This document includes only one character which is one common character to mark the rhythm of Chinese traditional music, such as folk music and the music used in Xiqu Opera, Quyi Show.

### 1. Proposal

I propose to include this character to UAX #45 for the future IRG WS submission.

<table>
<thead>
<tr>
<th>Glyph</th>
<th>IDS</th>
<th>RS</th>
<th>FS</th>
<th>TS</th>
<th>kSemanticVariant</th>
<th>kSpoofingVariant</th>
</tr>
</thead>
<tbody>
<tr>
<td>🎼</td>
<td>☯-Century Baihua</td>
<td>1.2</td>
<td>2</td>
<td>3</td>
<td>U+6563 散</td>
<td>U+5344 卍</td>
</tr>
<tr>
<td></td>
<td>or</td>
<td>☯+Century Baihua</td>
<td></td>
<td></td>
<td></td>
<td>U+535D 卍</td>
</tr>
<tr>
<td></td>
<td></td>
<td>☯+Glypns</td>
<td></td>
<td></td>
<td></td>
<td>U+5EF6 卍</td>
</tr>
<tr>
<td></td>
<td></td>
<td>☯+Uni</td>
<td></td>
<td></td>
<td></td>
<td>U+8279 卍</td>
</tr>
</tbody>
</table>

The rhythm form of this character is often called as 散板 (sǎnbǎn), that the character is derived from the left upper part of 散 (U+6563) according to Fig. 3.38, and used to record “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) in Chinese traditional music at the beginning of the running music score. (See [2].)

### 2. Historical tracing

Earlier, the researchers only used Hanzi “散” (sǎn) at the same position of the scores to record this kind of rhythm form, that is the reason why we could treat it as the semantic variant of U+6563 (散). Please see Fig. 2.1, which is the music score of Master Méi Lánfāng’s (梅兰芳/梅蘭芳) performance.
Fig. 2.1 Hung-hsien’s Theft of the Box, the Peking Opera

The corresponding 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 character has been used in 1961. Please Fig. 2.2. 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
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, this character is used for the Chinese folk music and so many kinds of Chinese Xiqu Operas (戏曲), Quyi Shows (曲艺), such as Kunqu Opera (昆曲), Peking Opera (京剧), Cantonese Yueju Opera (粤剧), Shaoxing Yueju Opera (越剧), Sichuanese Chuanju Opera (川剧), Pingju Opera (评剧), Shanghainese Huju Opera (沪剧), Cantonese Yuequ Show (粤曲) and so on. “董西厢” (Dǒnɡ Xīxiānɡ) mentioned in Fig. 2.2 means the traditional script named Western Chamber Romance (《西厢记/西廂記》) written by Master Tung (董解元) in Jurchen Jin Dynasty (金代). This version was adapted from the novel named Biography of Yingying (《莺莺傳/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 Shífǔ (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.

This character looks like Katakana Sa (サ), but they have the different typographic performance. 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 the strokes of this character always are the same as the corresponding ideographic style. 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.

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 (”) even U+5EFE (卄) 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. U+5344 (卄), U+5EFE (卄) and U+8279 (”) are not related to U+6563 (散), so it is not better to unify this character to any one of them, that will make the information confusing. On the other hand, the current submitted form is the most popular form to represent this use.
Fig. 2.2 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 this character. The afterword said that the musicians represented by Yánɡ Yǐnlíu (杨荫浏/楊荫浏)
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 “河北定县子位村吹歌会”, “天津曲艺人”, “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 this character. Please see Fig. 3.37. At that time, the glyph form for this character like U+5344 (卄) more. The materials edited in 1953 and 1954 followed to use this glyph form as Figs. 3.35, 3.36 and 3.39 show. The material edited in 1956 shows two forms, Fig. 3.25 shows the glyph like U+5EFE (卌) more, and Figs. 3.26-3.34 still follow the glyph form like U+5344 (卄) more. In 1963, the book Folk Music Interview Manual (《民间音乐采访手册》) was published, which was the first time to specify the official glyph form and name for this character in a standard-like document. Please see Fig. 3.38. Since then, the glyph form, name and use of this character 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. 3.24. Therefore, we can know there are three glyph forms for this character in the real use, and the submitted form and the corresponding use had been authoritative in China since 1960s. The creation of this character 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 2.1 Three glyph forms for Sanban

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

For other information, please read L2/22-207R.
3. Evidence

5. 新翻羽调绿腰

杨洁明曲
王伟华订指法

1 = C \frac{3}{4}

[歌序多线谱] 简略 自由地

Fig. 3.1 [12], p. 21
31. 幸福渠水到俺村

1=D

\[ J = 52 \] 气势磅礴地

Fig. 3.4 [13], p. 94
梅花三弄

Fig. 3.5 [8], p. 64
Fig. 3.6 [8], p. 102

Fig. 3.7 [6], p. 49
Fig. 3.8 [14], p. 50

Fig. 3.9 [14], p. 67
七十七 越王怨

（吴王怨）

Fig. 3.10 [15], p. 41

一百六十三 寒宵吊影

Fig. 3.11 [15], p. 94
曲十六

\[1 = \text{G}\]

今朝有谁问心事，我是有家有业无双亲，有才有学无相知，指腹为婚

意不和，终日如病中，连板

离家门，今生只不张氏

Fig. 3.12 [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）

1 1 1 1 1 1 5 3 - (3 3 ----) 5 3 3 - 2 - 1 (1 7 1 2 1 1

Fig. 3.13 [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”

3 3 5 3 1 1 3 1 2 3 1 2 1 1 1 1

Fig. 3.14 [9], p. 154
58. 今朝相逢三生幸
《王熙凤·谁尤》王熙凤（旦）唱段

徐 菜编剧
竞 华作词
萧开荣 演唱
李远松 记谱

$1 = C \frac{3}{4}$

【红阳顺 - 二流 -】

图 3.15 [11], p. 286

62. 颖颖思来暗暗想
《凤仪亭》貂蝉（旦）唱段

沈铁梅 演唱
刘 枫 记谱

$1 = B \frac{3}{4}$

【红阳顺 - 二流 -】

图 3.16 [11], p. 307
记梦访艳

【旦唱】红颜知己多病识，父母双亡情自怜，未解烦忧人薄命，清流尤自怜。

【旦诗白】

【锦城春】

【旦唱】

战乱何言，争如男儿立志远，建功不负好年华。

【滚花】

前。

日来江畔流连，午夜梦回。

悲世乱。

国仇家恨。

Fig. 3.17 [7], p. 1
平喉独唱

秋江冷艳

【滚花】I=0 (3 5 2 3 5 1 -) 3 6 5 1 2 3 (3 5 1 2 3)

秋来惹得

2 1 5 7 7 6 5 5 - 6 7 7 6 5 6

	[慢板] 4/4 (07 2 63 2 7 2 6 7 6)

胸魂断。

1 6 1 2 3 2 3 5 5 5 3 2 1 (5 3 2 1)

故乡风。

3 2 3 5 6 1 2 3 (3 5 6 1 3 5 2 1 2 7)

望疏林淡月，

6 2 7 6 5 (3 5) 3 1 1 2 2 (3 2 1 2 3 5 3) 5 5 5 3 2 1 0 5 3 2 1 2 3 5 2 1 1 2

夜色

5 3 5 0 1 2 3 5 1 (1 2 3 5 1 3 2 1) 1 6 1 2 3 2 3 (3 1 5 3 2 1 5 3 2 1)

然。

3 2 1 1 2 3 5 3 2 2 7 (6 1 2 3 7 6 5) 6 1 6 5

悲冷落，

2 0 5 3 5 1 3 2 1 7 6 5 1 2 3 (1 2 3 5 3) 3 1 5 1 5 3 2 1 2 3 2 1 7 6 5 6 5 (5 3 5)

死到寒襟，惊觉啼痕

1 2 3 5 3 2 7 (6 7 6 5) 2 1 5 3 2 1 0 5 3 2 1 7 6 1 2 6 5 3 5 2 3 4 3 2 7 2

点点。

6 2 7 6 1 2 3 1 2)【下西岐】4/4 (3 2 2 (3 5) 2 6 4 5 3 0 3 2 1 5 7

婉转长眷恋，忆起暗笑已

6 5 1 2 0 3 2 1 2 (3 2 3 2 6 5 3 5 2 3 5 2 6 1 2)【西皮】4/4

进作仙，相思最苦哭声天，偏教红粉负了冤。

61

Fig. 3.18 [7], p. 61
第一场 报警

【大锣开场】

Fig. 3.19 [16], p. 3
Fig. 3.20 [16], p. 163

Fig. 3.21 [16], p. 107
我的嫚子
（《苦菜花》冯大娘唱）

【散板】

我的嫚子
咽喉咙哽

叫了一声娘，
鲜血淋淋

湿透衣裳，
伤在儿身

疼在娘心上。

Fig. 3.22 [17], p. 11
Fig. 3.23 [19], p. 87
音乐—简谱音符字模

<table>
<thead>
<tr>
<th>符号</th>
<th>注</th>
<th>说明</th>
</tr>
</thead>
<tbody>
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<td>2/4</td>
<td>4/4</td>
</tr>
<tr>
<td>1/2</td>
<td>3/4</td>
<td>5/4</td>
</tr>
<tr>
<td>2/3</td>
<td>4/3</td>
<td>6/3</td>
</tr>
<tr>
<td>* 2</td>
<td>mp</td>
<td>mf</td>
</tr>
</tbody>
</table>

Fig. 3.24 [1], p. 162
Fig. 3.25 [23], Volume 3, p. 584

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. 3.26 [23], Volume 3, p. 586
Fig. 3.28 [23], Volume 3, p. 592
Fig. 3.30 [23], Volume 3, p. 603
Fig. 3.31 [23], Volume 3, p. 607
第3.32 [23], Volume 3, p. 614
Fig. 3.33 [23], Volume 3, p. 617
Fig. 3.34 [23], Volume 3, p. 618
Fig. 3.35 [23], Volume 5, p. 36

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.
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.
The original book is 《民族音樂研究所油印資料之十六 崑曲花鼓及角色説明》 edited by 高步雲, 楊蔭瀏 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。
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。相当于一。

加赠板的一板三眼 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，可当作一拍眼看，若从整个民族音乐中运用的情况看，将它看作半拍可能更适当。

散板 长短、强弱不规则的一种板式。一般用“散”作记号（即“散”字的略写）。

对流水板，可以采用不同的记法；
The original report here is 《中央音樂學院中國古代音樂研究室探訪記錄第21號 智化寺京音樂（三）》 written by 楊蔭瀏 in 1953.
The original book here is 《影抄北京智化寺晚出楽譜》 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 (tentative translation). 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.

4. Bibliography
4. Acknowledgement

Mr. Andrew West (魏安), Dr. Ken Lunde (小林剑), Mr. Freeking Chen (陈辉权), Mr. Liang Tianshan (梁天山/凉添衫), Mr. Lai Sing (黎星), Dr. Haocun Yu (于皓存), Mr. Stephan Hyeonjun Stiller (尹贤俊/尹贤俊/尹賢俊) and Ms. Zhou Jingwan (周婧婉) discussed this issue with me. 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.

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(End of Document)