 27 6561 | 2 (3532) 7 2 7 2 7 6 5 1 3 5

年。卫边守疆英勇为国邦，女子有志亦难如

676 0 6165 4 6165 3 6165 4 6165 3 6165 4 4 4405

愿。春归去，花凋谢，罪风恶，新枝嫩，飞花片片舞散风

(121) 【浪花】1=C  # ( 6 5 3 6 1 5 6 4 4 3 2345 3 5 1 1 )

前。

6 5 3 27 6 1 3 2 (6538 132) 7 7 6 5 3 5 (7 7 6 5 3 5)

日来于江畔洗纱，午夜梦回

(4 3 4 3 2 7 6 1 - (3 5 2 3 5 1 - ) 6 7 7 2 7 6 5 6 7 7 6 - (一锤)

悲世乱。越女也知亡国恨，

1 5 27 6 6 2 3 27 8 1 5 7 6 7 6 4 3 5 - (3 5 2 3 1 2 7 6 5 - )

国仇家恨恨绵绵。

Fig. 2.17 [7], p. 1
秋江冷艳

【滚花】1-6 正 (3 5 2 3 5 1 -) 3 6 5 1 - 3 (3 5 1 2 3)

秋来惹得

【慢板】4/4 (6 2 7 2 6 7 6 7 6 -)

魂断。

【慢板】4/4 (6 2 7 2 6 7 6 7 6 -)

西风，

【慢板】4/4 (6 2 7 2 6 7 6 7 6 -)

空荒林时，

【慢板】4/4 (6 2 7 2 6 7 6 7 6 -)

夜色萧

【慢板】4/4 (6 2 7 2 6 7 6 7 6 -)

我听秋砧，

【慢板】4/4 (6 2 7 2 6 7 6 7 6 -)

落，

【慢板】4/4 (6 2 7 2 6 7 6 7 6 -)

到衰竭，惊觉啼痕

点。

【慢板】4/4 (6 2 7 2 6 7 6 7 6 -)

点。

【慢板】4/4 (6 2 7 2 6 7 6 7 6 -)

【下西岐】4/4 (6 2 7 2 6 7 6 7 6 -)

忆起啼寒已

【下西岐】4/4 (6 2 7 2 6 7 6 7 6 -)

连作仙，相思最苦罢声天，偏教红粉赋了冤。

Fig. 2.18 [7], p. 61
第一场 报 警

【大锣圆场】

0 喔 | 7 6 | 大大台 | 仓 七 七 七 七 | 仓 七 七 七 七 | 慢速

渐快

仓 七 七 七 七 仓 七 仓 七 仓 七 仓 七 仓 七 仓 七 七 七 七

【大锣归位】

仓 大台仓： 哪 仓 台 仓 - 仓 0

（紧接开幕曲）

开幕曲

慢速 壮壮地

Fig. 2.19 [16], p. 3
例14：《画女情・离别》

1=C

孙徐秦演唱

为什么到如今我们相爱夫妻

还要挥手告别天各一方？

Fig. 2.20 [16], p. 163

Fig. 2.21 [16], p. 107
我的嫂子

（《苦菜花》凤大娘唱）

[曲谱]

1 = 4/4

【歌谱】

我的嫂子 咽 唉 唉 唉

叫了一声娘，

鲜血 淋 淋

湿透了衣裳，

伤在儿身

疼在娘心上。

Fig. 2.22 [17], p. 11
Fig. 2.23 [19], p. 87
<table>
<thead>
<tr>
<th>符号</th>
<th>注</th>
<th>前七号4倍字模</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>前五号二分字模</td>
</tr>
<tr>
<td></td>
<td></td>
<td>前六号全分字模</td>
</tr>
<tr>
<td></td>
<td></td>
<td>前五号二分字模</td>
</tr>
<tr>
<td>* 8: mp mf</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Fig. 2.24 [1], p. 162
The original book here is 《中国音乐研究所丛刊·湖南音乐普查报告》 edited by 中国音乐研究所, published by 音乐出版社 in 1956. Figs. 2.26-2.34 are all cited from the same book.
Fig. 2.26 [23], Volume 3, p. 586
Fig. 2.27 [23], Volume 3, p. 589
Fig. 2.28 [23], Volume 3, p. 592
Fig. 2.29 [23], Volume 3, p. 599
Fig. 2.30 [23], Volume 3, p. 603
Fig. 2.31 [23], Volume 3, p. 607
Fig. 2.32 [23], Volume 3, p. 614
Fig. 2.33 [23], Volume 3, p. 617
Fig. 2.34 [23], Volume 3, p. 618
The original book here is '《民族音乐研究所油印资料之十八 山西省秧歌及花鼓》' edited by 民族音乐研究所 in 1953.
Fig. 2.36 [23], Volume 6, p. 286

The original book here is 《蘇南吹打講座提綱》 edited by 中央音樂學院民族音樂研究所 in 1954.
Fig. 2.37 [23], Volume 6, p. 465

The original book is 《民族音樂研究所印資資料之十六 崑曲花鼓及角色説明》
edited by 高步雲, 楊陰瀏 and 李元慶 in 1952.
拍号和小节的划分

用以规定小节结构的拍号，记在乐谱的开端处号的后面，其作用一直保持到乐曲的结束，或保持到拍子变换新拍号出现之前。

民间音乐常用“板眼”说明乐曲的节拍形式，通常有下面几种：

流水板         只有板，没有眼。

一板一眼       第一拍叫板，第二拍叫眼，相当于♩。

一板三眼       第一拍叫板，第二拍叫头眼，第三拍叫中眼，第四拍叫末眼；相当于♩♩♩。

加增板的一板三眼  形式上是八拍为一个节拍单位，第一拍叫正板，第五拍叫增板或衬板，第二、第六拍叫头眼，第三、第七拍叫中眼，第四、第八拍叫末眼；从八拍看，可当作♩♩，若从整个民族音乐中运用的情况看，将它作♩♩♩可能更适当。

散板           长短、强弱不规则的一种板式。一般用“♫”作记号（即“散”字的略写）。

对流水板，可以采用不同的记法；

Fig. 2.38 [23], Volume 10, p. 481

The original book here is 《民间音乐采访手册》 edited by 中央音乐学院中国音乐研究所 in 1963.
Fig. 2.39 [21], p. 83

The original report here is 《中央音樂學院中國古代音樂研究室探訪記録第 21 号 智化寺京音樂（三）》 written by 杨荫浏 in 1953.
The original book here is 《影抄北京智化寺晚出樂譜》 collected by 楊蔭瀏. This is the original score of Fig. 2.39, which is written with one kind of the Peking Musical Notations. The Peking Musical Notation has not been introduced in UCS and Unicode, but it will be clarified in future when I finished the studies on it.

3. Bibliography

[22] 中国艺术研究院音乐研究所：《中国民族音乐参考资料辑录（全七卷）》，北京：文化艺术出版社，2022, ISBN 978-7-5039-7201-0
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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 CAAPH by me.

Mr. John Jenkins (井作恆), Mr. Henry Chan (陈輝恆), Dr. Kwan Hin Cheung (張羣顯), Dr. Lu Qin (陆勤), WGCLIAC and SAH provided their feedbacks.

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Mr. Clerk Ma (马起园), Mr. Jerry You (游程宇), Mr. Kushim Jiang (姜兆勤) and my colleagues in CAAPH provided some helps.

(End of Document)
## A. Administrative

<table>
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<th>1. Title:</th>
<th>Updated proposal to encode the Sanban Sign for Chinese folk music and local operas</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Requester’s name:</td>
<td>Eiso CHAN</td>
</tr>
<tr>
<td>3. Requester type (Member body/Liaison/Individual contribution):</td>
<td>Individual contribution</td>
</tr>
<tr>
<td>4. Submission date:</td>
<td>2022-12-19</td>
</tr>
<tr>
<td>5. Requester’s reference (if applicable):</td>
<td></td>
</tr>
<tr>
<td>6. Choose one of the following:</td>
<td></td>
</tr>
<tr>
<td>More information will be provided later:</td>
<td>YES</td>
</tr>
</tbody>
</table>

## B. Technical – General

| 1. Choose one of the following: |
| a. This proposal is for a new script (set of characters): | NO |
| b. The proposal is for addition of character(s) to an existing block: |
| 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 |

## 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](http://www.unicode.org) for such information on other scripts. Also see Unicode Character Database ([http://www.unicode.org/reports/tr44/](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?  
   If YES explain ________________________________  
   **NO**

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.)?  
   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**  
   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:  

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