Unicode request for additional Baroque ornament

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This request is for a Baroque musical ornament for the Musical Symbols Supplement block.

Thanks to the International Music Score Library Project (https://imslp.org) for facilitating access to public-domain music scores.

Character

U+1D261 MUSICAL SYMBOL SUSPENSION. Figure 1, Figure 6 *ff*.

Properties

This ornament may appear above or below the staff, or even next to the note it applies to.

1D261;MUSICAL SYMBOL SUSPENSION;So;0;L;;;;;N;;;;;

References

Frederick Neumann (1978) *Ornamentation in Baroque and Post-Baroque Music*. Princeton University Press.

SMuFL, https://w3c.github.io/smufl/latest/tables/other-baroque-ornaments.html

Chart

Characters in grey cells have been at least reviewed by the SEW.

Musical Symbols Supplement

1D250   **1D28F**

	1D25	1D26	1D27	1D28
0	♪	𝄦		
1	♪	♪		
2	♪			
3	♪			
4	♪			
5	♪			
6	♭			
7	♭			
8	♭			
9	♯			
A	♯			
B	♪			
C	♪			
D	≣			
E	≣			
F	♪			

Background

The ornaments encoded in the Musical Symbols block are mostly those that survived into the 19th century (trills, turns, mordents, etc.), along with some Baroque ones from German keyboard pieces (e.g. most of those used by J. S. Bach). Baroque ornamentation was, however, much more varied: the tables in Neumann's *Ornamentation in Baroque and Post-Baroque Music* contain many more symbols that were once in use. Most are obsolete, and few non-Baroque specialists would recognize them. As noted by SMuFL, there is little agreement on either their meaning or their naming, making Unicode implementation problematic (Spreadbury 2021). For example, Neumann defines one ornament with nothing more than a question mark:
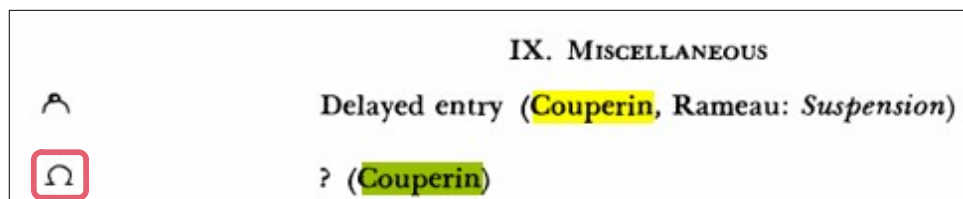
Figure 1. Neumann (1978). An Ω-shaped ornament of unknown meaning. (The ornament above it is the requested *suspension*, ⟨ˆ⟩.)

We judge one of these Baroque ornaments to be sufficiently well attested – and sufficiently distinct – for inclusion in the Unicode standard. This is the *suspension* ⟨ˆ⟩, used by the well-known French Baroque composers François Couperin (1668–1733) and Jean-Philippe Rameau (1683–1764) in their keyboard works. As these composers remain in the standard repertoire, their works have been re-published in modern editions, and those editions reproduce their ornaments. Indeed, the 1888 Augener edition of Couperin's *Pièces de clavecin*, edited by Brahms and Chrysander and reprinted by Dover Publications in 1988, notes that this practice was necessary: Chrysander's preface explains that "an edition which did not reproduce the original signs exactly in all detail would be worthless for the knowledge of Couperin's art," and that "new stamps have been cut, corresponding exactly to Couperin's signs."
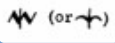
Some of Couperin's ornaments are illustrated in Figure 2:
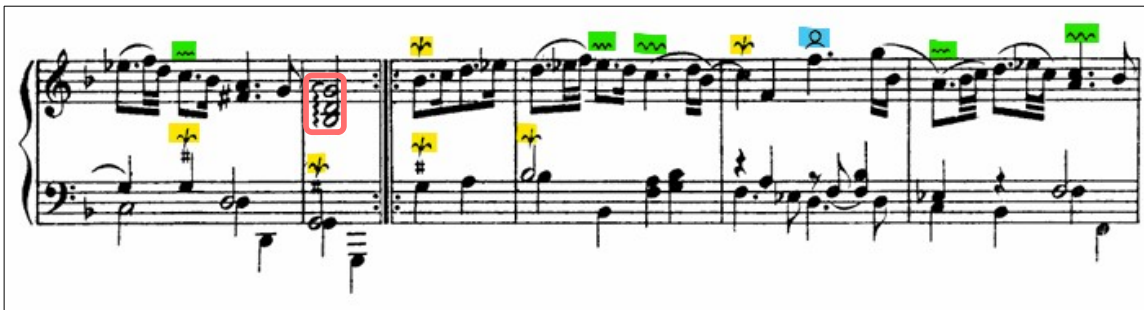
Figure 2. François Couperin, *Premier Ordre*, *Gavotte*. Augener, London 1888 (ed. Johannes Brahms and Friedrich Chrysander), reprinted by Dover, New York, 1988. Three ornaments are highlighted: the *pincé* ⟨‿⟩ in yellow, the *tremblement appuyé* ⟨〰⟩ in green, and the *suspension* ⟨‸⟩ in blue. The arpeggio outlined in red in the second bar is Couperin's version of ⟨⦚⟩, the modern descending arpeggio U+1D184 MUSICAL SYMBOL ARPEGGIATO DOWN. Only the *suspension* is consistently contrastive in the literature with existing Unicode characters.

In addition to the arpeggio in Figure 2, Neumann substitutes a modern mordent for the *pincé*:

Figure 3. Neumann (1978: 273) typesets Couperin's *pincé* ornament as a modern mordent, and (p. 602) identifies it as a glyph variant. In Unicode this glyph is encoded as a compound of characters 1D19C STROKE-2 + 1D19E STROKE-4 + 1D19D STROKE-3, thus: ⟨ᶜ⟩.
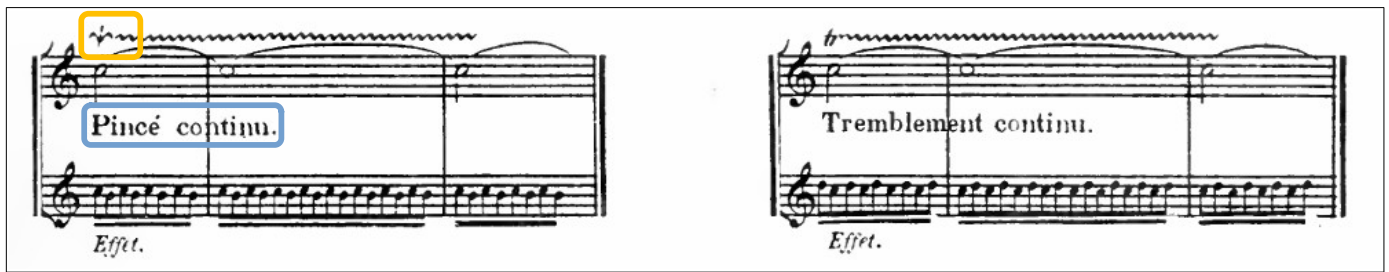
Figure 4. An example from a score. At top is a comparison of the *pincé* ornament ⟨↑⟩ and the ubiquitous modern trill digraph ⟨tr⟩, from the preface of Brahms and Chrysander's edition of Couperin. At bottom Neumann (1978: 263) makes the same comparison, but typesets the *pincé* as a mordent with a cross stroke, ⟨↓⟩.

Neumann likewise modernizes the notation for the *tremblement appuyé* ('pressed trill'):

Ex. 25.3. I, *La Majestueuse*

Figure 5. At top is the *tremblement appuyé* 〈〰〉 in Brahms and Chrysander's edition of Couperin; at bottom Neumann (1978: 264) substitutes mordents 〈〰〉 and 〈〰〉. ,

Figures

Illustrations of the *suspension* ⟨⌢⟩.

Figure 6. Pancrace Royer, *La Majestueuse*, from *Premier Livre de pièces pour clavecin*. Éditions Nicolas Sceaux, 2009 (ed. Nicolas Sceaux).
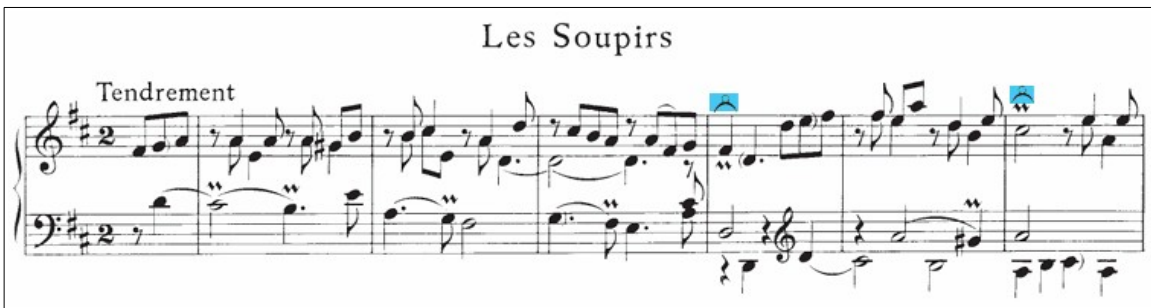
Figure 7. Jean-Philippe Rameau, *Les Soupirs*, from the D major suite RCT 3. Bärenreiter, Kassel, 1959 (ed. Erwin Jacobi).

AVIS

Quelques-unes des Pièces que j'ose présenter au Public, ayant été défigurées, et même données sous d'autres noms, je me suis déterminé à les faire graver telles que je les ai composées.

Celles qui ont paru dans plusieurs de mes Opéras, n'ont été mises en pièces de Clavecin que depuis qu'elles ont été entendues au Théâtre.

Je n'ai rien changé aux Caractères qui marquent les Pincés (' ou) les Cadences ( ) et les Suspensions ( ), j'ai seulement marqué les Renvois par des lettres de l'Alphabet. Il me paraît que cette manière est la plus sûre pour éviter de se tromper.

Ces Pièces sont susceptibles d'une grande variété passant du tendre au vif, du simple au grand bruit et cela successivement dans le même morceau.

Quant à l'exécution, je m'en rapporte au goût de ceux qui me feront l'honneur de les jouer.
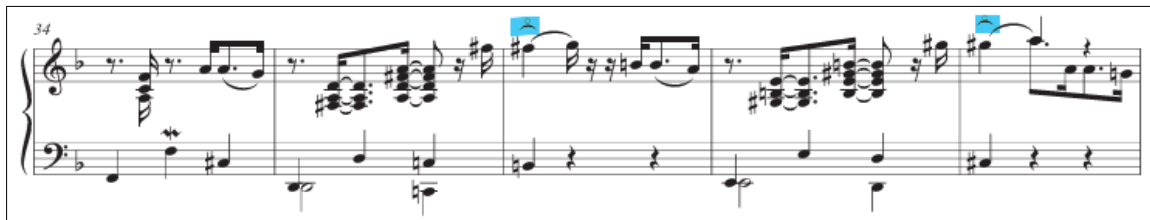
Figure 8. Pancrace Royer, *Avis* and *La Majestueuse*, from *Premier Livre de pièces pour clavecin*. Les Éditions Outremontaises, Montréal, 2021 (ed. Pierre Gouin).

Figure 9. Pancrace Royer, *La Majestueuse*, from *Premier Livre de pièces pour clavecin*. Pub. and ed. Hermann Hinsch, 2011.

Figure 10. Pancrace Royer, *Avis* and *La Majestueuse*, from *Premier Livre de pièces pour clavecin*. The first edition: Boivin, Paris, 1746.

Figure 11. Jean-Philippe Rameau, *Les Soupirs*, from the D major suite RCT 3. First edition, Boivin, Paris, n.d. [1724].

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 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 std.dkuug.dk/JTC1/SC2/WG2/docs/summaryform.html.
See also std.dkuug.dk/JTC1/SC2/WG2/docs/roadmaps.html for latest *Roadmaps*.

A. Administrative

1. **Title:** *Additional Baroque ornament*
2. Requester's name: *Gavin Jared Bala, Kirk Miller*
3. Requester type (Member body/Liaison/Individual contribution): *individual*
4. Submission date: *2024 October 18*
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 Supplement*
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?
　　Kirk Miller
　b. Identify the party granting a license for use of the font by the editors (include address, e-mail, ftp-site, etc.):
　　SIL Open Font License
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 www.unicode.org for such information on other scripts. Also see Unicode Character Database (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.

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[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)

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? _ _ _ _ _ _ *Author is a member of the user community.* _ _
   If YES, available relevant documents: _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

3. Information on the user community for the proposed characters (for example:
   size, demographics, information technology use, or publishing use) is included? _ _ _ _ _ _ *yes* _ _ _ _ _
   Reference: _

4. The context of use for the proposed characters (type of use; common or rare) _ _ *musical scores* _ _
   Reference: _

5. Are the proposed characters in current use by the user community? _ _ _ _ _ _ *yes* _ _ _ _ _
   If YES, where? Reference: _ _ _ _ _ _ *See figures* _ _ _ _ _ _ _ _

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? _ _ _
    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: _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _