



SMuFL

Standard Music Font Layout

Version 0.7 (2013-10-23)

Copyright © 2013 Steinberg Media Technologies GmbH

## Acknowledgements

This document reproduces glyphs from the Bravura font, copyright © Steinberg Media Technologies GmbH. Bravura is released under the SIL Open Font License and can be downloaded from <http://www.smufl.org/fonts>

This document also reproduces some glyphs from the Unicode 6.2 code chart for the Musical Symbols range (<http://www.unicode.org/charts/PDF/U1D100.pdf>). These glyphs are the copyright of their respective copyright holders, listed on the Unicode Consortium web site here:

<http://www.unicode.org/charts/fonts.html>

Version history

Version 0.1 (2013-01-31)

* Initial version.

Version 0.2 (2013-02-08)

* Added Tick barline (U+E036).
* Changed names of time signature, tuplet and figured bass digit glyphs to ensure that they are unique.
* Add upside-down and reversed G, F and C clefs for canzicrans and inverted canons (U+E074–U+E078).
* Added Time signature + (U+E08C) and Time signature fraction slash (U+E08D) glyphs.
* Added Black diamond notehead (U+E0BC), White diamond notehead (U+E0BD), Half-filled diamond notehead (U+E0BE), Black circled notehead (U+E0BF), White circled notehead (U+E0C0) glyphs.
* Added 256th and 512th note glyphs (U+E110–U+E113).
* All symbols shown on combining stems now also exist as separate symbols.
* Added reversed sharp, natural, double flat and inverted flat and double flat glyphs (U+E172–U+E176) for canzicrans and inverted canons.
* Added trill wiggle segment (U+E214), glissando wiggle segment (U+E596) and arpeggiato wiggle segment (U+E47D) glyphs.
* Added string Half-harmonic (U+E2A3), Overpressure down bow (U+E2A9) and Overpressure up bow (U+E2AA) glyphs.
* Added Breath mark (U+E2D0) glyph.
* Added angled beater pictograms for xylophone, timpani and yarn beaters.
* Added alternative glyph for Half-open (U+E445), per Weinberg.
* Added Scrape from rim to center (U+E46A) and Scrape around rim (U+E46B) glyphs.
* Added Start of stimme (U+E4B2) glyph.
* Added colon for tuplet ratios (U+E502).
* Added stem down versions of mensural notes (U+E575 etc.), and signum congruentia and custos glyphs.
* Added three additional mensuration signs (U+E5B3, U+E5B7, U+E5BA).
* Added Riemann Function theorys glyphs (U+E630–U+E652).

Version 0.3 (2013-03-11):

* Moved combining flags glyphs U+E14A and U+E14B to U+E14E and U+E14F to accommodate glyphs for 256th note stem up (U+E14A), 256th note stem down (U+E14B), 512th note stem up (U+E14C) and 512th note stem down (U+E14D).

Version 0.4 (2013-05-16):

* Added range for Arel-Ezgi-Uzdilek (AEU) accidentals for Turkish maqam music (U+E660–U+E667).
* Added equals sign (U+E08E) and open time signature (U+E08F) glyphs.

Version 0.5 (2013-07-08):

* Many existing code points have been changed, as a result of hundreds of new glyphs being added, plus a number of new ranges.
* Added long (U+E008) and very long (U+E009) system dividers for very large scores.
* Added heavy (U+E034), double heavy (U+E035) and dotted (U+E037) barlines.
* Added square coda (U+E047) and small repeat signs for repeats within bars (U+E04A, U+E04B).
* Added recommended stylistic alternates for segno (U+E045) and coda (U+E046) for the appearance preferred by Japanese publishers.
* Added quindicesima bassa G clef (U+E061) and F clef (U+E070), G clef combined with C clef (U+E066), G clefs designed to be ligated with numbers below and above to show the transposition of an instrument (U+E067, U+E068), plus recommended ligatures for G and F clefs with numbers above and below; also added G, C and F clefs with arrows up and down, which may be used either as alternatives for octave clefs or to represent the extremes of register on an instrument (U+E069, U+E06A, U+E06C, U+E06D, U+E074, U+E075), and semi-pitched percussion clefs (U+E078, U+E079), plus a bridge clef (U+E085).
* Removed “tall” versions of 6- and 4-string tab clefs, and instead made them recommended stylistic alternates, together with versions that use letterforms with serifs.
* Added +, -, X (multiply), comma, parentheses glyphs for time signatures (U+E09C–U+E0A6), plus basic fractions (U+E0A7–U+E0AB), and Penderecki-style open time signature (U+E0AD).
* Added specific noteheads for double whole note (U+E100) and whole note (U+E101) to the noteheads range rather than relying on the glyphs in the pre-composed notes range.
* Added shaped noteheads for specific note values (double whole note, whole note, half note, and quarter note and shorter); also added large up- and down-pointing triangles for highest/lowest notes played by an instrument (U+E102–U+E109).
* Added large slashed circular noteheads (U+E136–U+E139) as used by Stockhausen for notating gong/tam-tam hits.
* Added combining glyphs for note clusters of specific note values (U+E154–U+E171).
* Added noteheads with solfège and chromatic note names embedded within them, as seen in “EZ-Play” educational scores (U+E180–U+E1D9).
* Added specific range of noteheads for sacred harp shape note singing (U+E1E0–U+E1EF).
* Added pre-composed 1024th notes (U+E214–U+E215), tails (U+E28E–U+E28F) and rest (U+E52C).
* Added range for typing simple beamed groups of notes in text-based applications, (U+E220–U+E233). Designed to be used in conjunction with pre-composed notes (U+E200–U+E216), and allowing beamed groups with rhythmic values between 8th notes and 64th notes, plus ties and triplets.
* Added combining stems for multiphonics, damp, sussurando, Saunders vibrato pulse accent (U+E248–U+E24D).
* Added four- and five-stroke tremolos (U+E263–U+E264, U+E268–U+E269) plus Wieniawski-style unmeasured tremolo glyphs (U+E26C–U+26D).
* Added stylistic alternates for flags (U+E280–U+E28F): straight flags; and shorter stem-up flags to avoid collisions with augmentation dots.
* Separated accidentals into several discrete ranges based around the various accidental systems, including 12-EDO, 24-EDO, the system of up- and down-pointing arrows favoured by Gould, Stein-Zimmermann (also known as Tartini-Couper), Sims (also known as Maneri-Sims, due to the adoption of Ezra Sims’ accidentals by Joe Maneri of the Boston Microtonal Society), Ben Johnston, Marc Sabat and Wolfgang von Schweinitz’s Extended Helmholtz-Ellis Just Intonation Pitch Notation.
* Added George Secor and Dave Keenan’s Sagittal system of accidentals (U+E360–U+E47F).
* Added accidentals used in Turkish folk music (U+E4C8–U+E4CF).
* Added Persian accidentals (U+E4D0–U+E4D1).
* Added staccatissimo wedge (U+E4E5–U+E4E6) and stroke (U+E4E7–U+E4E8) glyphs.
* Added very short (U+E502–U+E503) and very long (U+E508–U+E509) fermatas, plus short caesura (U+E50D).
* Added left and right halves of multirest H-bars (U+E52E–U+E52F) and old-style quarter rest as seen in e.g. Novello editions (U+E530).
* Added *ventiduesima* (three octaves, “22”) glyphs to octaves range (U+E557–U+E559).
* Added precomposed glyphs for common dynamics (U+E567–U+E57B) and *niente* circle for hairpins (U+E57E).
* Added schleifer (long mordent, U+E5AA) and Haydn ornament (U+E5D1).
* Added additional brass techniques, including short, medium and long versions of lift, doit, lip fall, smooth fall, rough fall, plus jazz turn (U+E5E0–U+E5FB).
* Added range of glyphs for embouchure tightness (U+E61B–U+E623), reed position (U+E624–U+E626), multiphonics (U+E627–U+E629), and stylistic alternates for double- and triple-tonguing with no slurs.
* Added further overpressure glyphs (U+E64B–U+E64D), plus *jété*, *fouetté*, Rebecca Saunders’s “vibrato pulse” accent, thumb position and indeterminate bow direction (U+E64E–U+E653) to string techniques range.
* Added plectrum pictogram (U+E669) and combining damp glyph for note stems (U+E66A) to plucked techniques range.
* Added arrows for breathing and intonation, plus combining *sussurando* glyph for note stems (U+E687–U+E68B), to vocal techniques range.
* Added pedal pictograms, *sostenuto* pedal symbols, and half-pedal marks (U+E6A5–U+E6AC) to keyboard techniques range.
* Added pictograms for metal rod (U+E6CF) and tuning key (U+E6D0) to harp techniques range.
* Added Smith Brindle’s pictograms for tuned percussion instruments (U+E6E5–U+E6E8).
* Added pictogram for Indian table (U+E720), plus stylistic alternate for tambourine (U+E718) as used by Stockhausen.
* Added pictogram for football rattle (U+E735), plus Smith Brindle’s pictogram for castanets (U+E738) as a stylistic alternate.
* Added pictogram for handbell (U+E765), plus stylistic alternates for cow bell (from Berio) and sleigh bell (from Smith Brindle).
* Added pictogram for Chinese cymbal (U+E776).
* Added pictogram for tam-tam with beater from Smith Brindle (U+E791).
* Added pictogram for maracas (U+E7A2), rainstick (U+E7A7), plus stylistic alternate for maraca from Smith Brindle (U+E7A1).
* Added pictogram for megaphone (U+E7B9).
* Added soft and hard glockenspiel beaters (U+E7F0–U+E7F7), superball beaters (U+E81C–U+E81F), wound beaters with hard and soft cores (U+E821–U+E828), plus soft, medium and hard gum beaters (U+E829–U+E834).
* Added pluck lift (U+E887) to handbells range.
* Added “Theme” indicators to analytics range (U+E8E4–U+E8E9).
* Added minor (minus sign) glyph (U+E904) to chord symbols range.
* Added mensural proportion glyphs (U+E9DB–U+E9DF).
* Added combining raise and lower glyphs (U+EA2C–U+EA2D) to figured bass range.
* Added repetition, angle brackets, and prefix + and ring glyphs to Function theorys range (U+EA63–U+EA68).
* Added new range for multi-segment lines, including moving all of the various “wiggle” glyphs (for trill, glissando, arpeggiando, vibrato, etc.) plus the 11 ornament strokes from the Unicode Musical Symbols range into this range, and adding further glyphs for variable speed trills, alternate arpeggiato ending glyphs, wavy lines, squaretooth and sawtooth lines, group glissando, circular motion, and variable speed and intensity of vibrato (U+EA80–U+EAD0).
* Added new range of pictograms for electronic music, including microphone, loudspeaker, transport controls, volume level and MIDI controller level (U+EAE0–U+EAF5).
* Added new “do not copy” glyphs (U+EB02–U+EB03), eyeglasses (U+EB04) and choral divide arrows (U+EB05–U+EB07) glyphs to the miscellaneous symbols range.
* Adjusted the registration of many glyphs (e.g. noteheads, accidentals, time signatures, flags, rests) in Bravura in line with the interim guidelines for metrics and registration for SMuFL-compliant fonts intended for use with scoring applications.

Version 0.6 (2013-07-29):

* Added opening parenthesis and closing parenthesis for noteheads (U+E10A–U+E10B), circled slash notehead, heavy X and heavy X with hat noteheads, as used in Dante Agostini’s drum method (U+E10C–U+E10E).
* Added muted slash noteheads (U+E125–U+E127).
* Added “si” note name noteheads for French solfège (U+E187, U+E18F, U+E197), and H sharp note name noteheads for German (U+E1AE, U+E1C5, U+E1DC).
* Added combining rim shot stem (U+E24E).
* Added “sharp sharp” accidental for compatibility with MusicXML (U+E2A9).
* Added extended Stein-Zimmermann accidentals with arrows (U+E2F8–U+E304).
* Added one-third-tone sharp and two-third-tones sharp accidentals as used by Xenakis (U+E4B0–U+E4B1).
* Significant revision to the ornaments range, including splitting into separate ranges (common ornaments, other baroque ornaments, combining strokes for trills/mordents, precomposed trills/mordents). A small number of glyphs from previous versions of SMuFL have been removed to make way for symbols drawn from Frederick Neumann’s authoritative book on baroque ornamentation.
* Added thumb pizzicato (U+E654).
* Added recommended stylistic alternates for Bartok pizzicato above/below (U+E660–U+E661).
* Added recommended stylistic alternates for ‘Ped.’ (U+E6A0) and ‘Sost.’ (U+E6A5) that do not include terminal dots.
* Added choke cymbal glyph (U+E875) from Weinberg.
* Added open, half-open and closed wah/volume pedals, left- and right-hand tapping glyphs for guitar (U+E8AD–U+E8B1).
* Added new range for arrows and arrowheads (U+EB00–U+EB1F), including moving the up/down/right/left arrows from the vocal techniques range (previously U+E687–U+E68A) into this new range.

Version 0.7 (2013-10-23):

* Revised guidelines for glyph registration, with changes for precomposed stems and stem decorations (which should now be centered around x=0) and flags (which should be positioned vertically relative to the end of a stem of normal length at y=0).

Contents

About SMuFL 12

Notes for implementers 17

Staff brackets (U+E000–U+E01F) 26

Staves (U+E020–U+E02F) 27

Barlines (U+E030–U+E03F) 28

Repeats (U+E040–U+E05F) 29

Clefs (U+E060–U+E08F) 31

Time signatures (U+E090–U+E0AF) 38

Noteheads (U+E0C0–U+E11F) 39

Slash noteheads (U+E120–U+E12F) 42

Round and square noteheads (U+E130–U+E14F) 43

Note clusters (U+E150–U+E17F) 44

Note name noteheads (U+E180–U+E1DF) 46

Sacred harp shape notes (U+E1E0–U+E1FF) 49

Individual notes (U+E200–U+E21F) 50

Beamed groups of notes (U+E220–U+E23F) 52

Stems (U+E240–U+E25F) 54

Tremolos (U+E260–U+E27F) 56

Flags (U+E280–U+E29F) 57

Standard accidentals (12-EDO) (U+E2A0–U+E2AF) 59

Quartertone accidentals (24-EDO) (U+E2B0–U+E2CF) 60

Gould arrow quartertone accidentals (24-EDO) (U+E2D0–U+E2EF) 61

Stein-Zimmermann accidentals (24-EDO) (U+E2F0–U+E2F7) 62

Extended Stein-Zimmermann accidentals (U+E2F8–U+E307) 63

Sims accidentals (72-EDO) (U+E308–U+E30F) 64

Johnston accidentals (just intonation) (U+E310–U+E31F) 65

Extended Helmholtz-Ellis accidentals (just intonation) (U+E320–U+E35F) 66

Spartan Sagittal single-shaft accidentals (U+E360–U+E36F) 68

Spartan Sagittal multi-shaft accidentals (U+E370–U+E397) 70

Athenian Sagittal extension (medium precision) accidentals (U+E398–U+E3BF) 71

Trojan Sagittal extension (12-EDO relative) accidentals (U+E3C0–U+E3D7) 72

Promethean Sagittal extension (high precision) single-shaft accidentals (U+E3D8–U+E3F7) 73

Promethean Sagittal extension (high precision) multi-shaft accidentals (U+E3F8–U+E437) 74

Sagittal-compatible accidentals (U+E438–U+E447) 76

Herculean Sagittal extension (very high precision) accidental diacritics (U+E448–U+E44F) 77

Olympian Sagittal extension (extreme precision) accidental diacritics (U+E450–U+E457) 78

Magrathean Sagittal extension (insane precision) accidental diacritics (U+E458–U+E47F) 79

Other microtonal accidentals (U+E4B0–U+E4BF) 80

Arel-Ezgi-Uzdilek (AEU) accidentals (U+E4C0–U+E4C7) 81

Turkish folk music accidentals (U+E4C8–U+E4CF) 82

Persian accidentals (U+E4D0–U+E4D7) 83

Articulation (U+E4E0–U+E4FF) 84

Holds and pauses (U+E500–U+E51F) 85

Rests (U+E520–U+E53F) 86

Bar repeats (U+E540–U+E54F) 87

Octaves (U+E550–U+E55F) 88

Dynamics (U+E560–U+E58F) 89

Common ornaments (U+E590–U+E59F) 91

Other baroque ornaments (U+E5A0–U+E5B9) 92

Combining strokes for trills and mordents (U+E5BA–U+E5CF) 93

Precomposed trills and mordents (U+E5D3–U+E5DF) 95

Brass techniques (U+E5E0–U+E60F) 96

Wind techniques (U+E610–U+E63F) 98

String techniques (U+E640–U+E65F) 100

Plucked techniques (U+E660–U+E67F) 101

Vocal techniques (U+E680–U+E69F) 103

Keyboard techniques (U+E6A0–U+E6BF) 104

Harp techniques (U+E6C0–U+E6DF) 105

Tuned mallet percussion pictograms (U+E6E0–U+E6FF) 106

Chimes pictograms (U+E700–U+E70F) 107

Drums pictograms (U+E710–U+E72F) 108

Wooden struck or scraped percussion pictograms (U+E730–U+E74F) 109

Metallic struck percussion pictograms (U+E750–U+E75F) 110

Bells pictograms (U+E760–U+E76F) 111

Cymbals pictograms (U+E770–U+E77F) 112

Gongs pictograms (U+E790–U+E79F) 113

Shakers or rattles pictograms (U+E7A0–E7AF) 114

Whistles and aerophones pictograms (U+E7B0–U+E7CF) 115

Miscellaneous percussion instrument pictograms (U+E7D0–U+E7DF) 116

Beaters pictograms (U+E7E0–U+E85F) 117

Percussion playing technique pictograms (U+E860–U+E87F) 120

Handbells (U+E880–U+E89F) 121

Guitar (U+E8A0–U+E8BF) 122

Chord diagrams (U+E8C0–U+E8CF) 123

Analytics (U+E8E0–U+E8FF) 124

Chord symbols (U+E900–U+E90F) 125

Tuplets (U+E910–U+E92F) 126

Conductor symbols (U+E930–U+E94F) 127

Accordion (U+E950–U+E97F) 128

Beams and slurs (U+E980–U+E98F) 130

Mensural notation (U+E990–U+E9BF) 131

Mensural rests (U+E9C0–U+E9CF) 133

Mensural prolations (U+E9D0–U+E9EF) 134

Gregorian notation (U+E9F0–U+EA0F) 135

Modern transcription of Gregorian notation (U+EA10–U+EA1F) 136

Figured bass (U+EA20–U+EA3F) 137

Function theory symbols (U+EA40–U+EA7F) 138

Multi-segment lines (U+EA80–U+EADF) 140

Electronic music pictograms (U+EAE0–U+EAFF) 143

Arrows and arrowheads (U+EB00–U+EB2F) 144

Miscellaneous symbols (U+EB30–U+EB3F) 146

# About SMuFL

## A brief history of music fonts

Computer software has been displaying musical symbols of various kinds since the 1960s, but the first font for musical symbols did not arrive until 1985, when Cleo Huggins designed Sonata for Adobe.[[1]](#footnote-1)

Sonata mapped the musical symbols onto keys on the standard QWERTY keyboard, using some simple mnemonics (the treble G clef, for example, was mapped onto the & key, and the sharp sign onto #). Most music fonts developed since then, including Steve Peha’s Petrucci (the first music font for Finale, dating from 1988[[2]](#footnote-2)) and Jonathan Finn’s Opus (the first music font for Sibelius, dating from 1993), have followed Sonata’s layout.

However, since Sonata includes fewer than 200 glyphs, and even conventional music notation[[3]](#footnote-3) requires many more symbols than that, individual vendors have devised their own mappings for glyphs beyond Sonata’s initial set.

By 2013, for example, the Opus font family that is still Sibelius’s default font set contains no fewer than 18 fonts with more than 600 glyphs between them.

In 1998, Perry Roland of the University of Virginia drafted a proposal for a new range of musical symbols to be incorporated into the Unicode Standard[[4]](#footnote-4). This range of 220 glyphs was duly accepted into the Unicode Standard, and those symbols are found at code points U+1D100–U+1D1FF[[5]](#footnote-5). However, its repertoire of 220 symbols does not extend dramatically beyond the scope of the original 1985 version of Sonata, though it does add symbols for mensural and Gregorian notation.

To date the only commercially available music font that uses the Unicode mapping is Adobe Sonata Std, and its repertoire is incomplete.

## How SMuFL is organized

The aim of the Standard Music Font Layout (SMuFL) is to provide the basis for music font mapping for the age of Unicode and OpenType fonts.

SMuFL uses the standard Private Use Area in the Basic Multilingual Plane (starting at code point U+E000), and currently includes nearly 1800 glyphs, plus just over 100 optional but recommended glyphs, primarily ligatures (i.e. two or more symbols drawn as a single glyph) and stylistic alternates (i.e. a different appearance for the same glyph with equivalent meaning). SMuFL is a superset of the Unicode Musical Symbols range, and it is recommended that common glyphs are included both at code points in SMuFL and in the Unicode Musical Symbols range. In the tables of glyphs in this document, where glyphs are shared between SMuFL and the Unicode Musical Symbols range, the Unicode Musical Symbols code point is shown below the glyph description.

The groupings of glyphs within SMuFL are based on the groupings defined by Perry Roland in the Unicode Musical Symbols range, but with finer granularity. There are currently 89 groups of glyphs, proceeding roughly in order from least to most idiomatic, i.e. specific to particular instruments, types of music, or historical periods. The grouping has no significance other than acting as an attempt to provide an overview of the included glyphs.

Room for future expansion has been left in each group, with a minimum of 8 unused code points between groups where practical. Where a group already contains a larger number of glyphs, more room for future expansion has been left.

## Mandatory and optional glyphs

One of the aims of SMuFL is to make it as simple as possible for developers both of fonts and of scoring software to implement support for a wide range of musical symbols. Although modern font technologies such as OpenType enable a great deal of sophistication in automatic substitution features[[6]](#footnote-6), applications that wish to use SMuFL-compliant fonts are not obliged to support advanced OpenType features.

The basic requirements for the use of SMuFL-compliant fonts are the ability to access glyphs by their Unicode code point, to measure glyphs, and to scale them (e.g. by drawing the font at different point sizes). If applications are able to access OpenType features such as stylistic sets and ligatures, then additional functionality may be enabled.

However, all glyphs that can be accessed via OpenType features are also accessible via an explicit code point. For example, a stylistic alternate for the sharp accidental designed to have a clearer appearance when reproduced at a small size can be accessed as a stylistic alternate for U+E2A2, but also by way of its explicit code point, which will be in the range U+F400–U+F8FF (in Bravura, for example, this alternate glyph is encoded at U+F412).

Because optional glyphs for ligatures, stylistic alternates, etc. are not required, and different font developers may choose to provide different sets (e.g. several different appearances of tab clefs, or different sets of glyphs whose designs are optimized for drawing at different optical sizes), SMuFL does not make any specific recommendations for how these glyphs should be assigned explicit code points, except that they must be within the range U+F400–U+F8FF, which is reserved for this purpose and for any other private use required by font or application developers.

In summary, mandatory glyphs (i.e. the base set that a font should contain if it is to be SMuFL-compliant) are encoded from U+E000, with a nominal upper limit of U+F3FF (a total of 5120 possible glyphs), while optional glyphs (ligatures, stylistic alternates, etc.) are encoded from U+F400, with a nominal upper limit of U+F8FF (a total of 1280 possible glyphs).

## Implementations

To date the only available implementation of SMuFL is in Bravura, an OpenType font released under the SIL Open Font License that can be downloaded from the SMuFL web site at <http://www.smufl.org/fonts>.

The example glyphs in this document are all taken from Bravura.

## Sources for symbols

In addition to surveying the music fonts supplied with Sibelius, Finale and other scoring applications, the following texts were consulted as sources for musical symbols:

* Agostini, Dante. *Methode de Batterie*. France: Carisch Musicom, 2009.
* Balestrieri, Donald. *Registers of the Standard Stradella Keyboard*. USA: Accord Magazine, 1979.[[7]](#footnote-7)
* Doty, David B. *The Just Intonation Primer*. San Francisco, USA: The Just Intonation Network, 1993.
* Draugsvoll, Geir & Højsgaard, Erik (translated Borregaard, Andreas). *Handbook on Accordion Notation*. Copenhagen: The Royal Danish Academy of Music in Copenhagen, 2001.[[8]](#footnote-8)
* Drobner, Mieczysław. *Instrumentoznawstwo i akustyka* (Musical Instruments and Acoustics). Cracow: PWM Edition, 1960 (7th Edition, 2008).
* Gould, Elaine. *Behind Bars*. London: Faber Music, 2011.
* Inglefield, Ruth & Neill, Lou Anne. *Writing for the Pedal Harp: Standardized Manual for Composers and Harpists*. University of California Press, 1985.
* McCarty, Frank. *Notational Standards for Percussion: A Report on the Ghent Conference* (from *The Instrumentalist,* *xxix*). Northfield, IL: The Instrumentalist Publishing Co., 1975.
* Neumann, Frederick. *Ornamentation in Baroque and Post-Baroque Music*. Princeton, NJ: Princeton University Press, 1978.
* Read, Gardner. *Twentieth-Century Microtonal Notation*. USA: Praeger, 1990.
* Roland, Perry. *Proposal for Encoding Western Music Symbols in ISO/IEC 10646*. Virginia: University of Virginia, 1998.
* Sabat, Marc. *The Extended Helmholtz-Ellis JI Pitch Notation.* Plainsound Music Edition, 2005.
* Salzedo, Carlos. *Modern Study of the Harp*. London: G. Schirmer, 1921.
* Secor, George & Keenan, David. *Sagittal – A Microtonal Notation System*. Xenharmonikôn, An Informal Journal of Experimental Music, Volume 18, 2006. [www.sagittal.org](http://www.sagittal.org), 2004.
* Smith Brindle, Reginald. *Contemporary Percussion*. New York: Oxford University Press, 1991.
* Stone, Kurt. *Music Notation in the Twentieth Century: A Practical Guidebook.* New York: W.W. Norton, 1980.
* Weinberg, Norman. *Guide to Standardized Drumset Notation*. Lawton: Percussive Arts Society, Inc., 1998.
* “Ornaments”, Grove Music Online, ed. L. Macy (accessed January 24 2013)
* *AGEHR Handbell and Handchime Notation Booklet, 8th ed.* Dayton: Lorenz, 2010.[[9]](#footnote-9)

## Other contributors

Grateful thanks are also extended to the following, all of whom have contributed their time and expertise to identifying further sources of glyphs for inclusion in SMuFL: Mark Adler, Stephen Begley, Michael Good, Mark Johnson, Dave Keenan, Alexander Plötz, Ahmed Tahar, Emil Wojtacki, Werner Wolff.

Thanks also to Joe Berkovitz for his contribution towards the guidelines for font metrics and glyph registration for fonts intended for use with scoring applications, and the design of the font metadata JSON files.

## Missing symbols?

If you know of any commonly used symbols that are not included in SMuFL, please post your suggestions to the smufl-discuss mailing list (see [www.smufl.org/discuss](http://www.smufl.org/discuss)).

## License

SMuFL is free to use, and is licensed under the terms of the MIT License, as follows:

Copyright © 2013 Steinberg Media Technologies GmbH

Permission is hereby granted, free of charge, to any person obtaining a copy of this software and associated documentation files (the “Software”), to deal in the Software without restriction, including without limitation the rights to use, copy, modify, merge, publish, distribute, sublicense, and/or sell copies of the Software, and to permit persons to whom the Software is furnished to do so, subject to the following conditions:

The above copyright notice and this permission notice shall be included in all copies or substantial portions of the Software.

THE SOFTWARE IS PROVIDED “AS IS”, WITHOUT WARRANTY OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO THE WARRANTIES OF MERCHANTABILITY, FITNESS FOR A PARTICULAR PURPOSE AND NONINFRINGEMENT. IN NO EVENT SHALL THE AUTHORS OR COPYRIGHT HOLDERS BE LIABLE FOR ANY CLAIM, DAMAGES OR OTHER LIABILITY, WHETHER IN AN ACTION OF CONTRACT, TORT OR OTHERWISE, ARISING FROM, OUT OF OR IN CONNECTION WITH THE SOFTWARE OR THE USE OR OTHER DEALINGS IN THE SOFTWARE.

# Notes for implementers

This section provides guidelines and recommendations for metrics, glyph registration and font metadata, and is intended for font designers who want to design SMuFL-compliant fonts, and for software developers who want to build applications that can consume SMuFL-compliant fonts.

## Glyph and class names

Software developers may find it convenient to refer to specific glyphs within SMuFL by name rather than by Unicode code point. Likewise, there are certain classes of glyphs that should be handled in a similar way in software applications (e.g. noteheads, clefs, flags, etc.).

To aid software developers in implementing SMuFL-compliant fonts, two support files in JSON format are available, one providing a mapping between code point and glyph name, and the other providing a list of similar glyphs grouped into classes.

For more information about the JSON format, see [www.json.org](http://www.json.org).

glyphnames.json is the file that maps code points to glyph names, which by convention use lower camel case, a convenient format for most programming languages. Here is an excerpt of this file:

{

...

"barlineDashed": {

"alternateCodepoint": "U+1D104",

"codepoint": "U+E036"

},

"barlineDotted": {

"codepoint": "U+E037"

},

"barlineDouble": {

"alternateCodepoint": "U+1D101",

"codepoint": "U+E031"

},

"barlineFinal": {

"alternateCodepoint": "U+1D102",

"codepoint": "U+E032"

},

"barlineHeavy": {

"codepoint": "U+E034"

},

...

}

The file is keyed using the glyph names, with the SMuFL code point provided as the value for the "codepoint" key, and the Unicode Musical Symbols range code point (if applicable) provided as the value for the "alternateCodepoint" key.

classes.json is the file that groups glyphs together into classes, so that software developers can handle similar glyphs in a similar fashion. Here is an excerpt of this file:

{

"clefs": [

"gClef",

"gClef15mb",

"gClef8vb",

"gClef8va",

"gClef15ma",

"gClef8vbOld",

"gClef8vbCclef",

...

],

"noteheads": [

"noteheadDoubleWhole",

"noteheadWhole",

"noteheadHalf",

"noteheadBlack",

"noteheadNull",

...

],

"flags": [

"flag8thUp",

"flag8thDown",

"flag16thUp",

"flag16thDown",

"flag32ndUp",

"flag32ndDown",

...

],

...

}

Glyphs are listed within their classes using the names specified in glyphnames.json. Not all glyphs are contained within classes, and the same glyph can theoretically appear in multiple classes (though, as of the current version, none do).

The current versions of glyphnames.json and classes.json are available for download at [www.smufl.org/download](http://www.smufl.org/download).

In addition to the glyph names and classes JSON files, it is recommended that SMuFL-compliant fonts also contain font-specific metadata JSON files, which are described below.

## Designing for scoring applications and text-based applications

In addition to providing a standard approach to how musical symbols should be assigned to Unicode code points, SMuFL also aims to provide two sets of guidelines for the metrics and glyph registration, addressing the two most common use cases for fonts that contain musical symbols, i.e. use within dedicated scoring applications, and use within text-based applications (such as a word processors, desktop publishers, web pages, etc.).

Since it is helpful for scoring applications that all symbols in a font be scaled relative to each other as if drawn on a staff of a particular size, and conversely it is helpful for musical symbols to be drawn in-line with text to be scaled relative to the letterforms with which the musical symbols are paired, in general a single font cannot address these two use cases: the required metrics and relative scaling of glyphs are incompatible[[10]](#footnote-10).

Therefore, it is recommended that font developers make clear whether a given font is intended for use by scoring applications or by text-based applications by appending “Text” to the name of the font intended for text-based applications; for example, “Bravura” is intended for use by scoring applications, and “Bravura Text” is intended for use by text-based applications (or indeed for mixing musical symbols with free text within a scoring application).

## Metrics and glyph registration for scoring applications

The following guidelines are provided for fonts intended for use in scoring applications:

* Dividing the em in four provides an analogue for a five-line staff: if a font uses 1000 upm (design units per em), as is conventional for a PostScript font, one staff space is equal to 250 design units; if a font uses 2048 upm, as is conventional for a TrueType font, one staff space is equal to 512 design units.
* The origin (bottom left corner of the em square, i.e. x = 0 and y = 0 in font design space) therefore represents the middle of the bottom staff line of a nominal five-line staff, and y = 1 em represents the middle of the top staff line of that same five-line staff.
* All glyphs should be drawn at a scale consistent with the key measurement that one staff space = 0.25 em.
* Unless otherwise stated, all glyphs shall be horizontally registered so that their leftmost point coincides with x = 0.
* Unless otherwise stated, all glyphs shall have zero-width side bearings, i.e. no blank space to the left or right of the glyph.
* Glyphs that apply to a staff as a whole (e.g. barlines) shall be registered such that the font baseline lies at the nominal vertical position of the bottom line of a five-line staff. If the glyph is specific to a staff other than a regular five-line staff, then for registration purposes that staff’s vertical center shall be exactly aligned with the vertical center of a five-line staff.
* Glyphs for movable notations that apply to some vertical staff position (e.g. note heads, accidentals) shall be registered such that the font baseline lies exactly at that position. For example, a typical notehead or accidental glyph is registered such that it is vertically centered on the baseline.
* Clefs should be positioned such that the pitch the clef refers to is on the baseline (e.g. the F clef is placed such that the upper dot is above and the lower dot below the baseline). If a clef does not refer specifically to a pitch, its y=0 should coincide with the center staff line.
* Noteheads should be positioned as if on the bottom line of the staff (except for complete clusters representing intervals of a second or third, which should be positioned as if in the bottom space of the staff).
* Pre-composed stems should be positioned as if they are pointing upwards and attached to a notehead on the bottom line of the staff. The center of the stem should be at x=0.
* Combining glyphs that are designed to be superimposed on stems (stem decorations) should be registered such that the point that should sit in the center of the stem (i.e. typically the visual center of the symbol) should be at x=0 and y=0.
* Accidentals should be positioned as if they apply to a notehead on the bottom line of the staff.
* Pre-composed notes should be positioned as if on the bottom line of the staff.
* Flags are positioned such that y=0 corresponds to the end of a stem of normal length, and such that x=0 corresponds to the left-hand side of the stem.
* Rests are relative to an imaginary staff position, typographically speaking (usually the center line of a five-line staff in which the rest assumes its default position). The font baseline should represent this staff position, with the exception of the whole note (semibreve) rest, which should hang from the font baseline.
* Letters for dynamics (and for D.C./D.S. in the repeats range) should be scaled such that the caps height is around 0.75 em, and the x-height is around 0.5 em.
* Digits for time signatures should be scaled such that each digit is two staff spaces tall, i.e. 0.5 em, and vertically centered on the baseline. Although some glyphs in the time signatures range (such as the large + sign, common and cut time glyphs, etc.) apply to the whole staff, these should likewise be vertically centered on the baseline.

Many of these guidelines are based on the conventions established by Adobe’s Sonata font and carried through by most other fonts designed for use in scoring applications, for the sake of making it as easy as possible for font and application developers to transition their existing fonts and software to supporting SMuFL-compliant fonts.

## Metadata for SMuFL-compliant fonts

To help software developers integrate SMuFL-compliant fonts, it is recommended that font designers provide a font-specific metadata file, in JSON format, in the distribution package for their fonts.

The metadata file allows the designer to provide information that cannot easily (or in some cases at all) be encoded within or retrieved from the font software itself, including recommendations for how to draw the elements of music notation not provided directly by the font itself (such as staff lines, barlines, hairpins, etc.) in a manner complementary to the design of the font, and important glyph-specific metrics, such as the precise coordinates at which a stem should connect to a notehead.

Glyph names may be supplied either using their Unicode code point or their canonical glyph name (as defined in the glyphnames.json file – see above). Measurements are specified in staff spaces, using floating point numbers to any desired level of precision.

The following key/value pairs are mandatory:

|  |  |
| --- | --- |
| *Key name* | *Description* |
| "fontName" | The name of the font to which the metadata applies |
| "fontVersion" | The version number of the font to which the metadata applies |

All other key/value pairs are optional. The "engravingDefaults" structure contains key/value pairs defining recommended defaults for line widths etc., as follows, with all measurements expressed in staff spaces:

| *Key name* | *Description* |
| --- | --- |
| "staffLineThickness" | The thickness of each staff line |
| "stemThickness" | The thickness of a stem |
| "beamThickness" | The thickness of a beam |
| "beamSpacing" | The distance between the primary and subsequent secondary beams |
| "legerLineThickness" | The thickness of a leger line (normally somewhat thicker than a staff line) |
| "legerLineExtension" | The amount by which a leger line should extend either side of a notehead |
| "slurEndpointThickness" | The thickness of the end of a slur |
| "slurMidpointThickness" | The thickness of the mid-point of a slur (i.e. its thickest point) |
| "tieEndpointThickness" | The thickness of the end of a tie |
| "tieMidpointThickness" | The thickness of the mid-point of a tie |
| "thinBarlineThickness" | The thickness of a thin barline, e.g. a normal barline, or each of the lines of a double barline |
| "thickBarlineThickness" | The thickness of a thick barline, e.g. in a final barline or a repeat barline |
| "dashedBarlineThickness" | The thickness of a dashed barline |
| "dashedBarlineDashLength" | The length of the dashes to be used in a dashed barline |
| "dashedBarlineGapLength" | The length of the gap between dashes in a dashed barline |
| "barlineSeparation" | The default distance between multiple barlines when locked together, e.g. between two thin barlines making a double barline, or a thin and a thick barline making a final barline |
| "bracketThickness" | The thickness of the vertical line of a bracket grouping staves together |
| "subBracketThickness" | The thickness of the vertical line of a sub-bracket grouping staves belonging to the same instrument together |
| "hairpinThickness" | The thickness of a *crescendo*/*diminuendo* hairpin |
| "octaveLineThickness" | The thickness of the dashed line used for an octave line |
| "pedalLineThickness" | The thickness of the line used for piano pedaling |
| "repeatEndingLineThickness" | The thickness of the brackets drawn to indicate repeat endings |
| "arrowShaftThickness" | The thickness of the line used for the shaft of an arrow |
| "lyricLineThickness" | The thickness of the lyric extension line to indicate a melisma in vocal music |
| "textEnclosureThickness" | The thickness of a box drawn around text instructions (e.g. rehearsal marks) |

The "glyphs" structure contains a structure for each glyph for which metadata is supplied, with the canonical glyph name or its Unicode code point as the key. Each glyph may define any of the following key/value pairs:

| *Key name* | *Description* |
| --- | --- |
| "stemUp" | The exact position at which the bottom left-hand corner of an upward-pointing stem rectangle should start, relative to the glyph origin, expressed as Cartesian coordinates in staff spaces. |
| "stemDown" | The exact position at which the top right-hand corner of a downward-pointing stem rectangle should start, relative to the glyph origin, expressed as Cartesian coordinates in staff spaces. |
| "stemLength" | The amount by which a stem should be lengthened from its nominal unmodified length in order to ensure a good connection with a flag, in spaces.[[11]](#footnote-11) |
| "nominalWidth" | The width in staff spaces of a given glyph that should be used for e.g. positioning leger lines correctly.[[12]](#footnote-12) |

Below is an excerpt of a dummy font metadata file for the Bravura font, with some of the "engravingDefaults" and "glyphs" structures filled in:

{

"fontName" : "Bravura",

"fontVersion": 0.3,

"engravingDefaults": {

"staffLineThickness": 0.1,

"stemThickness": 0.1,

"beamThickness": 0.5,

"beamSpacing": 0.25,

"legerLineThickness": 0.2,

"legerLineExtension": 0.2,

...

},

"glyphs": {

"noteheadBlack": {

"stemDown": [

0.0,

-0.184

],

"stemUp": [

1.328,

0.184

]

},

...

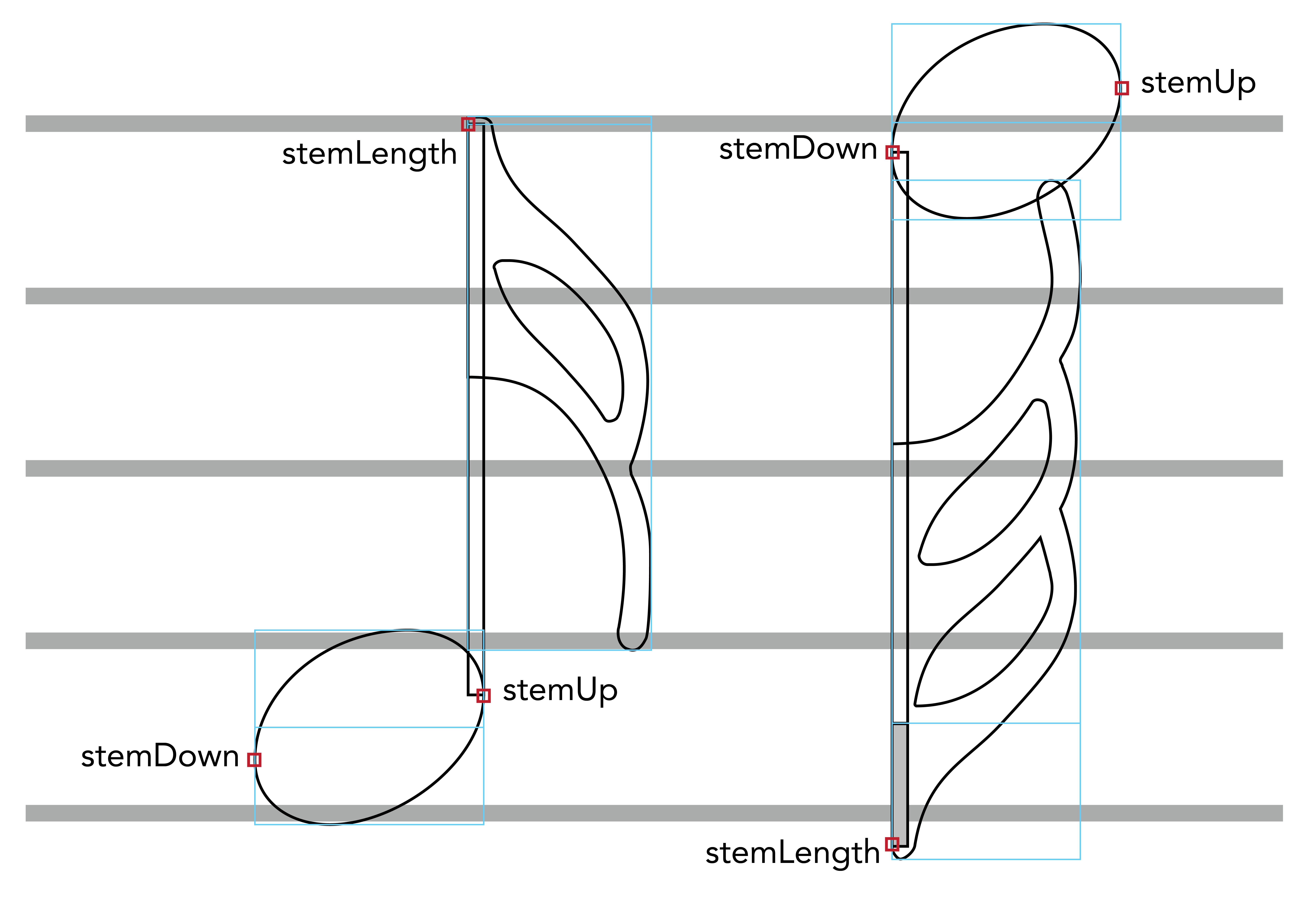
},

}

## Example of glyph registration for notes with flags

The figure below shows how font-specific metadata may be used in conjunction with the conventions of glyph registration to construct two notes: an up-stem 16th note (semiquaver), and a down-stem 32nd (demisemiquaver).

* The horizontal grey lines denote staff lines, for scale.
* The light blue boxes show glyph bounding boxes, with the left-hand side of the box corresponding to x=0, while the horizontal lines bisecting the blue boxes show the origin for each glyph, i.e. y=0.
* The red boxes show the locations of the glyph attachment points, as specified in the font metadata JSON file.
* The shaded area on the down-stem note shows the amount by which a stem of standard length (i.e. the unfilled portion of the stem) should be extended in order to ensure good on-screen appearance at all zoom levels.



Note that the stemUp attachment point corresponds to the bottom right-hand corner of the stem, while stemDown corresponds to the top left-hand corner of the stem. Likewise, for correct alignment, the flag glyphs must always be aligned precisely to the left-hand side of the stem, with the glyph origin positioned vertically at the end of the normal stem length.

## Metrics and glyph registration for text-based applications

Work on these guidelines for metrics and glyph registration is ongoing.

# Staff brackets (U+E000–U+E01F)

|  |  |  |  |
| --- | --- | --- | --- |
| ­ | **U+E000** (and U+1D114) *brace* Brace |  | **U+E001** *reversedBrace* Reversed brace |
|  | **U+E002** (and U+1D115) *bracket* Bracket |  | **U+E003** *bracketTop* Bracket top |
|  | **U+E004** *bracketBottom* Bracket bottom |  | **U+E005** *reversedBracketTop* Reversed bracket top |
|  | **U+E006** *reversedBracketBottom* Reversed bracket bottom |  | **U+E007** *systemDivider* System divider |
|  | **U+E008** *systemDividerLong* Long system divider |  | **U+E009** *systemDividerExtraLong* Extra long system divider |

## Implementation notes

The brace glyph (U+E000) should be scaled vertically in a scoring application to the appropriate height of the two or more staves it encompasses.

U+E002 (i.e. U+1D115) is a complete bracket of a fixed height useful for displaying brackets in text-based documents or applications.

To display a bracket of variable height in a scoring application, use U+E003 and U+E004 as the top and bottom terminals of a bracket drawn using a stroked line or filled rectangle of the appropriate width.

# Staves (U+E020–U+E02F)

|  |  |  |  |
| --- | --- | --- | --- |
| ­ | **U+E020** (and U+1D116) *staff1Line* 1-line staff |  | **U+E021** (and U+1D117) *staff2Lines* 2-line staff |
|  | **U+E022** (and U+1D118) *staff3Lines* 3-line staff |  | **U+E023** (and U+1D119) *staff4Lines* 4-line staff |
|  | **U+E024** (and U+1D11A) *staff5Lines* 5-line staff |  | **U+E025** (and U+1D11B) *staff6Lines* 6-line staff |

## Implementation notes

Scoring programs should draw their own staff lines using primitives, not use the glyphs in this range.

# Barlines (U+E030–U+E03F)

|  |  |  |  |
| --- | --- | --- | --- |
|  | **U+E030** (and U+1D100) *barlineSingle* Single barline |  | **U+E031** (and U+1D101) *barlineDouble* Double barline |
|  | **U+E032** (and U+1D102) *barlineFinal* Final barline |  | **U+E033** (and U+1D103) *barlineReverseFinal* Reverse final barline |
|  | **U+E034** *barlineHeavy* Heavy barline |  | **U+E035** *barlineHeavyHeavy* Heavy double barline |
|  | **U+E036** (and U+1D104) *barlineDashed* Dashed barline |  | **U+E037** *barlineDotted* Dotted barline |
|  | **U+E038** (and U+1D105) *barlineShort* Short barline |  | **U+E039** *barlineTick* Tick barline |

## Implementation notes

Scoring programs should draw their own barlines using primitives, not use the glyphs in this range.

# Repeats (U+E040–U+E05F)

|  |  |  |  |
| --- | --- | --- | --- |
|  | **U+E040** (and U+1D106) *leftRepeat* Left repeat sign |  | **U+E041** (and U+1D107) *rightRepeat* Right repeat sign |
|  | **U+E042** (and U+1D108) *repeatDots* Repeat dots |  | **U+E043** (and U+1D109) *dalSegno* Dal segno |
|  | **U+E044** (and U+1D10A) *daCapo* Da capo |  | **U+E045** (and U+1D10B) *segno* Segno |
|  | **U+E046** (and U+1D10C) *coda* Coda |  | **U+E047** *codaSquare* Square coda |
|  | **U+E048** *segnoSerpent1* Short barline |  | **U+E049** *segnoSerpent2* Tick barline |
|  | **U+E04A** *leftRepeatSmall* Left repeat sign within bar |  | **U+E04B** *rightRepeatSmall* Right repeat sign within bar |

## Recommended stylistic alternates

|  |  |  |  |
| --- | --- | --- | --- |
|  | **U+E045** *segnoJapanese* Segno (Japanese style, rotated) |  | **U+E046** *codaJapanese* Coda (Japanese style, serif) |

## Implementation notes

Scoring programs should draw their own repeat barlines using primitives to draw the thick and thin lines and U+E042 to draw the dots, not use the precomposed glyphs U+E040 or U+E041.

U+E043 and U+E044 are provided for compatibility with the Unicode Musical Symbols range. Scoring applications should allow the user to specify the appearance of the *da capo* and *dal segno* instructions using any regular text font.

# Clefs (U+E060–U+E08F)

|  |  |  |  |
| --- | --- | --- | --- |
|  | **U+E060** (and U+1D11E) *gClef* G clef |  | **U+E061** *gClef15mb* G clef quindicesima bassa |
|  | **U+E062** (and U+1D120) *gClef8vb* G clef ottava bassa |  | **U+E063** (and U+1D11F) *gClef8va* G clef ottava alta |
|  | **U+E064** *gClef15ma* G clef quindicesima alta |  | **U+E065** *gClef8vbOld* G clef ottava bassa (old style) |
|  | **U+E066** *gClef8vbClef* G clef ottava bassa with C clef |  | **U+E067** *gClefLigatedNumberBelow* Combining G clef, number below |
|  | **U+E068** *gClefLigatedNumberAbove* Combining G clef, number above |  | **U+E069** *gClefArrowUp* G clef, arrow up |
|  | **U+E06A** *gClefArrowDown* G clef, arrow down |  | **U+E06B** (and U+1D121)*cClef* C clef |
|  | **U+E06C** *cClefArrowUp* C clef, arrow up |  | **U+E06D** *cClefArrowDown* C clef, arrow down |
|  | **U+E06E** *cClefCombining* Combining C clef |  | **U+E06F** (and U+1D122)*fClef* F clef |
|  | **U+E070** *fClef15mb* F clef quindicesima bassa |  | **U+E071** (and U+1D124) *fClef8vb* F clef ottava bassa |
|  | **U+E072** (and U+1D123) *fClef8va* F clef ottava alta |  | **U+E073** *fClef15ma* F clef quindicesima alta |
|  | **U+E074** *fClefArrowUp* F clef, arrow up |  | **U+E075** *fClefArrowDown* F clef, arrow down |
|  | **U+E076** (and U+1D125) *unpitchedPercussionClef1* Unpitched percussion clef 1 |  | **U+E077** (and U+1D126) *unpitchedPercussionClef2* Unpitched percussion clef 2 |
|  | **U+E078** *semipitchedPercussionClef1* Semi-pitched percussion clef 1 |  | **U+E079** *semipitchedPercussionClef2* Semi-pitched percussion clef 2 |
|  | **U+E07A** *6stringTabClef* 6-string tab clef |  | **U+E07B** *4stringTabClef* 4-string tab clef |
|  | **U+E07C** *cClefTriangular* Triangular C clef |  | **U+E07D** *fClefTriangular* Triangular F clef |
|  | **U+E07E** *cClefTriangularToFClef* C clef to F clef change |  | **U+E07F** *fClefTriangularToCClef* F clef to C clef change |
|  | **U+E080** *gClefReversed* Reversed G clef |  | **U+E081** *gClefUpsideDown* Upside-down G clef |
|  | **U+E082** *cClefReversed* Reversed C clef |  | **U+E083** *fClefReversed* Reversed F clef |
|  | **U+E084** *fClefUpsideDown* Upside-down F clef |  | **U+E085** *bridgeClef* Bridge clef |

## Recommended stylistic alternates

|  |  |  |  |
| --- | --- | --- | --- |
|  | **U+E076** *unpitchedPercussionClef1Alt* Unpitched percussion clef 1 (thick-thin) |  | **U+E07A** *6stringTabClefTall* 6-string tab clef (tall) |
|  | **U+E07A** *6stringTabClefSerif* 6-string tab clef (serif) |  | **U+E07B** *4stringTabClefTall* 4-string tab clef (tall) |
|  | **U+E07B** *4stringTabClefSerif* 4-string tab clef (serif) |  |  |

## Recommended ligatures

|  |  |  |  |
| --- | --- | --- | --- |
|  | **uniE067\_uniE910** G clef, 0 below |  | **uniE067\_uniE2A0\_uniE911** G clef, flat 1 below |
|  | **uniE067\_uniE2A0\_uniE912** G clef, flat 2 below |  | **uniE067\_uniE2A1\_uniE912** G clef, natural 2 below |
|  | **uniE067\_uniE912** G clef, 2 below |  | **uniE067\_uniE2A0\_uniE913** G clef, flat 3 below |
|  | **uniE067\_uniE2A1\_uniE913** G clef, natural 3 below |  | **uniE067\_uniE913** G clef, 3 below |
|  | **uniE067\_uniE2A0\_uniE914** G clef, flat 4 below |  | **uniE067\_uniE914** G clef, 4 below |
|  | **uniE067\_uniE915** G clef, 5 below |  | **uniE067\_uniE2A2\_uniE915** G clef, sharp 5 below |
|  | **uniE067\_uniE2A0\_uniE916** G clef, flat 6 below |  | **uniE067\_uniE2A1\_uniE916** G clef, natural 6 below |
|  | **uniE067\_uniE916** G clef, 6 below |  | **uniE067\_uniE2A0\_uniE917** G clef, flat 7 below |
|  | **uniE067\_uniE917** G clef, 7 below |  | **uniE067\_uniE918** G clef, 8 below |
|  | **uniE067\_uniE2A0\_uniE919** G clef, flat 9 below |  | **uniE067\_uniE2A1\_uniE919** G clef, natural 9 below |
|  | **uniE067\_uniE919** G clef, 9 below |  | **uniE067\_uniE911\_uniE910\_uniE2A0** G clef, flat 10 below |
|  | **uniE067\_uniE911\_uniE910\_uniE2A1** G clef, natural 10 below |  | **uniE067\_uniE911\_uniE910** G clef, 10 below |
|  | **uniE067\_uniE911\_uniE911\_uniE2A0** G clef, flat 11 below |  | **uniE067\_uniE911\_uniE911** G clef, 11 below |
|  | **uniE067\_uniE911\_uniE912** G clef, 12 below |  | **uniE067\_uniE911\_uniE912\_uniE2A2** G clef, sharp 12 below |
|  | **uniE067\_uniE911\_uniE913\_uniE2A0** G clef, flat 13 below |  | **uniE067\_uniE911\_uniE913\_uniE2A1** G clef, natural 13 below |
|  | **uniE067\_uniE911\_uniE913** G clef, 13 below |  | **uniE067\_uniE911\_uniE914\_uniE2A0** G clef, flat 14 below |
|  | **uniE067\_uniE911\_uniE914** G clef, 14 below |  | **uniE067\_uniE911\_uniE915\_uniE2A0** G clef, flat 15 below |
|  | **uniE067\_uniE911\_uniE915** G clef, 15 below |  | **uniE067\_uniE911\_uniE916\_uniE2A0** G clef, flat 16 below |
|  | **uniE067\_uniE911\_uniE916** G clef, 16 below |  | **uniE067\_uniE911\_uniE917\_uniE2A1** G clef, natural 17 below |
|  | **uniE067\_uniE911\_uniE917** G clef, 17 below |  | **uniE068\_uniE911\_uniE2A2** G clef, sharp 1 above |
|  | **uniE068\_uniE912\_uniE2A0** G clef, flat 2 above |  | **uniE068\_uniE912\_uniE2A1** G clef, natural 2 above |
|  | **uniE068\_uniE912** G clef, 2 above |  | **uniE068\_uniE913\_uniE2A0** G clef, flat 3 above |
|  | **uniE068\_uniE913\_uniE2A1** G clef, natural 3 above |  | **uniE068\_uniE913** G clef, 3 above |
|  | **uniE068\_uniE914** G clef, 4 above |  | **uniE068\_uniE914\_uniE2A2** G clef, sharp 4 above |
|  | **uniE068\_uniE915\_uniE2A0** G clef, flat 5 above |  | **uniE068\_uniE915** G clef, 5 above |
|  | **uniE068\_uniE916\_uniE2A0** G clef, flat 6 above |  | **uniE068\_uniE916\_uniE2A1** G clef, natural 6 above |
|  | **uniE068\_uniE916** G clef, 6 above |  | **uniE068\_uniE917\_uniE2A0** G clef, flat 7 above |
|  | **uniE068\_uniE917\_uniE2A1** G clef, natural 7 above |  | **uniE068\_uniE917** G clef, 7 above |
|  | **uniE068\_uniE918\_uniE2A0** G clef, flat 8 above |  | **uniE068\_uniE919\_uniE2A0** G clef, flat 9 above |
|  | **uniE068\_uniE919\_uniE2A1** G clef, natural 9 above |  | **uniE068\_uniE919** G clef, 9 above |
|  | **uniE06F\_uniE915** F clef, 5 below |  |  |

## Implementation notes

Scoring applications may choose to create e.g. *ottava alta* and *ottava bassa* versions of the G clef and F clef by combining U+E060 and U+E06F with U+E550 (8) and U+E554 (15) rather than using the precomposed glyphs.

The basic G clef, F clef and C clef symbols can be positioned at different vertical positions relative to the staff as required (e.g. the C clef can be positioned to create an alto or tenor clef).

# Time signatures (U+E090–U+E0AF)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E090 | U+E091 | U+E092 | U+E093 | U+E094 | U+E095 | U+E096 | U+E097 |
| timeSig0 | timeSig1 | timeSig2 | timeSig3 | timeSig4 | timeSig5 | timeSig6 | timeSig7 |
|  |  |  |  |  |  |  |  |
| Time signature 0 | Time signature 1 | Time signature 2 | Time signature 3 | Time signature 4 | Time signature 5 | Time signature 6 | Time signature 7 |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E098 | U+E099 | U+E09A | U+E09B | U+E09C | U+E09D | U+E09E | U+E09F |
| timeSig8 | timeSig9 | timeSigCommon | timeSigCutCommon | timeSigPlus | timeSigPlusSmall | timeSigFractionalSlash | timeSigEquals |
|  |  |  |  |  |  |  |  |
| Time signature 8 | Time signature 9 | Common time  *Also U+1D134* | Cut time  *Also U+1D135* | Time signature + | Time signature + (for numerators) | Time signature fraction slash | Time signature equals |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E0A0 | U+E0A1 | U+E0A2 | U+E0A3 | U+E0A4 | U+E0A5 | U+E0A6 | U+E0A7 |
| timeSigMinus | timeSigMultiply | timeSigParensLeftSmall | timeSigParensRightSmall | timeSigParensLeft | timeSigParensRight | timeSigComma | timeSigFractionQuarter |
|  |  |  |  |  |  |  |  |
| Time signature minus | Time signature multiply | Left parenthesis for numerator only | Right parenthesis for numerator only | Left parenthesis for whole time signature | Right parenthesis for whole time signature | Time signature comma | Time signature fraction ¼ |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E0A8 | U+E0A9 | U+E0AA | U+E0AB | U+E0AC | U+E0AD | U+E0AE | U+E0AF |
| timeSigFractionHalf | timeSigFractionThreeQuarters | timeSigFractionOneThird | timeSigFractionTwoThirds | timeSigX | timeSigOpenPenderecki |  |  |
|  |  |  |  |  |  |  |  |
| Time signature fraction ½ | Time signature fraction ¾ | Time signature fraction ⅓ | Time signature fraction ⅔ | Open time signature | Open time signature (Penderecki) | *Unused* | *Unused* |

# Noteheads (U+E0C0–U+E11F)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E0C0 | U+E0C1 | U+E0C2 | U+E0C3 | U+E0C4 | U+E0C5 | U+E0C6 | U+E0C7 |
| noteheadDoubleWhole | noteheadWhole | noteheadHalf | noteheadBlack | noteheadNull | noteheadXDoubleWhole | noteheadXWhole | noteheadXHalf |
|  |  |  |  |  |  |  |  |
| Double whole notehead | Whole notehead | Half notehead  *Also U+1D157* | Black notehead  *Also U+1D158* | Null notehead  *Also U+1D159* | X notehead double whole | X notehead whole | X notehead half |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E0C8 | U+E0C9 | U+E0CA | U+E0CB | U+E0CC | U+E0CD | U+E0CE | U+E0CF |
| noteheadXBlack | noteheadXOrnate | noteheadPlusDoubleWhole | noteheadPlusWhole | noteheadPlusHalf | noteheadPlusBlack | noteheadCircleXDoubleWhole | noteheadCircleXWhole |
|  |  |  |  |  |  |  |  |
| X notehead black  *Also U+1D143* | Ornate X notehead | Plus notehead double whole | Plus notehead whole | Plus notehead half | Plus notehead black  *Also U+1D144* | Circle X double whole | Circle X whole |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E0D0 | U+E0D1 | U+E0D2 | U+E0D3 | U+E0D4 | U+E0D5 | U+E0D6 | U+E0D7 |
| noteheadCircleXHalf | noteheadCircleX | noteheadDoubleWholeWithX | noteheadWholeWithX | noteheadHalfWithX | noteheadVoidWithX | noteheadSquareWhite | noteheadSquareBlack |
|  |  |  |  |  |  |  |  |
| Circle X half | Circle X notehead  *Also U+1D145* | Double whole notehead with X | Whole notehead with X | Half notehead with X | Void notehead with X | Square notehead white  *Also U+1D146* | Square notehead black  *Also U+1D147* |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E0D8 | U+E0D9 | U+E0DA | U+E0DB | U+E0DC | U+E0DD | U+E0DE | U+E0DF |
| noteheadTriangleUpDoubleWhole | noteheadTriangleUpWhole | noteheadTriangleUpHalf | noteheadTriangleUpWhite | noteheadTriangleUpBlack | noteheadTriangleLeftWhite | noteheadTriangleLeftBlack | noteheadTriangleRightWhite |
|  |  |  |  |  |  |  |  |
| Triangle notehead up double whole | Triangle notehead up whole | Triangle notehead up half | Triangle notehead up white  *Also U+1D148* | Triangle notehead up black  *Also U+1D149* | Triangle notehead left white  *Also U+1D14A* | Triangle notehead left black  *Also U+1D14B* | Triangle notehead right white  *Also U+1D14C* |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E0E0 | U+E0E1 | U+E0E2 | U+E0E3 | U+E0E4 | U+E0E5 | U+E0E6 | U+E0E7 |
| noteheadTriangleRightBlack | noteheadTriangleDownDoubleWhole | noteheadTriangleDownWhole | noteheadTriangleDownHalf | noteheadTriangleDownWhite | noteheadTriangleDownBlack | noteheadTriangleUpRightWhite | noteheadTriangleUpRightBlack |
|  |  |  |  |  |  |  |  |
| Triangle notehead right black  *Also U+1D14D* | Triangle notehead down double whole | Triangle notehead down whole | Triangle notehead down half | Triangle notehead down white  *Also U+1D14E* | Triangle notehead down black  *Also U+1D14F* | Triangle notehead up right white  *Also U+1D150* | Triangle notehead up right black  *Also U+1D151* |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E0E8 | U+E0E9 | U+E0EA | U+E0EB | U+E0EC | U+E0ED | U+E0EE | U+E0EF |
| noteheadMoonWhite | noteheadMoonBlack | noteheadTriangleRoundDownWhite | noteheadTriangleRoundDownBlack | noteheadParenthesis | noteheadSlashedBlack1 | noteheadSlashedBlack2 | noteheadSlashedHalf1 |
|  |  |  |  |  |  |  |  |
| Moon notehead white  *Also U+1D152* | Moon notehead black  *Also U+1D153* | Triangle-round notehead down white  *Also U+1D154* | Triangle-round notehead down black  *Also U+1D155* | Parenthesis notehead  *Also U+1D156* | Slashed black notehead (bottom left to top right) | Slashed black notehead (top left to bottom right) | Slashed half notehead (bottom left to top right) |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E0F0 | U+E0F1 | U+E0F2 | U+E0F3 | U+E0F4 | U+E0F5 | U+E0F6 | U+E0F7 |
| noteheadSlashedHalf2 | noteheadSlashedWhole1 | noteheadSlashedWhole2 | noteheadSlashedDoubleWhole1 | noteheadSlashedDoubleWhole2 | noteheadDiamondDoubleWhole | noteheadDiamondWhole | noteheadDiamondHalf |
|  |  |  |  |  |  |  |  |
| Slashed half notehead (top left to bottom right) | Slashed whole notehead (bottom left to top right) | Slashed whole notehead (top left to bottom right) | Slashed double whole notehead (bottom left to top right) | Slashed double whole notehead (top left to bottom right) | Diamond double whole notehead | Diamond whole notehead | Diamond half notehead |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E0F8 | U+E0F9 | U+E0FA | U+E0FB | U+E0FC | U+E0FD | U+E0FE | U+E0FF |
| noteheadDiamondBlack | noteheadDiamondDoubleWholeOld | noteheadDiamondWholeOld | noteheadDiamondHalfOld | noteheadDiamondBlackOld | noteheadDiamondHalfFilled | noteheadCircledBlack | noteheadCircledHalf |
|  |  |  |  |  |  |  |  |
| Diamond black notehead | Diamond double whole notehead (old) | Diamond whole notehead (old) | White diamond notehead | Black diamond notehead | Half-filled diamond notehead | Circled black notehead | Circled half notehead |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E100 | U+E101 | U+E102 | U+E103 | U+E104 | U+E105 | U+E106 | U+E107 |
| noteheadCircledWhole | noteheadCircledDoubleWhole | noteheadLargeArrowUpDoubleWhole | noteheadLargeArrowUpWhole | noteheadLargeArrowUpHalf | noteheadLargeArrowUpBlack | noteheadLargeArrowDownDoubleWhole | noteheadLargeArrowDownWhole |
|  |  |  |  |  |  |  |  |
| Circled whole notehead | Circled double whole notehead | Large arrow up (highest pitch) double whole notehead | Large arrow up (highest pitch) whole notehead | Large arrow up (highest pitch) half notehead | Large arrow up (highest pitch) black notehead | Large arrow down (lowest pitch) double whole notehead | Large arrow down (lowest pitch) whole notehead |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E108 | U+E109 | U+E10A | U+E10B | U+E10C | U+E10D | U+E10E | U+E10F |
| noteheadLargeArrowDownHalf | noteheadLargeArrowDownBlack | noteheadParenthesisLeft | noteheadParenthesisRight | noteheadCircleSlash | noteheadHeavyX | noteheadHeavyXHat |  |
|  |  |  |  |  |  |  |  |
| Large arrow down (lowest pitch) half notehead | Large arrow down (lowest pitch) black notehead | Opening parenthesis | Closing parenthesis | Circle slash notehead | Heavy X notehead | Heavy X with hat notehead | *Unused* |

## Implementation notes

These noteheads should be combined with stems and flags as necessary to create complete notes. In text-based applications, per the Unicode Musical Symbols documentation:



Scoring applications should draw stems using primitives, rather than using U+E240 (i.e. U+1D165 as shown in the above image[[13]](#footnote-13)), so that they can be drawn to the correct length.

*See also* the implementation notes for flags (U+E280–U+E28F).

# Slash noteheads (U+E120–U+E12F)

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| U+E120 | U+E121 | U+E122 | U+E123 | U+E124 | U+E125 | U+E126 |
| noteheadSlashVerticalEnds | noteheadSlashHorizontalEnds | noteheadSlashWhite | noteheadSlashDiamondWhite | noteheadSlashVerticalEndsSmall | noteheadSlashX | noteheadSlashVerticalEndsMuted |
|  |  |  |  |  |  |  |
| Slash with vertical ends | Slash with horizontal ends  *Also U+1D10D* | White slash | Large white diamond | Small slash with vertical ends | Large X notehead | Muted slash with vertical ends |

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| U+E127 | U+E128 | U+E129 | U+E12A | U+E12B | U+E12C | U+E12D | U+E12E | U+E12F |
| noteheadSlashHorizontalEndsMuted | noteheadSlashWhiteMuted |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |  |
| Muted slash with horizontal ends | Muted white slash | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

## Implementation notes

*See* the implementation notes for noteheads (U+E0C0–U+E11F).

# Round and square noteheads (U+E130–U+E14F)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E130 | U+E131 | U+E132 | U+E133 | U+E134 | U+E135 | U+E136 | U+E137 |
| noteheadRoundBlackLarge | noteheadRoundWhiteLarge | noteheadRoundWhiteWithDotLarge | noteheadRoundBlack | noteheadRoundWhite | noteheadRoundWhiteWithDot | noteheadRoundBlackSlashedLarge | noteheadRoundWhiteSlashedLarge |
|  |  |  |  |  |  |  |  |
| Large round black notehead | Large round white notehead | Large round white notehead with dot | Round black notehead | Round white notehead | Round white notehead with dot | Large round black notehead, slashed | Large round white notehead, slashed |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E138 | U+E139 | U+E13A | U+E13B | U+E13C | U+E13D | U+E13E | U+E13F |
| noteheadRoundBlackSlashed | noteheadRoundWhiteSlashed | noteheadSquareBlackLarge | noteheadSquareBlackWhite |  |  |  |  |
|  |  |  |  |  |  |  |  |
| Round black notehead, slashed | Round white notehead, slashed | Large square black notehead | Large square white notehead | *Unused* | *Unused* | *Unused* | *Unused* |

## Implementation notes

*See* the implementation notes for noteheads (U+E0C0–U+E11F).

# Note clusters (U+E150–U+E17F)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E150 | U+E151 | U+E152 | U+E153 | U+E154 | U+E155 | U+E156 | U+E157 |
|  |  |  |  |  |  |  |  |
| Cluster notehead white (square) *Also U+1D15A* | Cluster notehead black (square) *Also U+1D15B* | Cluster notehead white (round) | Cluster notehead black (round) | Double whole note cluster, 2nd | Whole note cluster, 2nd | Half note cluster, 2nd | Quarter note cluster, 2nd |
|  | | | | | | | |
| U+E158 | U+E159 | U+E15A | U+E15B | U+E15C | U+E15D | U+E15E | U+E15F |
|  |  |  |  |  |  |  |  |
| Double whole note cluster, 3rd | Whole note cluster, 3rd | Half note cluster, 3rd | Quarter note cluster, 3rd | Combining double whole note cluster, top | Combining double whole note cluster, middle | Combining double whole note cluster, bottom | Combining whole note cluster, top |
|  |  |  |  |  |  |  |  |
| U+E160 | U+E161 | U+E162 | U+E163 | U+E164 | U+E165 | U+E166 | U+E167 |
|  |  |  |  |  |  |  |  |
| Combining whole note cluster, middle | Combining whole note cluster, bottom | Combining half note cluster, top | Combining half note cluster, middle | Combining half note cluster, bottom | Combining quarter note cluster, top | Combining quarter note cluster, middle | Combining quarter note cluster, bottom |
|  |
| U+E168 | U+E169 | U+E16A | U+E16B | U+E16C | U+E16D | U+E16E | U+E16F |
|  |  |  |  |  |  |  |  |
| White diamond cluster, 2nd | Black diamond cluster, 2nd | White diamond cluster, 3rd | Black diamond cluster, 3rd | Combining white diamond cluster, top | Combining white diamond cluster, middle | Combining white diamond cluster, bottom | Combining black diamond cluster, top |
|  |  |  |  |  |  |  |  |
| U+E170 | U+E171 | U+E172 | U+E173 | U+E174 | U+E175 | U+E176 | U+E177 |
|  |  |  |  |  |  |  |  |
| Combining black diamond cluster, middle | Combining black diamond cluster, bottom | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E178 | U+E179 | U+E17A | U+E17B | U+E17C | U+E17D | U+E17E | U+E17F |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

## Implementation notes

Scoring applications should draw simple note clusters (i.e. those that look like U+E150–U+E153) directly using primitives rather than using these glyphs, so that the clusters can be drawn spanning the correct interval.

The combining glyphs for note clusters (U+E15C–U+E171) are designed to allow the creation of clusters of any size, with a scoring application inserting the appropriate number of “middle” segments between a single instance of the “top” and “bottom” segments:



The left-hand cluster is a stack (top to bottom) of 1 x U+E162, 3 x U+E163, 1 x U+E164; the right-hand cluster is 1 x U+E16F, 2 x U+E170, 1 x U+E171.

*See also* the implementation notes for noteheads (U+E0C0–U+E11F).

# Note name noteheads (U+E180–U+E1DF)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E180 | U+E181 | U+E182 | U+E183 | U+E184 | U+E185 | U+E186 | U+E187 |
|  |  |  |  |  |  |  |  |
| Do (whole note) | Re (whole note) | Mi (whole note) | Fa (whole note) | So (whole note) | La (whole note) | Ti (whole note) | Si (whole note) |
|  | | | | | | | |
| U+E188 | U+E189 | U+E18A | U+E18B | U+E18C | U+E18D | U+E18E | U+E18F |
|  |  |  |  |  |  |  |  |
| Do (half note) | Re (half note) | Mi (half note) | Fa (half note) | So (half note) | La (half note) | Ti (half note) | Si (half note) |
|  | |  |  |  |  |  |  |
| U+E190 | U+E191 | U+E192 | U+E193 | U+E194 | U+E195 | U+E196 | U+E197 |
|  |  |  |  |  |  |  |  |
| Do (black note) | Re (black note) | Mi (black note) | Fa (black note) | So (black note) | La (black note) | Ti (black note) | Si (black note) |
|  |
| U+E198 | U+E199 | U+E19A | U+E19B | U+E19C | U+E19D | U+E19E | U+E19F |
|  |  |  |  |  |  |  |  |
| A flat (whole note) | A (whole note) | A sharp (whole note) | B flat (whole note) | B (whole note) | B sharp (whole note) | C flat (whole note) | C (whole note) |
|  |
| U+E1A0 | U+E1A1 | U+E1A2 | U+E1A3 | U+E1A4 | U+E1A5 | U+E1A6 | U+E1A7 |
|  |  |  |  |  |  |  |  |
| C sharp (whole note) | D flat (whole note) | D (whole note) | D sharp (whole note) | E flat (whole note) | E (whole note) | E sharp (whole note) | F flat (whole note) |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E1A8 | U+E1A9 | U+E1AA | U+E1AB | U+E1AC | U+E1AD | U+E1AE | U+E1AF |
|  |  |  |  |  |  |  |  |
| F (whole note) | F sharp (whole note) | G flat (whole note) | G (whole note) | G sharp (whole note) | H (whole note) | H sharp (whole note) | A flat (half note) |
|  | | | | | | | |
| U+E1B0 | U+E1B1 | U+E1B2 | U+E1B3 | U+E1B4 | U+E1B5 | U+E1B6 | U+E1B7 |
|  |  |  |  |  |  |  |  |
| A (half note) | A sharp (half note) | B flat (half note) | B (half note) | B sharp (half note) | C flat (half note) | C (half note) | C sharp (half note) |
|  | | | | | | | |
| U+E1B8 | U+E1B9 | U+E1BA | U+E1BB | U+E1BC | U+E1BD | U+E1BE | U+E1BF |
|  |  |  |  |  |  |  |  |
| D flat (half note) | D (half note) | D sharp (half note) | E flat (half note) | E (half note) | E sharp (half note) | F flat (half note) | F (half note) |
|  | |  |  |  |  |  |  |
| U+E1C0 | U+E1C1 | U+E1C2 | U+E1C3 | U+E1C4 | U+E1C5 | U+E1C6 | U+E1C7 |
|  |  |  |  |  |  |  |  |
| F sharp (half note) | G flat (half note) | G (half note) | G sharp (half note) | H (half note) | H sharp (half note) | A flat (black note) | A (black note) |
|  |
| U+E1C8 | U+E1C9 | U+E1CA | U+E1CB | U+E1CC | U+E1CD | U+E1CE | U+E1CF |
|  |  |  |  |  |  |  |  |
| A sharp (black note) | B flat (black note) | B (black note) | B sharp (black note) | C flat (black note) | C (black note) | C sharp (black note) | D flat (black note) |
|  |
| U+E1D0 | U+E1D1 | U+E1D2 | U+E1D3 | U+E1D4 | U+E1D5 | U+E1D6 | U+E1D7 |
|  |  |  |  |  |  |  |  |
| D (black note) | D sharp (black note) | E flat (black note) | E (black note) | E sharp (black note) | F flat (black note) | F (black note) | F sharp (black note) |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E1D8 | U+E1D9 | U+E1DA | U+E1DB | U+E1DC | U+E1DD | U+E1DE | U+E1DF |
|  |  |  |  |  |  |  |  |
| G flat (black note) | G (black note) | G sharp (black note) | H (black note) | H sharp (black note) | Empty whole note | Empty half note | Empty black note |

## Implementation notes

These noteheads are designed for use by scoring applications to render music where the names of notes are shown inside noteheads. For practical use, scoring applications should provide a means of automatically substituting regular noteheads for the appropriate note name notehead glyph according to the pitch of each note.

*See also* the implementation notes for noteheads (U+E0C0–U+E11F).

# Sacred harp shape notes (U+E1E0–U+E1FF)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E1E0 | U+E1E1 | U+E1E2 | U+E1E3 | U+E1E4 | U+E1E5 | U+E1E6 | U+E1E7 |
|  |  |  |  |  |  |  |  |
| Round white (four-shape sol; seven-shape so) | Round black (four-shape sol; seven-shape so) | Square white (four-shape la; seven-shape la) | Square black (four-shape la; seven-shape la) | Triangle right white (stem down; 4-shape fa; 7-shape fa) | Triangle right black (stem down; 4-shape fa; 7-shape fa) | Triangle left white (stem up; 4-shape fa; 7-shape fa) | Triangle left black (stem up; 4-shape fa; 7-shape fa) |
|  | | | | | | | |
| U+E1E8 | U+E1E9 | U+E1EA | U+E1EB | U+E1EC | U+E1ED | U+E1EE | U+E1EF |
|  |  |  |  |  |  |  |  |
| Diamond white (four-shape mi; seven-shape mi) | Diamond black (four-shape mi; seven-shape mi) | Triangle up white (seven-shape do) | Triangle up black (seven-shape do) | Moon white (seven-shape re) | Moon black (seven-shape re) | Triangle-round white (seven-shape ti) | Triangle-round black (seven-shape ti) |
|  | |  |  |  |  |  |  |
| U+E1F0 | U+E1F1 | U+E1F2 | U+E1F3 | U+E1F4 | U+E1F5 | U+E1F6 | U+E1F7 |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  |
| U+E1F8 | U+E1F9 | U+E1FA | U+E1FB | U+E1FC | U+E1FD | U+E1FE | U+E1FF |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

## Implementation notes

For practical use, scoring applications should provide a means of automatically substituting regular noteheads for the appropriate shape note notehead glyph according to the pitch of each note.

*See also* the implementation notes for noteheads (U+E0C0–U+E11F).

# Individual notes (U+E200–U+E21F)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E200 | U+E201 | U+E202 | U+E203 | U+E204 | U+E205 | U+E206 | U+E207 |
|  |  |  |  |  |  |  |  |
| Double whole note (breve) *Also U+1D15C* | Whole note (semibreve) *Also U+1D15D* | Half note (minim) stem up *Also U+1D15E* | Half note (minim) stem down | Quarter note (crotchet) stem up *Also U+1D15F* | Quarter note (crotchet) stem down | Eighth note (quaver) stem up *Also U+1D160* | Eighth note (quaver) stem down |
|  | | | | | | | |
| U+E208 | U+E209 | U+E20A | U+E20B | U+E20C | U+E20D | U+E20E | U+E20F |
|  |  |  |  |  |  |  |  |
| 16th note stem up  *Also U+1D161* | 16th note stem down | 32nd note stem up  *Also U+1D162* | 32nd note stem down | 64th note stem up  *Also U+1D163* | 64th note stem down | 128th note stem up *Also U+1D164* | 128th note stem down |
|  | | | | | | | |
| U+E210 | U+E211 | U+E212 | U+E213 | U+E214 | U+E215 | U+E216 | U+E217 |
|  |  |  |  |  |  |  |  |
| 256th note stem up | 256th note stem down | 512th note stem up | 512th note stem down | 1024th stem up | 1024th stem down | Augmentation dot  *Also U+1D16D* | *Unused* |
|  |
| U+E218 | U+E219 | U+E21A | U+E21B | U+E21C | U+E21D | U+E21E | U+E21F |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

## Recommended stylistic alternates

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E200 |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| Double whole note (breve), single vertical stroke |  |  |  |  |  |  |  |

## Implementation notes

This range is most useful in fonts intended for text-based applications, with metrics that are compatible for mixing musical symbols with text.

In such a font, the precomposed note glyphs between U+E202 and U+E215 may be used for displaying metronome marks and simple metric modulations. More complex metric modulations and *l’istesso tempo* directions may be drawn using these glyphs in conjunction with the range between U+E220–U+E23F.

Scoring applications should draw all notes by combining notehead glyphs — e.g. U+E0C3 for quarter notes (crotchets) and shorter notes, U+E0C2 for half notes (minims) — with stems drawn using primitives.

# Beamed groups of notes (U+E220–U+E23F)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E220 | U+E221 | U+E222 | U+E223 | U+E224 | U+E225 | U+E226 | U+E227 |
|  |  |  |  |  |  |  |  |
| Black note, short stem | Black note, long stem | Black note, fractional 8th beam, short stem | Black note, factional 8th beam, long stem | Black note, fractional 16th beam, short stem | Black note, fractional 16th beam, long stem | Black note, fractional 32nd beam, long stem | Continuing 8th beam for short stem |
|  | | | | | | | |
| U+E228 | U+E229 | U+E22A | U+E22B | U+E22C | U+E22D | U+E22E | U+E22F |
|  |  |  |  |  |  |  |  |
| Continuing 8th beam for long stem | Continuing 16th beam for short stem | Continuing 16th beam for long stem | Continuing 32nd beam for long stem | Augmentation dot | Tie | Tuplet bracket start for short stem | Tuplet number 3 for short stem |
|  | | | | | | | |
| U+E230 | U+E231 | U+E232 | U+E233 | U+E234 | U+E235 | U+E236 | U+E237 |
|  |  |  |  |  |  |  |  |
| Tuplet bracket end for short stem | Tuplet bracket start for long stem | Tuplet number 3 for long stem | Tuplet bracket end for long stem | *Unused* | *Unused* | *Unused* | *Unused* |
|  |
| U+E238 | U+E239 | U+E23A | U+E23B | U+E23C | U+E23D | U+E23E | U+E23F |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

## Implementation notes

This range is most useful in fonts intended for text-based applications, with metrics that are compatible for mixing musical symbols with text.

In such a font, these glyphs may be used for displaying complex metric modulations and *l’istesso tempo* directions in conjunction with the precomposed note glyphs between U+E202 and U+E215.

By way of example:

|  |  |
| --- | --- |
| Macintosh HD:Users:DSpreadbury:Desktop:beamed-group-1.png | U+E220, U+E228, space, U+E222, U+E229, space, U+E224 |
| Macintosh HD:Users:DSpreadbury:Desktop:beamed-group-2.png | U+E220, U+E228, space, U+E222, space, =, U+E231, U+E220, U+E232, space, U+E233, U+E206 |
| Macintosh HD:Users:DSpreadbury:Desktop:beamed-group-3.png | U+E220, U+E228, U+E22C, space, U+E228, U+E224 |

# Stems (U+E240–U+E25F)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E240 | U+E241 | U+E242 | U+E243 | U+E244 | U+E245 | U+E246 | U+E247 |
|  |  |  |  |  |  |  |  |
| Stem  *Also U+1D165* | Sprechgesang stem *Also U+1D166* | Swished stem | Penderecki unmeasured tremolo stem | Sul ponticello (bow behind bridge) stem | Bow on bridge stem | Bow on tailpiece stem | Buzz roll stem |
|  | | | | | | | |
| U+E248 | U+E249 | U+E24A | U+E24B | U+E24C | U+E24D | U+E24E | U+E24F |
|  |  |  |  |  |  |  |  |
| Combining damp stem | Combining vibrato pulse accent (Saunders) stem | Combining multiphonics (black) stem | Combining multiphonics (white) stem | Combining multiphonics (black and white) stem | Combining sussurando stem | Combining rim shot stem | *Unused* |
|  |  |  |  |  |  |  |  |
| U+E250 | U+E251 | U+E252 | U+E253 | U+E254 | U+E255 | U+E256 | U+E257 |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  |
| U+E258 | U+E259 | U+E25A | U+E25B | U+E25C | U+E25D | U+E25E | U+E25F |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

## Implementation notes

The glyphs shown here may be combined with noteheads to produce precomposed glyphs with a fixed stem length.

Scoring applications should produce this effect by imposing the required symbol on a stem drawn using a primitive line, rather than using these precomposed stem glyphs:

* Sprechgesang (U+E686)
* Swish (U+EB01)
* Penderecki unmeasured tremolo (U+E26B)
* Sul ponticello (U+E244)
* Bow on bridge (U+E245)
* Bow on tailpiece (U+E246)
* Buzz roll (U+E247)
* Damp (U+E64B)
* Vibrato pulse accent (U+E651)
* Multiphonics (U+E627–U+E629)
* Sussurando (U+E68B)
* Rim shot (U+E86D)

# Tremolos (U+E260–U+E27F)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E260 | U+E261 | U+E262 | U+E263 | U+E264 | U+E265 | U+E266 | U+E267 |
|  |  |  |  |  |  |  |  |
| Combining tremolo 1 *Also U+1D167* | Combining tremolo 2 *Also U+1D168* | Combining tremolo 3 *Also U+1D169* | Combining tremolo 4 | Combining tremolo 5 | Fingered tremolo 1 *Also U+1D16A* | Fingered tremolo 2 *Also U+1D16B* | Fingered tremolo 3 *Also U+1D16C* |
|  | | | | | | | |
| U+E268 | U+E269 | U+E26A | U+E26B | U+E26C | U+E26D | U+E26E | U+E26F |
|  |  |  |  |  |  |  |  |
| Fingered tremolo 4 | Fingered tremolo 5 | Buzz roll | Penderecki unmeasured tremolo | Wieniawski unmeasured tremolo | Wieniawksi unmeasured tremolo (simpler) | *Unused* | *Unused* |
|  |  |  |  |  |  |  |  |
| U+E270 | U+E271 | U+E272 | U+E273 | U+E274 | U+E275 | U+E276 | U+E277 |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  |
| U+E278 | U+E279 | U+E27A | U+E27B | U+E27C | U+E27D | U+E27E | U+E27F |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

## Implementation notes

Scoring applications may simply use multiple instances of U+E260 imposed on note stems to draw one-note tremolos with different numbers of slashes.

The fingered tremolo glyphs (U+E265–U+E269) are for two-note tremolos. Scoring applications should draw two-note tremolos using the same primitives used for drawing beams, rather than using these glyphs.

# Flags (U+E280–U+E29F)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E280 | U+E281 | U+E282 | U+E283 | U+E284 | U+E285 | U+E286 | U+E287 |
|  |  |  |  |  |  |  |  |
| Combining flag 1 (8th) above *Also U+1D16E* | Combining flag 1 (8th) below | Combining flag 2 (16th) above *Also U+1D16F* | Combining flag 2 (16th) below | Combining flag 3 (32nd) above *Also U+1D170* | Combining flag 3 (32nd) below | Combining flag 4 (64th) above *Also U+1D171* | Combining flag 4 (64th) below |
|  | | | | | | | |
| U+E288 | U+E289 | U+E28A | U+E28B | U+E28C | U+E28D | U+E28E | U+E28F |
|  |  |  |  |  |  |  |  |
| Combining flag 5 (128th) above *Also U+1D172* | Combining flag 5 (128th) below | Combining flag 6 (256th) above | Combining flag 6 (256th) below | Combining flag 7 (512th) above | Combining flag 7 (512th) below | Combining flag 8 (1024th) above | Combining flag 8 (1024th) below |
|  | | | | | | | |
| U+E290 | U+E291 | U+E292 | U+E293 | U+E294 | U+E295 | U+E296 | U+E297 |
|  |  |  |  |  |  |  |  |
| Internal combining flag above | Internal combining flag below | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  |
| U+E298 | U+E299 | U+E29A | U+E29B | U+E29C | U+E29D | U+E29E | U+E29F |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

## Recommended stylistic alternates

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E280 | U+E281 | U+E282 | U+E283 | U+E284 | U+E285 | U+E286 | U+E287 |
|  |  |  |  |  |  |  |  |
| Combining flag 1 above (straight) | Combining flag 1 below (straight) | Combining flag 2 above (straight) | Combining flag 2 below (straight) | Combining flag 3 above (straight) | Combining flag 3 below (straight) | Combining flag 4 above (straight) | Combining flag 4 below (straight) |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E288 | U+E289 | U+E28A | U+E28B | U+E28C | U+E28D | U+E28E | U+E28F |
|  |  |  |  |  |  |  |  |
| Combining flag 5 above (straight) | Combining flag 5 below (straight) | Combining flag 6 above (straight) | Combining flag 6 below (straight) | Combining flag 7 above (straight) | Combining flag 7 below (straight) | Combining flag 8 above (straight) | Combining flag 8 below (straight) |
|  |  |  |  |  |  |  |  |
| U+E280 | U+E281 | U+E282 | U+E283 | U+E284 | U+E285 | U+E26E | U+E287 |
|  |  |  |  |  |  |  |  |
| Combining flag 1 above (short) | Combining flag 2 above (short) | Combining flag 3 above (short) | Combining flag 4 above (short) | Combining flag 5 above (short) | Combining flag 6 above (short) | Combining flag 7 above (short) | Combining flag 8 above (short) |

## Implementation notes

Scoring applications may create groups of flags for notes shorter than 16th notes (semiquavers) by combining U+E282 with the required number of U+E290 for stem up notes, or U+E283 with the required number of U+E291 for stem down notes, stacking U+E290 above or U+E291 below respectively, ensuring even spacing.

The set of stylistic alternates for shorter flags may be substituted by a scoring application in the case of a dotted note with an upward stem, to avoid collisions between the augmentation dot and the flag.

# Standard accidentals (12-EDO) (U+E2A0–U+E2AF)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E2A0 | U+E2A1 | U+E2A2 | U+E2A3 | U+E2A4 | U+E2A5 | U+E2A6 | U+E2A7 |
|  |  |  |  |  |  |  |  |
| Flat  *Also U+0266D* | Natural  *Also U+0266E* | Sharp  *Also U+0266F* | Double sharp  *Also U+1D12A* | Double flat  *Also U+1D12B* | Triple sharp | Triple flat | Natural flat |
|  | | | | | | | |
| U+E2A8 | U+E2A9 | U+E2AA | U+E2AB | U+E2AC | U+E2AD | U+E2AE | U+E2AF |
|  |  |  |  |  |  |  |  |
| Natural sharp | Sharp sharp | *Unused* | *Unused* | *Unused* | Unused | Unused | Unused |

## Recommended stylistic alternates

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E2A0 | U+E2A1 | U+E2A2 |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| Flat (for small staves) | Natural (for small staves) | Sharp (for small staves) |  |  |  |  |  |

## Implementation notes

Scoring applications may choose to substitute stylistic alternate versions of the common accidentals glyphs for a better appearance on smaller staves.

# Quartertone accidentals (24-EDO) (U+E2B0–U+E2CF)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E2B0 | U+E2B1 | U+E2B2 | U+E2B3 | U+E2B4 | U+E2B5 | U+E2B6 | U+E2B7 |
|  |  |  |  |  |  |  |  |
| Quarter-tone sharp  *Also U+1D132* | Quarter-tone flat  *Also U+1D133* | Filled reversed flat (quarter-tone flat) | Reversed sharp | Reversed natural | Reversed double flat | Inverted flat | Inverted double flat |
|  | | | | | | | |
| U+E2B8 | U+E2B9 | U+E2BA | U+E2BB | U+E2BC | U+E2BD | U+E2BE | U+E2BF |
|  |  |  |  |  |  |  |  |
| Three-quarter-tones flat (Grisey) | Three-quarter-tones flat (Tartini) | Quarter-tone flat (van Blankenburg) | Three-quarter-tones flat (Couper) | *Unused* | *Unused* | *Unused* | *Unused* |
|  | | | | | | | |
| U+E2C0 | U+E2C1 | U+E2C2 | U+E2C3 | U+E2C4 | U+E2C5 | U+E2C6 | U+E2C7 |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  |
| U+E2C8 | U+E2C9 | U+E2CA | U+E2CB | U+E2CC | U+E2CD | U+E2CE | U+E2CF |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

# Gould arrow quartertone accidentals (24-EDO) (U+E2D0–U+E2EF)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E2D0 | U+E2D1 | U+E2D2 | U+E2D3 | U+E2D4 | U+E2D5 | U+E2D6 | U+E2D7 |
|  |  |  |  |  |  |  |  |
| Quarter-tone flat  *Also U+1D12C* | Three-quarter-tones flat *Also U+1D12D* | Quarter-tone sharp  *Also U+1D12E* | Quarter-tone flat  *Also U+1D12F* | Three-quarter-tones sharp *Also U+1D130* | Quarter-tone flat  *Also U+1D131* | Five-quarter-tones sharp | Three-quarter-tones sharp |
|  | | | | | | | |
| U+E2D8 | U+E2D9 | U+E2DA | U+E2DB | U+E2DC | U+E2DD | U+E2DE | U+E2DF |
|  |  |  |  |  |  |  |  |
| Three-quarter-tones flat | Five-quarter-tones flat | Arrow up (raise by one quarter-tone) | Arrow down (lower by one quarter-tone) | *Unused* | *Unused* | *Unused* | *Unused* |
|  | | | | | | | |
| U+E2E0 | U+E2E1 | U+E2E2 | U+E2E3 | U+E2E4 | U+E2E5 | U+E2E6 | U+E2E7 |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  |
| U+E2E8 | U+E2E9 | U+E2EA | U+E2EB | U+E2EC | U+E2ED | U+E2EE | U+E2EF |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

# Stein-Zimmermann accidentals (24-EDO) (U+E2F0–U+E2F7)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E2F0 | U+E2F1 | U+E2F2 | U+E2F3 | U+E2F4 | U+E2F5 | U+E2F6 | U+E2F7 |
|  |  |  |  |  |  |  |  |
| Reversed flat (quarter-tone flat) (Stein) | Reversed flat and flat (three-quarter-tones flat) (Zimmermann) | Half sharp (quarter-tone sharp) (Stein) | One and a half sharps (three-quarter-tones sharp) (Stein) | *Unused* | *Unused* | *Unused* | *Unused* |

# Extended Stein-Zimmermann accidentals (U+E2F8–U+E307)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E2F8 | U+E2F9 | U+E2FA | U+E2FB | U+E2FC | U+E2FD | U+E2FE | U+E2FF |
|  |  |  |  |  |  |  |  |
| Reversed flat with arrow up | Reversed flat with arrow down | Filled reversed flat with arrow up | Filled reversed flat with arrow down | Reversed flat and flat with arrow up | Reversed flat and flat with arrow down | Filled reversed flat and flat | Filled reversed flat and flat with arrow up |
|  | | | | | | | |
| U+E300 | U+E301 | U+E302 | U+E303 | U+E304 | U+E305 | U+E306 | U+E307 |
|  |  |  |  |  |  |  |  |
| Filled reversed flat and flat with arrow down | Half sharp with arrow up | Half sharp with arrow down | One and a half sharps with arrow up | One and a half sharps with arrow down | *Unused* | *Unused* | *Unused* |

## Implementation notes

These accidentals were not actually proposed by Richard Stein or Bernd Zimmermann, but are instead logical extensions of their symbols adding arrows to provide options for notating slight pitch modifications[[14]](#footnote-14).

# Sims accidentals (72-EDO) (U+E308–U+E30F)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E308 | U+E309 | U+E30A | U+E30B | U+E30C | U+E30D | U+E30E | U+E30F |
|  |  |  |  |  |  |  |  |
| 1/12 tone low | 1/6 tone low | 1/4 tone low | 1/12 tone high | 1/6 tone high | 1/4 tone high | *Unused* | *Unused* |

## Implementation notes

These glyphs may be used alone and to the left of the standard 12-EDO accidentals (U+E2A0–U+E2AF).

# Johnston accidentals (just intonation) (U+E310–U+E31F)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E310 | U+E311 | U+E312 | U+E313 | U+E314 | U+E315 | U+E316 | U+E317 |
|  |  |  |  |  |  |  |  |
| Plus (raise by 81:80) | Minus (lower by 81:80) | Inverted seven (raise by 36:35) | Seven (lower by 36:35) | Up arrow (raise by 33:32) | Down arrow (lower by 33:32) | Thirteen (raise by 65:64) | Inverted 13 (lower by 65:64) |
|  | | | | | | | |
| U+E318 | U+E319 | U+E31A | U+E31B | U+E31C | U+E31D | U+E31E | U+E31F |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

## Implementation notes

These glyphs are intended for combining with the standard 12-EDO accidentals (U+E2A0–U+E2AF).

# Extended Helmholtz-Ellis accidentals (just intonation) (U+E320–U+E35F)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E320 | U+E321 | U+E322 | U+E323 | U+E324 | U+E325 | U+E326 | U+E327 |
|  |  |  |  |  |  |  |  |
| Double flat lowered by one syntonic comma | Flat lowered by one syntonic comma | Natural lowered by one syntonic comma | Sharp lowered by one syntonic comma | Double sharp lowered by one syntonic comma | Double flat raised by one syntonic comma | Flat raised by one syntonic comma | Natural raised by one syntonic comma |
|  | | | | | | | |
| U+E328 | U+E329 | U+E32A | U+E32B | U+E32C | U+E32D | U+E32E | U+E32F |
|  |  |  |  |  |  |  |  |
| Sharp raised by one syntonic comma | Double sharp raised by one syntonic comma | Double flat lowered by two syntonic commas | Flat lowered by two syntonic commas | Natural lowered by two syntonic commas | Sharp lowered by two syntonic commas | Double sharp lowered by two syntonic commas | Double flat raised by two syntonic commas |
|  | | | | | | | |
| U+E330 | U+E331 | U+E332 | U+E333 | U+E334 | U+E335 | U+E336 | U+E337 |
|  |  |  |  |  |  |  |  |
| Flat raised by two syntonic commas | Natural raised by two syntonic commas | Sharp raised by two syntonic commas | Double sharp raised by two syntonic commas | Double flat lowered by three syntonic commas | Flat lowered by three syntonic commas | Natural lowered by three syntonic commas | Sharp lowered by three syntonic commas |
|  |
| U+E338 | U+E339 | U+E33A | U+E33B | U+E33C | U+E33D | U+E33E | U+E33F |
|  |  |  |  |  |  |  |  |
| Double sharp lowered by three syntonic commas | Double flat raised by three syntonic commas | Flat raised by three syntonic commas | Natural raised by three syntonic commas | Sharp raised by three syntonic commas | Double sharp raised by three syntonic commas | Lower by one septimal comma | Raise by one septimal comma |
|  |
| U+E340 | U+E341 | U+E342 | U+E343 | U+E344 | U+E345 | U+E346 | U+E347 |
|  |  |  |  |  |  |  |  |
| Lower by two septimal commas | Raise by two septimal commas | Lower by one undecimal quartertone | Raise by one undecimal quartertone | Lower by one tridecimal quartertone | Raise by one tridecimal quartertone | Combining lower by one 17-limit schisma | Combining raise by one 17-limit schisma |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E348 | U+E349 | U+E34A | U+E34B | U+E34C | U+E34D | U+E34E | U+E34F |
|  |  |  |  |  |  |  |  |
| Lower by one 19-limit schisma | Raise by one 19-limit schisma | Lower by one 23-limit comma or 29-limit comma | Raise by one 23-limit comma or 29-limit comma | Lower by one 31-limit schisma | Raise by one 31-limit schisma | Open curly brace | Close curly brace |
|  | | | | | | | |
| U+E350 | U+E351 | U+E352 | U+E353 | U+E354 | U+E355 | U+E356 | U+E357 |
|  |  |  |  |  |  |  |  |
| Double flat equal tempered semitone | Flat equal tempered semitone | Natural equal tempered semitone | Sharp equal tempered semitone | Double sharp equal tempered semitone | *Unused* | *Unused* | *Unused* |
|  | | | | | | | |
| U+E358 | U+E359 | U+E35A | U+E35B | U+E35C | U+E35D | U+E35E | U+E35F |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

# Spartan Sagittal single-shaft accidentals (U+E360–U+E36F)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E360 | U+E361 | U+E362 | U+E363 | U+E364 | U+E365 | U+E366 | U+E367 |
|  |  |  |  |  |  |  |  |
| 5:7 kleisma up  (5:7k, ~11:13k, 7C less 5C) | 5:7 kleisma down | 5 comma up (5C)  1° up [22 27 29 34 41 46 53 96 EDOs]  1/12-tone up | 5 comma down  1° dn [22 27 29 34 41 46 53 96 EDOs]  1/12-tone down | 7 comma up (7C)  1° up [43 EDO]  2° up [72 EDO]  1/6-tone up | 7 comma down  1° down [43 EDO]  2° down [72 EDO]  1/6-tone down | 25 small diesis up (25S, ~5:13S, ~37S, 5C plus 5C)  2° up [53 EDO] | 25 small diesis down  2° down [53 EDO] |
|  | | | | | | | |
| U+E368 | U+E369 | U+E36A | U+E36B | U+E36C | U+E36D | U+E36E | U+E36F |
|  |  |  |  |  |  |  |  |
| 35 medium diesis up  (35M, ~13M, ~125M, 5C plus 7C)  1°[50] 2°[27] up | 35 medium diesis down  1°[50] 2°[27] dn  2/9-tone down | 11 medium diesis up (11M)  1°[17 31] 2°46 up 1/4-tone up | 11 medium diesis down  1°[17 31] 2°46 dn  1/4-tone down | 11 large diesis up (11L) (sharp less 11M)  3° up [46 EDO] | 11 large diesis down  3° down [46 EDO] | 35 large diesis up (35L , ~13L, ~125L, sharp less 35M)  2° down [50 EDO] | 35 large diesis down  2° down [50 EDO]  5/18-tone down |

**Implementation notes**

It is not necessary to implement the complete Sagittal microtonal notation system. The Spartan set is sufficient to notate 13-limit just intonation (JI), 1/12-tones, 50 common equal divisions of the octave (EDOs), and their related linear temperaments.

The eight pairs of single-shaft accidentals above are sufficient to provide these capabilities when used alone, and to the left of the standard double-flat, flat, sharp and large double-sharp (U+E2A4, U+E2A0, U+E2A2, U+E43C). This is called “mixed Sagittal.”

As an alternative, the following group (the multi-shaft Spartans) provides a complete set of stand-alone accidentals to replace each of the above combinations of a single-shaft Sagittal with a standard accidental. This is called “pure Sagittal.” The standard natural (U+E2A1) is used alone in both mixed and pure variants, but only to cancel a previous accidental.

Sagittal accidentals are not intended to be combined with one another, inasmuch as symbols representing useful combinations and powers of primes are already provided. An accidental can often be used to represent alternative commas that differ by 2 cents or less. In such cases the intended comma ratio may be determined by the note to which it is applied, or by the musical context. Alternatively, diacritics (from the Herculean and subsequent extensions) may be added to distinguish these commas. Commas which require diacritics for exact representation are preceded by a tilde “~” in the glyph descriptions.

Sagittal extensions following Spartan allow notation of JI ratios with primes beyond 13, and more combinations of lower primes, as well as finer tone-fractions, degrees of larger EDOs, and more complex temperaments, all with single Sagittal accidentals. The same choice of mixed versus pure is available with each extension. See <http://sagittal.org> for more information.

# Spartan Sagittal multi-shaft accidentals (U+E370–U+E397)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E370 | U+E371 | U+E372 | U+E373 | U+E374 | U+E375 | U+E376 | U+E377 |
|  |  |  |  |  |  |  |  |
| Sharp 25S-down  3° up [53 EDO] | Flat 25S-up  3° down [53 EDO] | Sharp 7C-down  2° up [43 EDO]  4° up [72 EDO]  1/3-tone up | Flat 7C-up  2° down [43 EDO]  4° down [72 EDO]  1/3-tone down | Sharp 5C-down  2°[22 29] 3°[34 41] 4°[46 53 60] u  5/12-tone up | Flat 5C-up  2°[22,29] 3°[34 41] 4°[46 53 60] d  5/12-tone down | Sharp 5:7k-down | Flat 5:7k-up |
|  | | | | | | | |
| U+E378 | U+E379 | U+E37A | U+E37B | U+E37C | U+E37D | U+E37E | U+E37F |
|  |  |  |  |  |  |  |  |
| Sharp (apotome up)  [almost all EDOs]  1/2-tone up | Flat (apotome down)  [almost all EDOs]  1/2-tone down | *Unused* | *Unused* | Sharp 5:7k-up | Flat 5:7k-down | Sharp 5C-up  4°[22 29] 5°[27 34 41] 6°[39 46 53] u  7/12-tone up | Flat 5C-down  4°[22 29] 5°[27 34 41] 6°[39 46 53] d  7/12-tone down |
|  | | | | | | | |
| U+E380 | U+E381 | U+E382 | U+E383 | U+E384 | U+E385 | U+E386 | U+E387 |
|  |  |  |  |  |  |  |  |
| Sharp 7C-up  4° up [43 EDO]  8° up [72 EDO]  2/3-tone up | Flat 7C-down  4° down [43 EDO]  8° down [72 EDO]  2/3-tone down | Sharp 25S-up  7° up [53 EDO] | Flat 25S-down  7° down [53 EDO] | Sharp 35M up  4° up [50 EDO]  6° up [27 EDO]  13/18-tone up | Flat 35M down  4° down [50 EDO]  6° down [27 EDO]  13/18-tone down | Sharp 11M up  3° up [17 31 EDOs]  7° up [46 EDO]  3/4-tone up | Flat 11M down  3° dn [17 31 EDOs]  7° down [46 EDO]  3/4-tone down |
|  |
| U+E388 | U+E389 | U+E38A | U+E38B | U+E38C | U+E38D | U+E38E | U+E38F |
|  |  |  |  |  |  |  |  |
| Sharp 11L up  8° up [46 EDO] | Flat 11L down  8° up [46 EDO] | Sharp 35L up  5° up [50 EDO] | Flat 35L down  5° down [50 EDO] | Double sharp 25S down  8°up [53 EDO] | Double flat 25S up  8°down [53 EDO] | Double sharp 7C down  5°[43] 10°[72] up  5/6-tone up | Double flat 7C up  5° down [43 EDO]  10° down [72 EDO]  5/6-tone down |
|  |
| U+E390 | U+E391 | U+E392 | U+E393 | U+E394 | U+E395 | U+E396 | U+E397 |
|  |  |  |  |  |  |  |  |
| Double sharp 5C-down, 5°[22 29] 7°[34 41] 9°53 up  11/12 tone down | Double flat 5C-up  5°[22 29] 7°[34 41] 9°[53] down  11/12 tone down | Double sharp 5:7k-down | Double flat 5:7k up | Double sharp (2 apotomes up)  [almost all EDOs]  whole-tone up | Double flat (2 apotomes down)  [almost all EDOs]  whole-tone down | *Unused* | *Unused* |

# Athenian Sagittal extension (medium precision) accidentals (U+E398–U+E3BF)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E398 | U+E399 | U+E39A | U+E39B | U+E39C | U+E39D | U+E39E | U+E39F |
|  |  |  |  |  |  |  |  |
| 7:11 kleisma up  (7:11k , ~29k) | 7:11 kleisma down | 17 comma up  (17C) | 17 comma down | 55 comma up  (55C, 11M less 5C)  3°up [96 EDO]  3/16-tone up | 55 comma down  3° down [96 EDO]  3/16-tone down | 7:11 comma up  (7:11C, ~13:17S, ~29S, 11L less 7C)  1° up [60 EDO] | 7:11 comma down  1° down [60 EDO]  1/10- tone down |
|  | | | | | | | |
| U+E3A0 | U+E3A1 | U+E3A2 | U+E3A3 | U+E3A4 | U+E3A5 | U+E3A6 | U+E3A7 |
|  |  |  |  |  |  |  |  |
| 5:11 small diesis up  (5:11S, ~7:13S, ~11:17S, 5:7k plus 7:11C) | 5:11 small diesis down | Sharp 5:11S-down | Flat 5:11S-up | Sharp 7:11C-down  4° up [60 EDO]  2/5-tone up | Flat 7:11C-up  4° down [60 EDO]  2/5-tone down | Sharp 55C down  5° up [96 EDO]  5/16-tone up | Flat 55C-up  5° down [96 EDO]  5/16-tone down |
|  | | | | | | | |
| U+E3A8 | U+E3A9 | U+E3AA | U+E3AB | U+E3AC | U+E3AD | U+E3AE | U+E3AF |
|  |  |  |  |  |  |  |  |
| Sharp 17C-down | Flat 17C-up | Sharp 7:11k-down | Flat 7:11k-up | Sharp 7:11k-up | Flat 7:11k-down | Sharp 17C-up | Flat 17C-down |
|  |
| U+E3B0 | U+E3B1 | U+E3B2 | U+E3B3 | U+E3B4 | U+E3B5 | U+E3B6 | U+E3B7 |
|  |  |  |  |  |  |  |  |
| Sharp 55C-up  11° up [96 EDO]  11/16-tone up | Flat 55C-down  11° down [96 EDO]  11/16-tone down | Sharp 7:11C-up  6° up [60 EDO]  3/5- tone up | Flat 7:11C-down  6° down [60 EDO]  3/5- tone down | Sharp 5:11S-up | Flat 5:11S-down | Double sharp 5:11S-down | Double flat 5:11S-up |
|  |
| U+E3B8 | U+E3B9 | U+E3BA | U+E3BB | U+E3BC | U+E3BD | U+E3BE | U+E3BF |
|  |  |  |  |  |  |  |  |
| Double sharp 7:11C-down  9° up [60 EDO]  9/10-tone up | Double flat 7:11C-up  9° down [60 EDO]  9/10-tone down | Double sharp 55C-down  13° up [96 EDO]  13/16-tone up | Double flat 55C-up  13° down [96 EDO]  13/16-tone down | Double sharp 17C-down | Double flat 17C up | Double sharp 7:11k-down | Double flat 7:11k-up |

# Trojan Sagittal extension (12-EDO relative) accidentals (U+E3C0–U+E3D7)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E3C0 | U+E3C1 | U+E3C2 | U+E3C3 | U+E3C4 | U+E3C5 | U+E3C6 | U+E3C7 |
|  |  |  |  |  |  |  |  |
| 23 comma up  (23C)  2° up [96 EDO]  1/8-tone up | 23 comma down  2° down [96 EDO]  1/8-tone down | 5:19 comma up  (5:19C , 5C plus 19s)  1/20-tone up | 5:19 comma down  1/20-tone down | 5:23 small diesis up  (5:23S, 5C plus 23C)  2° up [60 EDO]  1/5-tone up | 5:23 small diesis down  2° down [60 EDO]  1/5-tone down | Sharp 5:23S-down  3° up [60 EDO]  3/10-tone up | Flat 5:23S-up  3° down [60 EDO]  3/10-tone down |
|  | | | | | | | |
| U+E3C8 | U+E3C9 | U+E3CA | U+E3CB | U+E3CC | U+E3CD | U+E3CE | U+E3CF |
|  |  |  |  |  |  |  |  |
| Sharp 5:19C-down  9/20-tone up | Flat 5:19C-up  9/20-tone down | Sharp 23C-down  6° up [96 EDO]  3/8-tone up | Flat 23C-up  6° down [96 EDO]  3/8-tone down | Sharp 23C-up  10° up [96 EDO]  5/8-tone up | Flat 23C-down  10° down [96 EDO]  5/8-tone down | Sharp 5:19C-up  11/20-tone up | Flat 5:19C-down  11/20-tone down |
|  | | | | | | | |
| U+E3D0 | U+E3D1 | U+E3D2 | U+E3D3 | U+E3D4 | U+E3D5 | U+E3D6 | U+E3D7 |
|  |  |  |  |  |  |  |  |
| Sharp 5:23S-up  7° up [60 EDO]  7/10-tone up | Flat 5:23S-down  7° down [60 EDO]  7/10-tone down | Double sharp 5:23S-down  8° up [60 EDO]  4/5-tone up | Double flat 5:23S-up  8° down [60 EDO]  4/5-tone down | Double sharp 5:19C-down  19/20-tone up | Double flat 5:19C-up  19/20-tone down | Double sharp 23C-down  14°up [96 EDO]  7/8-tone up | Double flat 23C-up  14° down [96 EDO]  7/8-tone down |

**Implementation notes**

The Trojan (or tone-fraction) set is not strictly-speaking an extension of Athenian, as there are a few Athenians (including Spartans) that are not Trojan. Those are the glyphs whose descriptions include “5:7k”, “7:11k”, “5:11S”, “25S” or “11L” and do not include a tone-fraction.

The descriptions below the Sagittal glyphs do not include all possible uses, only a selection of the most common. To determine which of these glyphs to use for tone-fractions not listed here (as well as for JI ratios and degrees of EDOs that are not listed here) please see <http://sagittal.org>.

# Promethean Sagittal extension (high precision) single-shaft accidentals (U+E3D8–U+E3F7)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E3D8 | U+E3D9 | U+E3DA | U+E3DB | U+E3DC | U+E3DD | U+E3DE | U+E3DF |
|  |  |  |  |  |  |  |  |
| 19 schisma up  (19s) | 19 schisma down | 17 kleisma up  (17k) | 17 kleisma down | 143 comma up  (143C, 13L less 11M) | 143 comma down | 11:49 comma up  (11:49C, 11M less 49C) | 11:49 comma down |
|  | | | | | | | |
| U+E3E0 | U+E3E1 | U+E3E2 | U+E3E3 | U+E3E4 | U+E3E5 | U+E3E6 | U+E3E7 |
|  |  |  |  |  |  |  |  |
| 19 comma up  (19C) | 19 comma down | 7:19 comma up  (7:19C, 7C less 19s) | 7:19 comma down | 49 small diesis up  (49S, ~31S) | 49 small diesis down | 23 small diesis up  (23S) | 23 small diesis down |
|  | | | | | | | |
| U+E3E8 | U+E3E9 | U+E3EA | U+E3EB | U+E3EC | U+E3ED | U+E3EE | U+E3EF |
|  |  |  |  |  |  |  |  |
| 5:13 medium diesis up  (5:13M, ~37M, 5C plus 13C) | 5:13 medium diesis down | 11:19 medium diesis up  (11:19M , 11M plus 19s) | 11:19 medium diesis down | 49 medium diesis up  (49M, ~31M, 7C plus 7C) | 49 medium diesis down | 5:49 medium diesis up  (5:49M, half apotome) | 5:49 medium diesis down |
|  |
| U+E3F0 | U+E3F1 | U+E3F2 | U+E3F3 | U+E3F4 | U+E3F5 | U+E3F6 | U+E3F7 |
|  |  |  |  |  |  |  |  |
| 49 large diesis up  (49L, ~31L, apotome less 49M) | 49 large diesis down | 11:19 large diesis up  (11:19L, apotome less 11:19M) | 11:19 large diesis down | 5:13 large diesis up  (5:13L, ~37L, apotome less 5:13M) | 5:13 large diesis down | *Unused* | *Unused* |

# Promethean Sagittal extension (high precision) multi-shaft accidentals (U+E3F8–U+E437)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E3F8 | U+E3F9 | U+E3FA | U+E3FB | U+E3FC | U+E3FD | U+E3FE | U+E3FF |
|  |  |  |  |  |  |  |  |
| Sharp 23S-down | Flat 23S-up | Sharp 49S-down | Flat 49S-up | Sharp 7:19C-down | Flat 7:19C-up | Sharp 19C-down | Flat 19C-up |
|  |
| U+E400 | U+E401 | U+E402 | U+E403 | U+E404 | U+E405 | U+E406 | U+E407 |
|  |  |  |  |  |  |  |  |
| Sharp 11:49C-down | Flat 11:49C-up | Sharp 143C-down | Flat 143C-up | Sharp 17k-down | Flat 17k-up | Sharp 19s-down | Flat 19s-up |
|  |
| U+E408 | U+E409 | U+E40A | U+E40B | U+E40C | U+E40D | U+E40E | U+E40F |
|  |  |  |  |  |  |  |  |
| Sharp 19s-up | Flat 19s-down | Sharp 17k-up | Flat 17k-down | Sharp 143C-up | Flat 143C-down | Sharp 11:49C-up | Flat 11:49C-down |
|  | | | | | | | |
| U+E410 | U+E411 | U+E412 | U+E413 | U+E414 | U+E415 | U+E416 | U+E417 |
|  |  |  |  |  |  |  |  |
| Sharp 19C-up | Flat 19C-down | Sharp 7:19C-up | Flat 7:19C-down | Sharp 49S-up | Flat 49S-down | Sharp 23S-up | Flat 23S-down |
|  | | | | | | | |
| U+E418 | U+E419 | U+E41A | U+E41B | U+E41C | U+E41D | U+E41E | U+E41F |
|  |  |  |  |  |  |  |  |
| Sharp 5:13M-up | Flat 5:13M-down | Sharp 11:19M-up | Flat 11:19M-down | Sharp 49M-up | Flat 49M-down | Sharp 5:49M-up  (one and a half apotomes) | Flat 5:49M down |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E420 | U+E421 | U+E422 | U+E423 | U+E424 | U+E425 | U+E426 | U+E427 |
|  |  |  |  |  |  |  |  |
| Sharp 49L-up | Flat 49L-down | Sharp 11:19L-up | Flat 11:19L-down | Sharp 5:13L-up | Flat 5:13L-down | *Unused* | *Unused* |
|  |
| U+E428 | U+E429 | U+E42A | U+E42B | U+E42C | U+E42D | U+E42E | U+E42F |
|  |  |  |  |  |  |  |  |
| Double sharp 23S-down | Double flat 23S-up | Double sharp 49S-down | Double flat 49S-up | Double sharp 7:19C-down | Double flat 7:19C-up | Double sharp 19C-down | Double flat 19C-up |
|  |  |  |  |  |  |  |  |
| U+E430 | U+E431 | U+E432 | U+E433 | U+E434 | U+E435 | U+E436 | U+E437 |
|  |  |  |  |  |  |  |  |
| Double sharp 11:49C-down | Double flat 11:49C-up | Double sharp 143C-down | Double flat 143C-up | Double sharp 17k-down | Double flat 17k-up | Double sharp 19s-down | Double flat 19s-up |

# Sagittal-compatible accidentals (U+E438–U+E447)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E438 | U+E439 | U+E43A | U+E43B | U+E43C | U+E43D | U+E43E | U+E43F |
|  |  |  |  |  |  |  |  |
| Wilson plus  (5 comma up) | Wilson minus  (5 comma down) | Narrow reversed flat  (quarter-tone flat) | Narrow reversed flat and flat  (three-quarter-tones flat) | Large double sharp | *Unused* | *Unused* | *Unused* |
|  | | | | | | | |
| U+E440 | U+E441 | U+E442 | U+E443 | U+E444 | U+E445 | U+E446 | U+E447 |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

**Implementation notes**

Other Sagittal-compatible accidentals are the standard double-flat, flat, natural and sharp (U+E2A4, U+E2A0, U+E2A1 and U+E2A2) and the Stein half-sharp and one-and-a-half-sharps (U+E2F2 and U+E2F3).

# Herculean Sagittal extension (very high precision) accidental diacritics (U+E448–U+E44F)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E448 | U+E449 | U+E44A | U+E44B | U+E44C | U+E44D | U+E44E | U+E44F |
|  |  |  |  |  |  |  |  |
| Shaft up  (natural for use with only diacritics up) | Shaft down  (natural for use with only diacritics down) | Acute  5 schisma up  (5s)  2 cents up | Grave  5 schisma down  2 cents down | *Unused* | *Unused* | *Unused* | *Unused* |

**Implementation notes**

Sagittal diacritics are placed to the left of Sagittal accidentals if required; at most one diacritic from each group. If there are multiple diacritics, those representing the larger alteration are placed closer to the accidental. If diacritics are directly altering the natural note, they should be placed to the left of, but not touching, one of the bare-shaft glyphs (U+E448 or U+E449); whichever one represents the direction of the sum of the diacritic alterations.

# Olympian Sagittal extension (extreme precision) accidental diacritics (U+E450–U+E457)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E450 | U+E451 | U+E452 | U+E453 | U+E454 | U+E455 | U+E456 | U+E457 |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

**Implementation notes**

This range is reserved for the future definition of four glyphs, representing alterations of one and two 455 or 65:77 schisminas. These schisminas are approximately 0.4 cents.

# Magrathean Sagittal extension (insane precision) accidental diacritics (U+E458–U+E47F)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E458 | U+E459 | U+E45A | U+E45B | U+E45C | U+E45D | U+E45E | U+E45F |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  | | | | | | | |
| U+E460 | U+E461 | U+E462 | U+E463 | U+E464 | U+E465 | U+E466 | U+E467 |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  | | | | | | | |
| U+E468 | U+E469 | U+E46A | U+E46B | U+E46C | U+E46D | U+E46E | U+E46F |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  |
| U+E470 | U+E471 | U+E472 | U+E473 | U+E474 | U+E475 | U+E476 | U+E477 |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  |
| U+E478 | U+E479 | U+E47A | U+E47B | U+E47C | U+E47D | U+E47E | U+E47F |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

**Implementation notes**

This range is reserved for the future definition of 38 glyphs, representing alterations of a half to nine-and-a-half tinas. A tina is approximately 0.14 cents.

# Other microtonal accidentals (U+E4B0–U+E4BF)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E4B0 | U+E4B1 | U+E4B2 | U+E4B3 | U+E4B4 | U+E4B5 | U+E4B6 | U+E4B7 |
|  |  |  |  |  |  |  |  |
| One-third-tone sharp (Xenakis) | Two-third-tones sharp (Xenakis) | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  | | | | | | | |
| U+E4B8 | U+E4B9 | U+E4BA | U+E4BB | U+E4BC | U+E4BD | U+E4BE | U+E4BF |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

# Arel-Ezgi-Uzdilek (AEU) accidentals (U+E4C0–U+E4C7)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E4C0 | U+E4C1 | U+E4C2 | U+E4C3 | U+E4C4 | U+E4C5 | U+E4C6 | U+E4C7 |
|  |  |  |  |  |  |  |  |
| Büyük mücenneb (flat) | Kücük mücenneb (flat) | Bakiye (flat) | Koma (flat) | Koma (sharp) | Bakiye (sharp) | Kücük mücenneb (sharp) | Büyük mücenneb (sharp) |

# Turkish folk music accidentals (U+E4C8–U+E4CF)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E4C8 | U+E4C9 | U+E4CA | U+E4CB | U+E4CC | U+E4CD | U+E4CE | U+E4CF |
|  |  |  |  |  |  |  |  |
| 1-comma sharp | 2-comma sharp | 3-comma sharp | 5-comma sharp | 1-comma flat | 2-comma flat | 3-comma flat | 4-comma flat |

# Persian accidentals (U+E4D0–U+E4D7)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E4D0 | U+E4D1 | U+E4D2 | U+E4D3 | U+E4D4 | U+E4D5 | U+E4D6 | U+E4D7 |
|  |  |  |  |  |  |  |  |
| Koron (quarter flat) | Sori (quarter sharp) | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  | | | | | | | |
| U+E4D8 | U+E4D9 | U+E4DA | U+E4DB | U+E4DC | U+E4DD | U+E4DE | U+E4DF |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

# Articulation (U+E4E0–U+E4FF)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E4E0 | U+E4E1 | U+E4E2 | U+E4E3 | U+E4E4 | U+E4E5 | U+E4E6 | U+E4E7 |
|  |  |  |  |  |  |  |  |
| Accent  *Also U+1D17B* | Staccato  *Also U+1D17C* | Tenuto  *Also U+1D17D* | Staccatissimo above *Also U+1D17E* | Staccatissimo below | Staccatissimo wedge above | Staccatissimo wedge below | Staccatissimo stroke above |
|  | | | | | | | |
| U+E4E8 | U+E4E9 | U+E4EA | U+E4EB | U+E4EC | U+E4ED | U+E4EE | U+E4EF |
|  |  |  |  |  |  |  |  |
| Staccatissimo stroke below | Marcato above  *Also U+1D17F* | Marcato below | Marcato-staccato above *Also U+1D180* | Marcato-staccato below | Accent-staccato above *Also U+1D181* | Accent-staccato below | Louré (tenuto-staccato) above *Also U+1D182* |
|  | | | | | | | |
| U+E4F0 | U+E4F1 | U+E4F2 | U+E4F3 | U+E4F4 | U+E4F5 | U+E4F6 | U+E4F7 |
|  |  |  |  |  |  |  |  |
| Louré (tenuto-staccato) below | Stress above | Stress below | Unstress above | Unstress below | Laissez vibrer (l.v.) above | Laissez vibrer (l.v.) below | *Unused* |
|  |
| U+E4F8 | U+E4F9 | U+E4FA | U+E4FB | U+E4FC | U+E4FD | U+E4FE | U+E4FF |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

## Recommended stylistic alternates

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E4E0 |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| Large accent (for keyboard music) |  |  |  |  |  |  |  |

# Holds and pauses (U+E500–U+E51F)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E500 | U+E501 | U+E502 | U+E503 | U+E504 | U+E505 | U+E506 | U+E507 |
|  |  |  |  |  |  |  |  |
| Fermata above  *Also U+1D110* | Fermata below  *Also U+1D111* | Very short fermata above | Very short fermata below | Short fermata above | Short fermata below | Long fermata above | Long fermata below |
|  | | | | | | | |
| U+E508 | U+E509 | U+E50A | U+E50B | U+E50C | U+E50D | U+E50E | U+E50F |
|  |  |  |  |  |  |  |  |
| Very long fermata above | Very long fermata below | Breath mark  *Also U+1D112* | Caesura  *Also U+1D113* | Thick caesura | Short caesura | Breath mark (Salzedo) | *Unused* |
|  | | | | | | | |
| U+E510 | U+E511 | U+E512 | U+E513 | U+E514 | U+E515 | U+E516 | U+E517 |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  |
| U+E518 | U+E519 | U+E51A | U+E51B | U+E51C | U+E51D | U+E51E | U+E51F |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

# Rests (U+E520–U+E53F)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E520 | U+E521 | U+E522 | U+E523 | U+E524 | U+E525 | U+E526 | U+E527 |
|  |  |  |  |  |  |  |  |
| Longa rest | Double whole (breve) rest *Also U+1D13A* | Whole (semibreve) rest *Also U+1D13B* | Half (minim) rest  *Also U+1D13C* | Quarter (crotchet) rest *Also U+1D13D* | Eighth (quaver) rest *Also U+1D13E* | 16th (semiquaver) rest *Also U+1D13F* | 32nd (demisemi-quaver) rest *Also U+1D140* |
|  | | | | | | | |
| U+E528 | U+E529 | U+E52A | U+E52B | U+E52C | U+E52D | U+E52E | U+E52F |
|  |  |  |  |  |  |  |  |
| 64th (hemidemi-semiquaver) rest *Also U+1D141* | 128th rest  *Also U+1D142* | 256th rest | 512th rest | 1024th rest | Multiple measure rest *Also U+1D129* | H-bar, left half | H-bar, right half |
|  | | | | | | | |
| U+E530 | U+E531 | U+E532 | U+E533 | U+E534 | U+E535 | U+E536 | U+E537 |
|  |  |  |  |  |  |  |  |
| Old-style quarter (crotchet) rest | *Unused* | Unused | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  |
| U+E538 | U+E539 | U+E53A | U+E53B | U+E53C | U+E53D | U+E53E | U+E53F |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

## Implementation notes

Scoring applications should draw multiple measure rests using primitives to provide variable width and line thickness rather than using U+E52D.

“Old style” multiple measure rests can be created by laying out U+E520 (four bars), U+E521 (two bars) and U+E522 (one bar) next to each other.

# Bar repeats (U+E540–U+E54F)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E540 | U+E541 | U+E542 | U+E543 | U+E544 | U+E545 | U+E546 | U+E547 |
|  |  |  |  |  |  |  |  |
| Repeat last bar  *Also U+1D10E* | Repeat last two bars *Also U+1D10F* | Repeat last four bars | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  | | | | | | | |
| U+E548 | U+E549 | U+E54A | U+E54B | U+E54C | U+E54D | U+E54E | U+E54F |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

# Octaves (U+E550–U+E55F)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E550 | U+E551 | U+E552 | U+E553 | U+E554 | U+E555 | U+E556 | U+E557 |
|  |  |  |  |  |  |  |  |
| Ottava | Ottava alta  *Also U+1D136* | Ottava bassa  *Also U+1D137* | Ottava bassa (ba) | Quindicesima | Quindicesima alta  *Also U+1D138* | Quindicesima bassa *Also U+1D139* | Ventiduesima |
|  | | | | | | | |
| U+E558 | U+E559 | U+E55A | U+E55B | U+E55C | U+E55D | U+E55E | U+E55F |
|  |  |  |  |  |  |  |  |
| Ventiduesima alta | Ventiduesima bassa | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

## Implementation notes

*See* the implementation notes for clefs (U+E060–U+E08F).

# Dynamics (U+E560–U+E58F)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E560 | U+E561 | U+E562 | U+E563 | U+E564 | U+E565 | U+E566 | U+E567 |
|  |  |  |  |  |  |  |  |
| Piano  *Also U+1D18F* | Mezzo  *Also U+1D190* | Forte  *Also U+1D191* | Rinforzando  *Also U+1D18C* | Subito  *Also U+1D18D* | Z  *Also U+1D18E* | Niente | pppppp |
|  | | | | | | | |
| U+E568 | U+E569 | U+E56A | U+E56B | U+E56C | U+E56D | U+E56E | U+E56F |
|  |  |  |  |  |  |  |  |
| ppppp | pppp | ppp | pp | mp | mf | ff | fff |
|  | | | | | | | |
| U+E570 | U+E571 | U+E572 | U+E573 | U+E574 | U+E575 | U+E576 | U+E577 |
|  |  |  |  |  |  |  |  |
| ffff | fffff | ffffff | Forte-piano | Forzando | Sforzando | Sforzando-piano | Sforzando-pianissimo |
|  |
| U+E578 | U+E579 | U+E57A | U+E57B | U+E57C | U+E57D | U+E57E | U+E57F |
|  |  |  |  |  |  |  |  |
| Sforzato | Sforzatissimo | Rinforzando 1 | Rinforzando 2 | Crescendo  *Also U+1D192* | Diminuendo  *Also U+1D193* | Niente (for hairpins) | *Unused* |
|  | | | | | | | |
| U+E580 | U+E581 | U+E582 | U+E583 | U+E584 | U+E585 | U+E586 | U+E587 |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | Unused | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E588 | U+E589 | U+E58A | U+E58B | U+E58C | U+E58D | U+E58E | U+E58F |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

## Implementation notes

Scoring applications should draw *crescendo* and *diminuendo* hairpins using primitives rather than U+E57C and U+E57D in order to provide variable width, line thickness, angle and aperture.

Ligatures should be defined for common combinations of dynamics, such as mp. Special attention should be paid to kerning pairs for these glyphs.

Scoring applications may choose to draw dynamics either using multiple glyphs (e.g. 3 x U+E562 for fff) or using the pre-composed glyph (e.g. 1 x U+E570 for fff).

# Common ornaments (U+E590–U+E59F)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E590 | U+E591 | U+E592 | U+E593 | U+E594 | U+E595 | U+E596 | U+E597 |
|  |  |  |  |  |  |  |  |
| Slashed grace note, stem up *Also U+1D194* | Slashed grace note, stem down | Grace note, stem up *Also U+1D195* | Grace note, stem down | Slash for stem up grace note | Slash for stem down grace note | Trill  *Also U+1D196* | Turn  *Also U+1D197* |
|  | | | | | | | |
| U+E598 | U+E599 | U+E59A | U+E59B | U+E59C | U+E59D | U+E59E | U+E59F |
|  |  |  |  |  |  |  |  |
| Inverted turn  *Also U+1D198* | Turn with slash  *Also U+1D199* | Turn up  *Also U+1D19A* | Inverted turn up | Mordent | Inverted mordent | Tremblement | *Unused* |

## Implementation notes

Scoring applications should draw grace notes in the same way as they draw regular notes, rather than using the precomposed glyphs (U+E59A and U+E59B).

Likewise, scoring applications should draw *glissandi* using multiple instances of a wiggly line segment (e.g. U+EA8F), not the precomposed glyphs, to provide variable length and angle.

# Other baroque ornaments (U+E5A0–U+E5B9)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E5A0 | U+E5A1 | U+E5A2 | U+E5A3 | U+E5A4 | U+E5A5 | U+E5A6 | U+E5A7 |
|  |  |  |  |  |  |  |  |
| Port de voix | Right-facing half circle | Left-facing half circle | Right-facing hook | Left-facing hook | Hook before note | Hook after note | Curve above |
|  |
| U+E5A8 | U+E5A9 | U+E5AA | U+E5AB | U+E5AC | U+E5AD | U+E5AE | U+E5AF |
|  |  |  |  |  |  |  |  |
| Curve below | Short oblique straight line SW-NE | Short oblique straight line NW-SE | Oblique straight line SW-NE | Oblique straight line NW-SE | Double oblique straight line SW-NE | Double oblique straight line NW-SE | Oblique straight line tilted SW-NE |
|  |
| U+E5B0 | U+E5B1 | U+E5B2 | U+E5B3 | U+E5B4 | U+E5B5 | U+E5B6 | U+E5B7 |
|  |  |  |  |  |  |  |  |
| Oblique straight line tilted NW-SE | Comma | Shake | Vertical line | Shake (Muffat) | Haydn ornament | Glissando up  *Also U+1D1B1* | Glissando down  *Also U+1D1B2* |
|  |
| U+E5B8 | U+E5B9 |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* |  |  |  |  |  |  |

## Implementation notes

There is little agreement over the­ meaning, or indeed the naming, of ornaments beyond those that have survived into modern usage. The glyphs included in this range are the shapes that are used by a wide variety of composers, particularly in the baroque period. For information about the uses and interpretations of individual symbols in this range, consult Neumann (*ibid.*).

# Combining strokes for trills and mordents (U+E5BA–U+E5CF)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E5BA | U+E5BB | U+E5BC | U+E5BD | U+E5BE | U+E5BF | U+E5C0 | U+E5C1 |
|  |  |  |  |  |  |  |  |
| Ornament top left concave stroke | Ornament top left convex stroke | Ornament high left concave stroke | Ornament high left convex stroke | Ornament left vertical stroke | Ornament left vertical stroke with cross (+) | Ornament left shake t | Ornament left + |
|  | | | | | | | |
| U+E5C2 | U+E5C3 | U+E5C4 | U+E5C5 | U+E5C6 | U+E5C7 | U+E5C8 | U+E5C9 |
|  |  |  |  |  |  |  |  |
| Ornament low left concave stroke | Ornament low left convex stroke | Ornament bottom left concave stroke | Ornament bottom left concave stroke, large | Ornament bottom left convex stroke | Ornament zig-zag line without right-hand end | Ornament zig-zag line with right-hand end | Ornament middle vertical stroke |
|  | | | | | | | |
| U+E5CA | U+E5CB | U+E5CC | U+E5CD | U+E5CE | U+E5CF | U+E5D0 | U+E5D1 |
|  |  |  |  |  |  |  |  |
| Ornament top right concave stroke | Ornament top right convex stroke | Ornament high right concave stroke | Ornament high right convex stroke | Ornament right vertical stroke | Ornament low right concave stroke | Ornament low right convex stroke | Ornament bottom right concave stroke |
|  | | | | | | | |
| U+E5D2 |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| Ornament bottom right convex stroke |  |  |  |  |  |  |  |

## Implementation notes

When designing the Unicode Musical Symbols range, Perry Roland elected to develop a scheme for creating complex ornaments using a series of glyphs rather than defining precomposed glyphs for every ornament, as shown below:[[15]](#footnote-15)



This range expands upon the repertoire of 11 strokes in the Unicode Musical Symbols range.

The side-bearings for the glyphs in this range must be adjusted carefully to ensure correct positioning. (Kerning pairs may also be used.)

Glyphs between U+E5BA and U+E5C6 are designed to be positioned immediately to the left of and to join seamlessly to U+E5C7. U+E5C8 and glyphs between U+E5CA and U+E5D2 are designed to be positioned immediately to the right of and to join seamlessly to U+E5C7. U+E5C9 should be used immediately to the left of either U+E5C7 or U+E5C8 to provide correct positioning of the vertical stroke across the zig-zag line.

# Precomposed trills and mordents (U+E5D3–U+E5DF)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E5D3 | U+E5D4 | U+E5D5 | U+E5D6 | U+E5D7 | U+E5D8 | U+E5D9 | U+E5DA |
|  |  |  |  |  |  |  |  |
| Slide | Descending slide | Supported appoggiatura trill | Supported appoggiatura trill with two-note suffix | Turn-trill (D’Anglebert) | Slide-trill (D’Anglebert) | Slide-trill with one-note suffix (Marpurg) | Turn-trill with two-note suffix (J.S. Bach) |
|  |
| U+E5DB | U+E5DC | U+E5DD | U+E5DE | U+E5DF |  |  |  |
|  |  |  |  |  |  |  |  |
| Slide-trill with two-note suffix (J.S. Bach) | Slide-trill (Muffat) | Slide-trill with two-note suffix (Muffat) | Trill with two-note suffix (Dandrieu) | Pre-beat port de voix followed by multiple mordent (Dandrieu) |  |  |  |

## Implementation notes

The glyphs in this range show how the glyphs in the preceding range can be combined, based on examples from the “Selective Glossary of Terms and Symbols” in Neumann (*ibid.*).

* U+E5D3 = U+E5C7 + U+E5C7 + U+E5CC
* U+E5D4 = U+E5C7 + U+E5C7 + U+E5D2
* U+E5D5 = U+E5BE + U+E5C7 + U+E5C7 + U+E5C8
* U+E5D6 = U+E5B6 + U+E5C7 + U+E5C7 + U+E5CE
* U+E5D7 = U+E5BD + U+E5C7 + U+E5C7 + U+E5C7 + U+E5CA
* U+E5D8 = U+E5C5 + U+E5C7 + U+E5C8
* U+E5D9 = U+E5C5 + U+E5C7 + U+E5C7 + U+E5CB
* U+E5DA = U+E5BD + U+E5C7 + U+E5C7 + U+E5C7 + U+E5C9 + U+E5C8
* U+E5DB = U+E5C4 + U+E5C7 + U+E5C7 + U+E5C9 + U+E5C8
* U+E5DC = U+E5C6 + U+E5C7 + U+E5C7 + U+E5CA
* U+E5DD = U+E5C6 + U+E5C7 + U+E5C7 + U+E5CB
* U+E5DE = U+E5C7 + U+E5C7 + U+E5C7 + U+E5C8
* U+E5DF = U+E5C2 + U+E5C7 + U+E5C7 + U+E5C9 + U+E5C8

# Brass techniques (U+E5E0–U+E60F)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E5E0 | U+E5E1 | U+E5E2 | U+E5E3 | U+E5E4 | U+E5E5 | U+E5E6 | U+E5E7 |
|  |  |  |  |  |  |  |  |
| Scoop | Lift, short | Lift, medium | Lift, long | Doit, short  *Also U+1D185* | Doit, medium | Doit, long | Lip fall, short  *Also U+1D186* |
|  | | | | | | | |
| U+E5E8 | U+E5E9 | U+E5EA | U+E5EB | U+E5EC | U+E5ED | U+E5EE | U+E5EF |
|  |  |  |  |  |  |  |  |
| Lip fall, medium | Lip fall, long | Smooth fall, short | Smooth fall, medium | Smooth fall, long | Rough fall, short | Rough fall, medium | Rough fall, long |
|  | | | | | | | |
| U+E5F0 | U+E5F1 | U+E5F2 | U+E5F3 | U+E5F4 | U+E5F5 | U+E5F6 | U+E5F7 |
|  |  |  |  |  |  |  |  |
| Plop | Flip  *Also U+1D187* | Smear  *Also U+1D188* | Bend  *Also U+1D189* | Jazz turn | Muted (closed) | Half-muted (half-closed) | Open |
|  |
| U+E5F8 | U+E5F9 | U+E5FA | U+E5FB | U+E5FC | U+E5FD | U+E5FE | U+E5FF |
|  |  |  |  |  |  |  |  |
| Harmon mute, closed | Harmon mute, stem-cup half-closed, left | Harmon mute, stem-cup half-closed, right | Harmon mute, stem-cup open | *Unused* | *Unused* | *Unused* | *Unused* |
|  | | | | | | | |
| U+E600 | U+E601 | U+E602 | U+E603 | U+E604 | U+E605 | U+E606 | U+E607 |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E608 | U+E609 | U+E60A | U+E60B | U+E60C | U+E60D | U+E60E | U+E60F |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

# Wind techniques (U+E610–U+E63F)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E610 | U+E611 | U+E612 | U+E613 | U+E614 | U+E615 | U+E616 | U+E617 |
|  |  |  |  |  |  |  |  |
| Double-tongue above *Also U+1D18A* | Double-tongue below | Triple-tongue above *Also U+1D18B* | Triple-tongue below | Closed hole | Three-quarters closed hole | Half-closed hole | Half-closed hole 2 |
|  | | | | | | | |
| U+E618 | U+E619 | U+E61A | U+E61B | U+E61C | U+E61D | U+E61E | U+E61F |
|  |  |  |  |  |  |  |  |
| Half-open hole | Open hole | Trill key | Sharper embouchure | Flatter embouchure | Relaxed embouchure | Somewhat relaxed embouchure | Tight embouchure |
|  |
| U+E620 | U+E621 | U+E622 | U+E623 | U+E624 | U+E625 | U+E626 | U+E627 |
|  |  |  |  |  |  |  |  |
| Somewhat tight embouchure | Very tight embouchure | Very relaxed embouchure / weak air-pressure | Very tight embouchure / strong air-pressure | Normal reed position | Very little reed (pull outwards) | Much more reed (push inwards) | Combining multiphonics (black) for stem |
|  | | | | | | | |
| U+E628 | U+E629 | U+E62A | U+E62B | U+E62C | U+E62D | U+E62E | U+E62F |
|  |  |  |  |  |  |  |  |
| Combining multiphonics (white) for stem | Combining multiphonics (black & white) for stem | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  |  |  |  |  |  |  |  |
| U+E628 | U+E629 | U+E62A | U+E62B | U+E62C | U+E62D | U+E62E | U+E62F |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

## Recommended stylistic alternates

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E610 | U+E611 | U+E612 | U+E613 |  |  |  |  |
|  |  |  |  |  |  |  |  |
| Double-tongue above (no slur) | Double-tongue below (no slur) | Triple-tongue above (no slur) | Triple-tongue below (no slur) |  |  |  |  |

# String techniques (U+E640–U+E65F)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E640 | U+E641 | U+E642 | U+E643 | U+E644 | U+E645 | U+E646 | U+E647 |
|  |  |  |  |  |  |  |  |
| Down bow  *Also U+1D1AA* | Up bow  *Also U+1D1AB* | Harmonic  *Also U+1D1AC* | Half-harmonic | Mute on | Mute off | Bow behind bridge (sul ponticello) | Bow on top of bridge |
|  | | | | | | | |
| U+E648 | U+E649 | U+E64A | U+E64B | U+E64C | U+E64D | U+E64E | U+E64F |
|  |  |  |  |  |  |  |  |
| Bow on tailpiece | Overpressure, down bow | Overpressure, up bow | Overpressure possibile, down bow | Overpressure possibile, up bow | Overpressure, no bow direction | Jeté (gettato) above | Jeté (gettato) below |
|  | | | | | | | |
| U+E650 | U+E651 | U+E652 | U+E653 | U+E654 | U+E655 | U+E656 | U+E657 |
|  |  |  |  |  |  |  |  |
| Fouetté | Vibrato pulse accent (Saunders) | Thumb position | Change bow direction, indeterminate | Thumb pizzicato | *Unused* | *Unused* | *Unused* |
|  |
| U+E658 | U+E659 | U+E65A | U+E65B | U+E65C | U+E65D | U+E65E | U+E65F |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

## Implementation notes

Scoring applications should not use the precomposed glyphs that include stems (U+E240–U+E25F) but instead draw the stems using primitives and impose the symbols upon them to ensure optimal positioning.

# Plucked techniques (U+E660–U+E67F)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E660 | U+E661 | U+E662 | U+E663 | U+E664 | U+E665 | U+E666 | U+E667 |
|  |  |  |  |  |  |  |  |
| Snap pizzicato below *Also U+1D1AD* | Snap pizzicato above | Buzz pizzicato | Arpeggiato up  *Also U+1D183* | Arpeggiato down  *Also U+1D184* | With fingernails  *Also U+1D1B3* | Fingernail flick | Damp  *Also U+1D1B4* |
|  | | | | | | | |
| U+E668 | U+E669 | U+E66A | U+E66B | U+E66C | U+E66D | U+E66E | U+E66F |
|  |  |  |  |  |  |  |  |
| Damp all  *Also U+1D1B5* | Plectrum | Damp (on stem) | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  | | | | | | | |
| U+E670 | U+E671 | U+E672 | U+E673 | U+E674 | U+E675 | U+E676 | U+E677 |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  |
| U+E678 | U+E679 | U+E67A | U+E67B | U+E67C | U+E67D | U+E67E | U+E67F |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

## Recommended stylistic alternates

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E660 | U+E661 |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| Snap pizzicato below (German) | Snap pizzicato above (German) |  |  |  |  |  |  |

## Implementation notes

Scoring applications should draw arpeggiato markings using multiple instances of the appropriate wiggly line segment glyphs (U+EA89–U+EA8E) rather than the precomposed glyphs (U+E663 and U+E664) to allow variable length.

# Vocal techniques (U+E680–U+E69F)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E680 | U+E681 | U+E682 | U+E683 | U+E684 | U+E685 | U+E686 | U+E687 |
|  |  |  |  |  |  |  |  |
| Breath mark | Mouth closed | Mouth slightly open | Mouth open | Mouth wide open | Mouth pursed | Sprechgesang | Combining sussurando for stem |
|  | | | | | | | |
| U+E688 | U+E689 | U+E68A | U+E68B | U+E68C | U+E68D | U+E68E | U+E68F |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  | | | | | | | |
| U+E690 | U+E691 | U+E692 | U+E693 | U+E694 | U+E695 | U+E696 | U+E697 |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  |
| U+E698 | U+E699 | U+E69A | U+E69B | U+E69C | U+E69D | U+E69E | U+E69F |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

# Keyboard techniques (U+E6A0–U+E6BF)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E6A0 | U+E6A1 | U+E6A2 | U+E6A3 | U+E6A4 | U+E6A5 | U+E6A6 | U+E6A7 |
|  |  |  |  |  |  |  |  |
| Pedal mark  *Also U+1D1AE* | Pedal P | Pedal up mark  *Also U+1D1AF* | Half-pedal mark  *Also U+1D180* | Pedal up notch | Sostenuto pedal mark | Pedal S | Half-pedal mark 1 |
|  | | | | | | | |
| U+E6A8 | U+E6A9 | U+E6AA | U+E6AB | U+E6AC | U+E6AD | U+E6AE | U+E6AF |
|  |  |  |  |  |  |  |  |
| Half-pedal mark 2 | Pedal up special | Left pedal pictogram | Middle pedal pictogram | Right pedal pictogram | Pedal heel 1 | Pedal heel 2 | Pedal toe 1 |
|  | | | | | | | |
| U+E6B0 | U+E6B1 | U+E6B2 | U+E6B3 | U+E6B4 | U+E6B5 | U+E6B6 | U+E6B7 |
|  |  |  |  |  |  |  |  |
| Pedal toe 2 | Pluck strings inside piano (Maderna) | Unused | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  |
| U+E6B8 | U+E6B9 | U+E6BA | U+E6BB | U+E6BC | U+E6BD | U+E6BE | U+E6BF |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

## Recommended stylistic alternates

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E6A0 | U+E6A5 |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| Pedal mark (no dot) | Sostenuto pedal mark (no dot) |  |  |  |  |  |  |

# Harp techniques (U+E6C0–U+E6DF)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E6C0 | U+E6C1 | U+E6C2 | U+E6C3 | U+E6C4 | U+E6C5 | U+E6C6 | U+E6C7 |
|  |  |  |  |  |  |  |  |
| Harp pedal raised (flat) | Harp pedal centered (natural) | Harp pedal lowered (sharp) | Harp pedal divider | Slide with suppleness (Salzedo) | Oboic flux (Salzedo) | Thunder effect (Salzedo) | Whistling sounds (Salzedo) |
|  | | | | | | | |
| U+E6C8 | U+E6C9 | U+E6CA | U+E6CB | U+E6CC | U+E6CD | U+E6CE | U+E6CF |
|  |  |  |  |  |  |  |  |
| Metallic sounds (Salzedo) | Tam-tam sounds (Salzedo) | Play at upper end of strings (Salzedo) | Timpanic sounds (Salzedo) | Muffle totally (Salzedo) | Fluidic sounds, left hand (Salzedo) | Fluidic sounds, right hand (Salzedo) | Metal rod pictogram |
|  | | | | | | | |
| U+E6D0 | U+E6D1 | U+E6D2 | U+E6D3 | U+E6D4 | U+E6D5 | U+E6D6 | U+E6D7 |
|  |  |  |  |  |  |  |  |
| Tuning key pictogram | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  |
| U+E6D8 | U+E6D9 | U+E6DA | U+E6DB | U+E6DC | U+E6DD | U+E6DE | U+E6DF |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

## Implementation notes

U+E6CD and U+E6CE are similar in function to noteheads, and should be positioned relative to note stems in the same way.

U+E6C5 and U+E6CA may be repeated to create a continuing line, indicating the duration of the technique.

# Tuned mallet percussion pictograms (U+E6E0–U+E6FF)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E6E0 | U+E6E1 | U+E6E2 | U+E6E3 | U+E6E4 | U+E6E5 | U+E6E6 | U+E6E7 |
|  |  |  |  |  |  |  |  |
| Glockenspiel | Xylophone | Marimba | Vibraphone | Empty trapezoid | Glockenspiel (Smith Brindle) | Xylophone (Smith Brindle) | Marimba (Smith Brindle) |
|  | | | | | | | |
| U+E6E8 | U+E6E9 | U+E6EA | U+E6EB | U+E6EC | U+E6ED | U+E6EE | U+E6EF |
|  |  |  |  |  |  |  |  |
| Vibraphone (Smith Brindle) | Crotales | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  | | | | | | | |
| U+E6F0 | U+E6F1 | U+E6F2 | U+E6F3 | U+E6F4 | U+E6F5 | U+E6F6 | U+E6F7 |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  |
| U+E6F8 | U+E6F9 | U+E6FA | U+E6FB | U+E6FC | U+E6FD | U+E6FE | U+E6FF |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

# Chimes pictograms (U+E700–U+E70F)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E700 | U+E701 | U+E702 | U+E703 | U+E704 | U+E705 | U+E706 | U+E707 |
|  |  |  |  |  |  |  |  |
| Tubular bells | Wind chimes (glass) | Chimes | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  | | | | | | | |
| U+E708 | U+E709 | U+E70A | U+E70B | U+E70C | U+E70D | U+E70E | U+E70F |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

# Drums pictograms (U+E710–U+E72F)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E710 | U+E711 | U+E712 | U+E713 | U+E714 | U+E715 | U+E716 | U+E717 |
|  |  |  |  |  |  |  |  |
| Timpani | Snare drum | Snare drum, snares off | Military snare drum | Bass drum | Bass drum on side | Tenor drum | Tom-tom |
|  | | | | | | | |
| U+E718 | U+E719 | U+E71A | U+E71B | U+E71C | U+E71D | U+E71E | U+E71F |
|  |  |  |  |  |  |  |  |
| Tambourine | Timbales | Bongos | Conga | Log drum | Slit drum | Brake drum | Goblet drum (djembe, dumbek) |
|  | | | | | | | |
| U+E720 | U+E721 | U+E722 | U+E723 | U+E724 | U+E725 | U+E726 | U+E727 |
|  |  |  |  |  |  |  |  |
| Indian tabla | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  |
| U+E728 | U+E729 | U+E72A | U+E72B | U+E72C | U+E72D | U+E7@E | U+E72F |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

## Recommended stylistic alternates

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E718 |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| Tambourine (Stockhausen) |  |  |  |  |  |  |  |

# Wooden struck or scraped percussion pictograms (U+E730–U+E74F)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E730 | U+E731 | U+E732 | U+E733 | U+E734 | U+E735 | U+E736 | U+E737 |
|  |  |  |  |  |  |  |  |
| Wood block | Temple blocks | Claves | Guiro | Ratchet | Football rattle | Whip | Board clapper |
|  | | | | | | | |
| U+E738 | U+E739 | U+E73A | U+E73B | U+E73C | U+E73D | U+E73E | U+E73F |
|  |  |  |  |  |  |  |  |
| Castanets | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  | | | | | | | |
| U+E740 | U+E741 | U+E742 | U+E743 | U+E744 | U+E745 | U+E746 | U+E747 |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  |
| U+E748 | U+E749 | U+E74A | U+E74B | U+E74C | U+E74D | U+E74E | U+E74F |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

## Recommended stylistic alternates

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E738 |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| Castanets (Smith Brindle) |  |  |  |  |  |  |  |

# Metallic struck percussion pictograms (U+E750–U+E75F)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E750 | U+E751 | U+E752 | U+E753 | U+E754 | U+E755 | U+E756 | U+E757 |
|  |  |  |  |  |  |  |  |
| Triangle | Anvil | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  |
| U+E758 | U+E759 | U+E75A | U+E75B | U+E75C | U+E75D | U+E75E | U+E75F |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

# Bells pictograms (U+E760–U+E76F)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E760 | U+E761 | U+E762 | U+E763 | U+E764 | U+E765 | U+E766 | U+E767 |
|  |  |  |  |  |  |  |  |
| Sleigh bell | Cow bell | Almglocken | Bell plate | Bell | Handbell | *Unused* | *Unused* |
|  | | | | | | | |
| U+E768 | U+E769 | U+E76A | U+E76B | U+E76C | U+E76D | U+E76E | U+E76F |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

## Recommended stylistic alternates

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E760 | U+E761 |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| Sleigh bell (Smith Brindle) | Cow bell (Berio) |  |  |  |  |  |  |

# Cymbals pictograms (U+E770–U+E77F)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E770 | U+E771 | U+E772 | U+E773 | U+E774 | U+E775 | U+E776 | U+E777 |
|  |  |  |  |  |  |  |  |
| Crash cymbals | Suspended cymbal | Hi-hat | Hi-hat cymbal on stand | Sizzle cymbal | Vietnamese hat cymbal | Chinese cymbal | Finger cymbals |
|  | | | | | | | |
| U+E778 | U+E779 | U+E77A | U+E77B | U+E77C | U+E77D | U+E77E | U+E77F |
|  |  |  |  |  |  |  |  |
| Cymbal tongs | Edge of cymbal | Bell of cymbal | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  | | | | | | | |
| U+E780 | U+E781 | U+E782 | U+E783 | U+E784 | U+E785 | U+E786 | U+E787 |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  |
| U+E788 | U+E789 | U+E78A | U+E78B | U+E78C | U+E78D | U+E78E | U+E78F |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

# Gongs pictograms (U+E790–U+E79F)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E790 | U+E791 | U+E792 | U+E793 | U+E794 | U+E795 | U+E796 | U+E797 |
|  |  |  |  |  |  |  |  |
| Tam-tam | Tam-tam with beater (Smith Brindle) | Gong | Gong with button (nipple) | Slide brush on gong | *Unused* | *Unused* | *Unused* |
|  | | | | | | | |
| U+E798 | U+E799 | U+E79A | U+E79B | U+E79C | U+E79D | U+E79E | U+E79F |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

# Shakers or rattles pictograms (U+E7A0–E7AF)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E7A0 | U+E7A1 | U+E7A2 | U+E7A3 | U+E7A4 | U+E7A5 | U+E7A6 | U+E7A7 |
|  |  |  |  |  |  |  |  |
| Flexatone | Maraca | Maracas | Cabasa | Thundersheet | Vibraslap | Sistrum | Rainstick |
|  | | | | | | | |
| U+E7A8 | U+E7A9 | U+E7AA | U+E7AB | U+E7AC | U+E7AD | U+E7AE | U+E7AF |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

## Recommended stylistic alternates

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E7A1 |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| Maraca (Smith Brindle) |  |  |  |  |  |  |  |

# Whistles and aerophones pictograms (U+E7B0–U+E7CF)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E7B0 | U+E7B1 | U+E7B2 | U+E7B3 | U+E7B4 | U+E7B5 | U+E7B6 | U+E7B7 |
|  |  |  |  |  |  |  |  |
| Slide whistle | Bird whistle | Police whistle | Siren | Wind machine | Car horn | Klaxon horn | Duck call |
|  | | | | | | | |
| U+E7B8 | U+E7B9 | U+E7BA | U+E7BB | U+E7BC | U+E7BD | U+E7BE | U+E7BF |
|  |  |  |  |  |  |  |  |
| Wind whistle (or mouth siren) | Megaphone | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  | | | | | | | |
| U+E7C0 | U+E7C1 | U+E7C2 | U+E7C3 | U+E7C4 | U+E7C5 | U+E7C6 | U+E7C7 |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  |
| U+E7C8 | U+E7C9 | U+E7CA | U+E7CB | U+E7CC | U+E7CD | U+E7CE | U+E7CF |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

# Miscellaneous percussion instrument pictograms (U+E7D0–U+E7DF)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E7D0 | U+E7D1 | U+E7D2 | U+E7D3 | U+E7D4 | U+E7D5 | U+E7D6 | U+E7D7 |
|  |  |  |  |  |  |  |  |
| Pistol shot | Cannon | Sandpaper blocks | Lion’s roar | *Unused* | *Unused* | *Unused* | *Unused* |
|  | | | | | | | |
| U+E7D8 | U+E7D9 | U+E7DA | U+E7DB | U+E7DC | U+E7DD | U+E7DE | U+E7DF |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

# Beaters pictograms (U+E7E0–U+E85F)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E7E0 | U+E7E1 | U+E7E2 | U+E7E3 | U+E7E4 | U+E7E5 | U+E7E6 | U+E7E7 |
|  |  |  |  |  |  |  |  |
| Soft xylophone stick up | Soft xylophone stick down | Soft xylophone stick right | Soft xylophone stick left | Medium xylophone stick up | Medium xylophone stick down | Medium xylophone stick right | Medium xylophone stick left |
|  | | | | | | | |
| U+E7E8 | U+E7E9 | U+E7EA | U+E7EB | U+E7EC | U+E7ED | U+E7EE | U+E7EF |
|  |  |  |  |  |  |  |  |
| Hard xylophone stick up | Hard xylophone stick down | Hard xylophone stick right | Hard xylophone stick left | Wood xylophone stick up | Wood xylophone stick down | Wood xylophone stick right | Wood xylophone stick left |
|  | |  |  |  |  |  |  |
| U+E7F0 | U+E7F1 | U+E7F2 | U+E7F3 | U+E7F4 | U+E7F5 | U+E7F6 | U+E7F7 |
|  |  |  |  |  |  |  |  |
| Soft glockenspiel stick up | Soft glockenspiel stick down | Soft glockenspiel stick right | Soft glockenspiel stick left | Hard glockenspiel stick up | Hard glockenspiel stick down | Hard glockenspiel stick right | Hard glockenspiel stick left |
|  |
| U+E7F8 | U+E7F9 | U+E7FA | U+E7FB | U+E7FC | U+E7FD | U+E7FE | U+E7FF |
|  |  |  |  |  |  |  |  |
| Soft timpani stick up | Soft timpani stick down | Soft timpani stick right | Soft timpani stick left | Medium timpani stick up | Medium timpani stick down | Medium timpani stick right | Medium timpani stick left |
|  |
| U+E800 | U+E801 | U+E802 | U+E803 | U+E804 | U+E805 | U+E806 | U+E807 |
|  |  |  |  |  |  |  |  |
| Hard timpani stick up | Hard timpani stick down | Hard timpani stick right | Hard timpani stick left | Wood timpani stick up | Wood timpani stick down | Wood timpani stick right | Wood timpani stick left |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E808 | U+E809 | U+E80A | U+E80B | U+E80C | U+E80D | U+E80E | U+E80F |
|  |  |  |  |  |  |  |  |
| Soft bass drum stick up | Soft bass drum stick down | Medium bass drum stick up | Medium bass drum stick down | Hard bass drum stick up | Hard bass drum stick down | Double bass drum stick up | Double bass drum stick down |
|  | | | | | | | |
| U+E810 | U+E811 | U+E812 | U+E813 | U+E814 | U+E815 | U+E816 | U+E817 |
|  |  |  |  |  |  |  |  |
| Soft yarn beater up | Soft yarn beater down | Soft yarn beater right | Soft yarn beater left | Medium yarn beater up | Medium yarn beater down | Medium yarn beater right | Medium yarn beater left |
|  | |  |  |  |  |  |  |
| U+E818 | U+E819 | U+E81A | U+E81B | U+E81C | U+E81D | U+E81E | U+E81F |
|  |  |  |  |  |  |  |  |
| Hard yarn beater up | Hard yarn beater down | Hard yarn beater right | Hard yarn beater left | Superball beater up | Superball beater down | Superball beater right | Superball beater left |
|  |
| U+E820 | U+E821 | U+E822 | U+E823 | U+E824 | U+E825 | U+E826 | U+E827 |
|  |  |  |  |  |  |  |  |
| Superball | Wound beater, hard core up | Wound beater, hard core down | Wound beater, hard core right | Wound beater, hard core left | Wound beater, soft core up | Wound beater, soft core down | Wound beater, soft core right |
|  |
| U+E828 | U+E829 | U+E82A | U+E82B | U+E82C | U+E82D | U+E82E | U+E82F |
|  |  |  |  |  |  |  |  |
| Wound beater, soft core left | Soft gum beater, up | Soft gum beater, down | Soft gum beater, right | Soft gum beater, left | Medium gum beater, up | Medium gum beater, down | Medium gum beater, right |
|  |
| U+E830 | U+E831 | U+E832 | U+E833 | U+E834 | U+E835 | U+E836 | U+E837 |
|  |  |  |  |  |  |  |  |
| Medium gum beater, left | Hard gum beater, up | Hard gum beater, down | Hard gum beater, right | Hard gum beater, left | Snare sticks up | Snare sticks down | Jazz sticks up |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E838 | U+E839 | U+E83A | U+E83B | U+E83C | U+E83D | U+E83E | U+E83F |
|  |  |  |  |  |  |  |  |
| Jazz sticks down | Triangle beater up | Triangle beater down | Wire brushes up | Wire brushes down | Brass mallets up | Brass mallets down | Soft xylophone beaters |
|  | | | | | | | |
| U+E840 | U+E841 | U+E842 | U+E843 | U+E844 | U+E845 | U+E846 | U+E847 |
|  |  |  |  |  |  |  |  |
| Spoon-shaped wooden mallet | Guiro scraper | Bow | Chime hammer | Metal hammer | Hammer | Knitting needle | Hand |
|  | | | | | | | |
| U+E848 | U+E849 | U+E84A | U+E84B | U+E84C | U+E84D | U+E84E | U+E84F |
|  |  |  |  |  |  |  |  |
| Finger | Fist | Fingernails | Coins | Drum stick | *Unused* | *Unused* | *Unused* |
|  |  |  |  |  |  |  |  |
| U+E850 | U+E851 | U+E852 | U+E853 | U+E854 | U+E855 | U+E856 | U+E857 |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  |
| U+E858 | U+E859 | U+E85A | U+E85B | U+E85C | U+E85D | U+E85E | U+E85F |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

# Percussion playing technique pictograms (U+E860–U+E87F)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E860 | U+E861 | U+E862 | U+E863 | U+E864 | U+E865 | U+E866 | U+E867 |
|  |  |  |  |  |  |  |  |
| Stick shot | Scrape from center to edge | Scrape from edge to center | Scrape around rim | On rim | Closed / rim shot | Half-open | Half-open 2 (Weinberg) |
|  | | | | | | | |
| U+E868 | U+E869 | U+E86A | U+E86B | U+E86C | U+E86D | U+E86E | U+E86F |
|  |  |  |  |  |  |  |  |
| Open | Damp | Damp 2 | Damp 3 | Damp 4 | Rim shot (on stem) | Center (Weinberg) | Center (Ghent) |
|  | | | | | | | |
| U+E870 | U+E871 | U+E872 | U+E873 | U+E874 | U+E875 | U+E876 | U+E877 |
|  |  |  |  |  |  |  |  |
| Center (Caltabiano) | Rim or edge (Weinberg) | Rim (Ghent) | Rim (Caltabiano) | Normal position (Caltabiano) | Choke (Weinberg) | *Unused* | *Unused* |
|  |
| U+E878 | U+E879 | U+E87A | U+E87B | U+E87C | U+E87D | U+E87E | U+E87F |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

# Handbells (U+E880–U+E89F)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E880 | U+E881 U+E85 | U+E882 | U+E883 | U+E884 | U+E885 | U+E886 | U+E887 |
|  |  |  |  |  |  |  |  |
| Martellato | Martellato lift | Hand martellato | Muted martellato | Mallet, bell suspended | Mallet, bell on table | Mallet lift | Pluck lift |
|  | | | | | | | |
| U+E888 | U+E889 | U+E88A | U+E88B | U+E88C | U+E88D | U+E88E | U+E88F |
|  |  |  |  |  |  |  |  |
| Swing up | Swing down | Swing | Echo | Echo 2 | Gyro | Damp 3 | Belltree |
|  | | | | | | | |
| U+E890 | U+E891 U+E96 | U+E892 | U+E893 | U+E894 | U+E895 | U+E896 | U+E897 |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  |
| U+E898 | U+E899 | U+E89A | U+E89B | U+E89C | U+E89D | U+E89E | U+E89F |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

# Guitar (U+E8A0–U+E8BF)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E8A0 | U+E8A1 | U+E8A2 | U+E8A3 | U+E8A4 | U+E8A5 | U+E8A6 | U+E8A7 |
|  |  |  |  |  |  |  |  |
| Guitar vibrato bar scoop | Guitar vibrato bar dip | Guitar shake | String number 0 | String number 1  *Also U+2460* | String number 2  *Also U+2461* | String number 3  *Also U+2462* | String number 4  *Also U+2463* |
|  | | | | | | | |
| U+E8A8 | U+E8A9 | U+E8AA | U+E8AB | U+E8AC | U+E8AD | U+E8AE | U+E8AF |
|  |  |  |  |  |  |  |  |
| String number 5  *Also U+2464* | String number 6  *Also U+2465* | String number 7  *Also U+2466* | String number 8  *Also U+2467* | String number 9  *Also U+2468* | Open wah/volume pedal | Half-open wah/volume pedal | Closed wah/volume pedal |
|  | | | | | | | |
| U+E8B0 | U+E8B1 | U+E8B2 | U+E8B3 | U+E8B4 | U+E8B5 | U+E8B6 | U+E8B7 |
|  |  |  |  |  |  |  |  |
| Left-hand tapping | Right-hand tapping | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  |
| U+E8B8 | U+E8B9 | U+E8BA | U+E8BB | U+E8BC | U+E8BD | U+E8BE | U+E8BF |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

# Chord diagrams (U+E8C0–U+E8CF)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E8C0 | U+E8C1 | U+E8C2 | U+E8C3 | U+E8C4 | U+E8C5 | U+E8C6 | U+E8C7 |
|  |  |  |  |  |  |  |  |
| 3-string fretboard | 3-string fretboard at nut | 4-string fretboard  *Also U+1D11D* | 4-string fretboard at nut | 5-string fretboard | 5-string fretboard at nut | 6-string fretboard  *Also U+1D11C* | 6-string fretboard at nut |
|  | | | | | | | |
| U+E8C8 | U+E8C9 | U+E8CA | U+E8CB | U+E8CC | U+E8CD | U+E8CE | U+E8CF |
|  |  |  |  |  |  |  |  |
| Fingered fret (filled circle) | String not played (X) | Open string (O) | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  |  |  |  |  |  |  |  |
| U+E8D0 | U+E8D1 | U+E8D2 | U+E8D3 | U+E8D4 | U+E8D5 | U+E8D6 | U+E8D7 |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  |
| U+E8D8 | U+E8D9 | U+E8DA | U+E8DB | U+E8DC | U+E8DD | U+E8DE | U+E8DF |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

## Implementation notes

Scoring applications may choose to draw chord diagram fretboards using primitives in order to provide the end user with control over grid spacing and line thickness relative to size.

# Analytics (U+E8E0–U+E8FF)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E8E0 | U+E8E1 | U+E8E2 | U+E8E3 | U+E8E4 U+EEB | U+E8E5 | U+E8E6 | U+E8E7 |
|  |  |  |  |  |  |  |  |
| Hauptstimme  *Also U+1D1A6* | Nebenstimme  *Also U+1D1A7* | Start of stimme | End of stimme  *Also U+1D1A8* | Theme | Retrograde of theme | Retrograde inversion of theme | Inversion of theme |
|  | | | | | | | |
| U+E8E8 | U+E8E9 | U+E8EA | U+E8EB | U+E8EC | U+E8ED | U+E8EE | U+E8EF |
|  |  |  |  |  |  |  |  |
| Theme 1 | Inversion 1 | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  | | | | | | | |
| U+E8F0 | U+E8F1 | U+E8F2 | U+E8F3 | U+E8F4 | U+E8F5 | U+E8F6 | U+E8F7 |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  |
| U+E8CF | U+E8F9 | U+E8FA | U+E8FB | U+E8FC | U+E8FD | U+E8FE | U+E8FF |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

# Chord symbols (U+E900–U+E90F)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E900 | U+E901 | U+E902 | U+E903 | U+E904 | U+E905 | U+E906 | U+E907 |
|  |  |  |  |  |  |  |  |
| Diminished  *Also U+1D1A9* | Half-diminished | Augmented | Major seventh | Minor | *Unused* | *Unused* | *Unused* |
|  | | | | | | | |
| U+E908 | U+E909 | U+E90A | U+E90B | U+E90C | U+E90D | U+E90E | U+E90F |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

## Implementation notes

These symbols are designed to combine with accidental symbols (U+E2A2 for sharp and U+E2A0 for flat) from the music font and the letters A–G (for root and bass alterations), lower case letters (for chord qualities, e.g. “maj” and “min”) and numbers (for chord extensions or tensions) from any standard text font to produce complete chord symbols.

Scoring applications should be able to create strings with complex formatting, e.g. superscript and subscript characters, small digits stacked on top of each other, and scale these symbols to any arbitrary size in order to produce satisfactory chord symbols with a wide variety of visual appearances.

# Tuplets (U+E910–U+E92F)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E910 | U+E911 | U+E912 | U+E913 | U+E914 | U+E915 | U+E916 | U+E917 |
|  |  |  |  |  |  |  |  |
| Tuplet 0 | Tuplet 1 | Tuplet 2 | Tuplet 3 | Tuplet 4 | Tuplet 5 | Tuplet 6 | Tuplet 7 |
|  | | | | | | | |
| U+E918 | U+E919 | U+E91A | U+E91B | U+E91C | U+E91D | U+E91E | U+E91F |
|  |  |  |  |  |  |  |  |
| Tuplet 8 | Tuplet 9 | Tuplet colon | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  | | | | | | | |
| U+E920 | U+E921 | U+E922 | U+E923 | U+E924 | U+E925 | U+E926 | U+E927 |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  |
| U+E928 | U+E929 | U+E92A | U+E92B | U+E92C | U+E92D | U+E92E | U+E92F |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

# Conductor symbols (U+E930–U+E94F)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E930 | U+E931 | U+E932 | U+E933 | U+E934 | U+E935 | U+E936 | U+E937 |
|  |  |  |  |  |  |  |  |
| Strong beat or cue | Left-hand beat or cue | Right-hand beat or cue | Weak beat or cue | Beat 2, simple time | Beat 3, simple time | Beat 4, simple time | Beat 2, compound time |
|  | | | | | | | |
| U+E938 | U+E939 | U+E93A | U+E93B | U+E93C | U+E93D | U+E93E | U+E93F |
|  |  |  |  |  |  |  |  |
| Beat 3, compound time | Beat 4, compound time | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  | | | | | | | |
| U+E940 | U+E941 | U+E942 | U+E943 | U+E944 | U+E945 | U+E946 | U+E947 |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  |
| U+E948 | U+E949 | U+E94A | U+E94B | U+E94C | U+E94D | U+E94E | U+E94F |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

# Accordion (U+E950–U+E97F)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E950 | U+E951 U+E9253 | U+E952 | U+E953 | U+E954 | U+E955 | U+E956 | U+E957 |
|  |  |  |  |  |  |  |  |
| Right hand, 3 ranks, 4’ stop (Piccolo) | Right hand, 3 ranks, 8’ stop (Clarinet) | Right hand, 3 ranks, upper tremolo 8’ stop | Right hand, 3 ranks, lower tremolo 8’ stop | Right hand, 3 ranks, 16’ stop (Bassoon) | Right hand, 3 ranks, 4’ stop + 8’ stop (Oboe) | Right hand, 3 ranks, 8' + upper tremolo 8' (Violin) | RH, 3 ranks, 4'+ 8' + upper tremolo 8' (imitation musette) |
|  | | | | | | | |
| U+E958 | U+E959 | U+E95A | U+E95B | U+E95C | U+E95D | U+E95E | U+E95F |
|  |  |  |  |  |  |  |  |
| RH, 3 r, lower trem. 8’ + 8’ + upper trem. 8’ (authentic musette) | Right hand, 3 ranks, 4’ stop + 16’ stop (Organ) | Right hand, 3 ranks, 4’ + 8’ + 16’ (Harmonium) | Right hand, 3 ranks, 8’ + 16’ (Bandoneòn) | RH, 3 ranks, 8’ + upper tremolo 8’ + 16’ (Accordion) | RH, 3 ranks, 4’ + lower trem. 8’ + upper trem. 8’ + 16’ (Master) | Right hand, 4 ranks, soprano | Right hand, 4 ranks, alto |
|  | |  |  |  |  |  |  |
| U+E960 | U+E961 | U+E962 | U+E963 | U+E964 | U+E965 | U+E966 | U+E967 |
|  |  |  |  |  |  |  |  |
| Right hand, 4 ranks, tenor | Right hand, 4 ranks, master | Right hand, 4 ranks, soft bass | Right hand, 4 ranks, soft tenor | Right hand, 4 ranks, bass/alto | Left hand, 2 ranks, 8’ stop (round) | Left hand, 2 ranks, 16’ stop (round) | Left hand, 2 ranks, 8’ stop + 16’ stop (round) |
|  |
| U+E968 | U+E969 | U+E96A | U+E96B | U+E96C | U+E96D | U+E96E | U+E96F |
|  |  |  |  |  |  |  |  |
| Left hand, 2 ranks, master (round) | Left hand, 2 ranks, master + 16’ stop (round) | Left hand, 2 ranks, full master (round) | Left hand, 3 ranks, 8’ stop (square) | Left hand, 3 ranks, 2’ stop (square) | Left hand, 3 ranks, double 8’ stop (square) | Left hand, 3 ranks, 2’ stop + 8’ stop (square) | Left hand, 3 ranks, 2’ stop + double 8’ stop (tutti) (square) |
|  |
| U+E970 | U+E971 | U+E972 | U+E973 | U+E974 | U+E975 | U+E976 | U+E977 |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | Unused | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E978 | U+E979 | U+E97A | U+E97B | U+E97C | U+E97D | U+E97E | U+E97F |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

# Beams and slurs (U+E980–U+E98F)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E980 | U+E981 | U+E982 | U+E983 | U+E984 | U+E985 | U+E986 | U+E987 |
| Macintosh HD:Users:DSpreadbury:Desktop:U+1D173.png | *Macintosh HD:Users:DSpreadbury:Desktop:U+1D174.png* | *Macintosh HD:Users:DSpreadbury:Desktop:U+1D175.png* | *Macintosh HD:Users:DSpreadbury:Desktop:U+1D176.png* | *Macintosh HD:Users:DSpreadbury:Desktop:U+1D177.png* | *Macintosh HD:Users:DSpreadbury:Desktop:U+1D178.png* | *Macintosh HD:Users:DSpreadbury:Desktop:U+1D179.png* | *Macintosh HD:Users:DSpreadbury:Desktop:U+1D17A.png* |
| Begin beam  *Also U+1D173* | End beam  *Also U+1D174* | Begin tie  *Also U+1D175* | End tie  *Also U+1D176* | Begin slur  *Also U+1D177* | End slur  *Also U+1D178* | Begin phrase  *Also U+1D179* | End phrase  *Also U+1D17A* |
|  |
| U+E988 | U+E989 | U+E98A | U+E98B | U+E98C | U+E98D | U+E98E | U+E98F |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | Unused | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

## Implementation notes

These are format characters as defined in the Unicode Standard[[16]](#footnote-16):

Extensive ligature-like beams are used frequently in musical notation between groups of notes having short values. The practice is widespread and very predictable, so it is therefore amenable to algorithmic handling. The format characters U+1D173 musical symbol begin beam and U+1D174 musical symbol end beam can be used to indicate the extents of beam groupings. In some exceptional cases, beams are left unclosed on one end. This status can be indicated with a U+1D159 musical symbol null notehead character if no stem is to appear at the end of the beam.

Similarly, format characters have been provided for other connecting structures. The characters U+1D175 musical symbol begin tie, U+1D176 musical symbol end tie, U+1D177 musical symbol begin slur, U+1D178 musical symbol end slur, U+1D179 musical symbol begin phrase, and U+1D17A musical symbol end phrase indicate the extent of these features. Like beaming, these features are easily handled in an algorithmic fashion.

These pairs of characters modify the layout and grouping of notes and phrases in full musical notation. When musical examples are written or rendered in plain text without special software, the start/end format characters may be rendered as brackets or left uninterpreted. To the extent possible, more sophisticated software that renders musical examples inline with natural-language text might interpret them in their actual format control capacity, rendering slurs, beams, and so forth, as appropriate.

Scoring applications may choose to implement these format characters for beams, slurs, phrase marks and ties or not, as they wish.

# Mensural notation (U+E990–U+E9BF)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E990 | U+E991 | U+E992 | U+E993 | U+E994 | U+E995 | U+E996 | U+E997 |
|  |  |  |  |  |  |  |  |
| Maxima, stem up right *Also U+1D1B6* | Maxima, stem down right | Maxima, stem up left | Maxima, stem down left | Longa, stem up right *Also U+1D1B7* | Longa, stem down right | Longa, stem up left | Longa, stem down left |
|  | | | | | | | |
| U+E998 | U+E999 | U+E99A | U+E99B | U+E99C | U+E99D | U+E99E | U+E99F |
|  |  |  |  |  |  |  |  |
| Brevis  *Also U+1D1B8* | Semibrevis white  *Also U+1D1B9* | Semibrevis black  *Also U+1D1BA* | Minima white stem up *Also U+1D1BB* | Minima white stem down | Minima black stem up *Also U+1D1BC* | Minima black stem down | Semiminima white stem up *Also U+1D1BD* |
|  | | | | | | | |
| U+E9A0 | U+E9A1 | U+E9A2 | U+E9A3 | U+E9A4 | U+E9A5 | U+E9A6 | U+E9A7 |
|  |  |  |  |  |  |  |  |
| Semiminima white stem down | Semiminima black stem up *Also U+1D1BE* | Semiminima black stem down | Fusa white stem up *Also U+1D1BF* | Fusa white stem down | Fusa black stem up *Also U+1D1C0* | Fusa black stem down | Signum congruentia |
|  |
| U+E9A8 | U+E9A9 | U+E9AA | U+E9AB | U+E9AC | U+E9AD | U+E9AE | U+E9AF |
|  |  |  |  |  |  |  |  |
| Custos up | Custos down | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  | | | | | | | |
| U+E9B0 | U+E9B1 | U+E9B2 | U+E9B3 | U+E9B4 | U+E9B5 | U+E9B6 | U+E9B7 |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E9B8 | U+E9B9 | U+E9BA | U+E9BB | U+E9BC | U+E9BD | U+E9BE | U+E9BF |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

# Mensural rests (U+E9C0–U+E9CF)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E9C0 | U+E9C1 | U+E9C2 | U+E9C3 | U+E9C4 | U+E9C5 | U+E9C6 | U+E9C7 |
|  |  |  |  |  |  |  |  |
| Longa perfecta rest *Also U+1D1C1* | Longa imperfecta rest *Also U+1D1C2* | Brevis rest  *Also U+1D1C3* | Semibrevis rest  *Also U+1D1C4* | Minima rest  *Also U+1D1C5* | Semiminima rest  *Also U+1DC6* | *Unused* | *Unused* |
|  | | | | | | | |
| U+E9C8 | U+E9C9 | U+E9CA | U+E9CB | U+E9CC | U+E9CD | U+E9CE | U+E9CF |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

# Mensural prolations (U+E9D0–U+E9EF)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E9D0 | U+E9D1 | U+E9D2 | U+E9D3 | U+E9D4 | U+E9D5 | U+E9D6 | U+E9D7 |
|  |  |  |  |  |  |  |  |
| Tempus perfectum cum prolatione perfecta *Also U+1D1C7* | Tempus perfectum cum prolatione imperfecta *Also U+1D1C8* | Tempus perfectum cum prolatione perfecta diminution 1 *Also U+1D1C9* | Tempus perfectum cum prolatione perfecta diminution 2 | Tempus imperfectum cum prolatione perfecta *Also U+1D1CA* | Tempus imperfectum cum prolatione imperfecta *Also U+1D1CB* | Tempus imperfectum cum prolatione imperfecta diminution 1 *Also U+1D1CC* | Tempus imperfectum cum prolatione perfecta diminution 2 |
|  | | | | | | | |
| U+E9D8 | U+E9D9 | U+E9DA | U+E9DB | U+E9DC | U+E9DD | U+E9DE | U+E9DF |
|  |  |  |  |  |  |  |  |
| Tempus imperfectum cum prolatione imperfecta diminution 3 *Also U+1D1CD* | Tempus imperfectum cum prolatione imperfecta diminution 4 *Also U+1D1CE* | Tempus imperfectum cum prolatione imperfecta diminution 5 | Mensural proportion 1 | Mensural proportion 2 | Mensural proportion 3 | Mensural proportion 4 | Mensural proportion 4 (old) |
|  | | | | | | | |
| U+E9E0 | U+E9E1 | U+E9E2 | U+E9E3 | U+E9E4 | U+E9E5 | U+E9E6 | U+E9E7 |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  |
| U+E9E8 | U+E9E9 | U+E9EA | U+E9EB | U+E9EC | U+E9ED | U+E9EE | U+E9EF |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

# Gregorian notation (U+E9F0–U+EA0F)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+E9F0 | U+E9F1 | U+E9F2 | U+E9F3 | U+E9F4 | U+E9F5 | U+E9F6 | U+E9F7 |
|  |  |  |  |  |  |  |  |
| Gregorian C clef  *Also U+1D1D0* | Gregorian F clef  *Also U+1D1D1* | Gregorian flat  *Also U+1D1D2* | Virga  *Also U+1D1D3* | Podatus  *Also U+1D1D4* | Clivis  *Also U+1D1D5* | Scandicus  *Also U+1D1D6* | Climacus  *Also U+1D1D7* |
|  | | | | | | | |
| U+E9F8 | U+E9F9 | U+E9FA | U+E9FB | U+E9FC | U+E9FD | U+E9FE | U+E9FF |
|  |  |  |  |  |  |  |  |
| Torculus  *Also U+1D1D8* | Porrectus  *Also U+1D1D9* | Porrectus flexus  *Also U+1D1DA* | Scandicus flexus  *Also U+1D1DB* | Torculus resupinus  *Also U+1D1DC* | Pes subpunctis  *Also U+1D1DD* | *Unused* | *Unused* |
|  | | | | | | | |
| U+EA00 | U+EA01 | U+EA02 | U+EA03 | U+EA04 | U+EA05 | U+EA06 | U+EA07 |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  |
| U+EA08 | U+EA09 | U+EA0A | U+EA0B | U+EA0C | U+EA0D | U+EA0E | U+EA0F |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

# Modern transcription of Gregorian notation (U+EA10–U+EA1F)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+EA10 | U+EA11 | U+EA12 | U+EA13 | U+EA14 | U+EA15 | U+EA16 | U+EA17 |
|  |  |  |  |  |  |  |  |
| Quilisma | Oriscus | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  | | | | | | | |
| U+EA18 | U+EA19 | U+EA1A | U+EA1B | U+EA1C | U+EA1D | U+EA1E | U+EA1F |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

# Figured bass (U+EA20–U+EA3F)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+EA20 | U+EA21 | U+EA22 | U+EA23 | U+EA24 | U+EA25 | U+EA26 | U+EA27 |
|  |  |  |  |  |  |  |  |
| Figured bass 0 | Figured bass 1 | Figured bass 2 | Figured bass 2 raised by half-step | Figured bass 3 | Figured bass 4 | Figured bass 4 raised by half-step | Figured bass 5 |
|  | | | | | | | |
| U+EA28 | U+EA29 | U+EA2A | U+EA2B | U+EA2C | U+EA2D | U+EA2E | U+EA2F |
|  |  |  |  |  |  |  |  |
| Figured bass 5 raised by half-step | Figured bass 5 raised by half-step 2 | Figured bass diminished 5 | Figured bass 6 | Figured bass 6 raised by half-step | Figured bass 7 | Figured bass 7 raised by half-step | Figured bass 8 |
|  | |  |  |  |  |  |  |
| U+EA30 | U+EA31 | U+EA32 | U+EA33 | U+EA34 | U+EA35 | U+EA36 | U+EA37 |
|  |  |  |  |  |  |  |  |
| Figured bass 9 | Figured bass 9 raised by half-step | Figured bass double flat | Figured bass flat | Figured bass natural | Figured bass sharp | Figured bass double sharp | Figured bass [ |
|  |
| U+EA38 | U+EA39 | U+EA3A | U+EA3B | U+EA3C | U+EA3D | U+EA3E | U+EA3F |
|  |  |  |  |  |  |  |  |
| Figured bass ] | Figured bass ( | Figured bass ) | Figured bass + | Combining raise | Combining lower | *Unused* | *Unused* |

# Function theory symbols (U+EA40–U+EA7F)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+EA40 | U+EA41 | U+EA42 | U+EA43 | U+EA44 | U+EA45 | U+EA46 | U+EA47 |
|  |  |  |  |  |  |  |  |
| Function theory 0 | Function theory 1 | Function theory 2 | Function theory 3 | Function theory 4 | Function theory 5 | Function theory 6 | Function theory 7 |
|  | | | | | | | |
| U+EA48 | U+EA49 | U+EA4A | U+EA4B | U+EA4C | U+EA4D | U+EA4E | U+EA4F |
|  |  |  |  |  |  |  |  |
| Function theory 8 | Function theory 9 | Function theory less than | Function theory minus | Function theory greater than | Function theory major subdominant of subdominant | Function theory minor subdominant of subdominant | Function theory major dominant |
|  | |  |  |  |  |  |  |
| U+EA50 | U+EA51 | U+EA52 | U+EA53 | U+EA54 | U+EA55 | U+EA56 | U+EA57 |
|  |  |  |  |  |  |  |  |
| Function theory minor dominant | Function theory dominant of dominant | Function theory double dominant seventh | Function theory G | Function theory g | Function theory N | Function theory n | Function theory P |
|  |
| U+EA58 | U+EA59 | U+EA5A | U+EA5B | U+EA5C | U+EA5D | U+EA5E | U+EA5F |
|  |  |  |  |  |  |  |  |
| Function theory p | Function theory major subdominant | Function theory minor subdominant | Function theory tonic | Function theory minor tonic | Function theory V | Function theory v | Function theory bracket left |
|  |
| U+EA60 | U+EA61 | U+EA62 | U+EA63 | U+EA64 | U+EA65 | U+EA66 | U+EA67 |
|  |  |  |  |  |  |  |  |
| Function theory bracket right | Function theory parenthesis left | Function theory parenthesis right | Function theory angle bracket left | Function theory angle bracket right | Function theory repetition 1 | Function theory repetition 2 | Function theory prefix ring |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+EA68 | U+EA69 | U+EA6A | U+EA6B | U+EA6C | U+EA6D | U+EA6E | U+EA6F |
|  |  |  |  |  |  |  |  |
| Function theory prefix plus | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  |  |  |  |  |  |  |  |
| U+EA70 | U+EA71 | U+EA72 | U+EA73 | U+EA74 | U+EA75 | U+EA76 | U+EA77 |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  |
| U+EA78 | U+EA79 | U+EA7B | U+EA&B | U+EA7C | U+EA7D | U+EA7E | U+EA7F |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

# Multi-segment lines (U+EA80–U+EADF)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+EA80 | U+EA81 | U+EA82 | U+EA83 | U+EA84 | U+EA85 | U+EA86 | U+EA87 |
|  |  |  |  |  |  |  |  |
| Trill wiggle segment, fastest | Trill wiggle segment, faster still | Trill wiggle segment, faster | Trill wiggle segment, fast | Trill wiggle segment | Trill wiggle segment, slow | Trill wiggle segment, slower | Trill wiggle segment, slower still |
|  | | | | | | | |
| U+EA88 | U+EA89 | U+EA8A | U+EA8B | U+EA8C | U+EA8D | U+EA8E | U+EA8F |
|  |  |  |  |  |  |  |  |
| Trill wiggle segment, slowest | Arpeggiato wiggle segment, upwards | Arpeggiato wiggle segment, downwards | Arpeggiato upward swash | Arpeggiato downward swash | Arpeggiato arrowhead up | Arpeggiato arrowhead down | Glissando wiggle segment |
|  | |  |  |  |  |  |  |
| U+EA90 | U+EA91 | U+EA92 | U+EA93 | U+EA94 | U+EA95 | U+EA96 | U+EA97 |
|  |  |  |  |  |  |  |  |
| Vibrato / shake wiggle segment | Wide vibrato / shake wiggle segment | Vibrato wiggle segment | Wide vibrato wiggle segment | Wavy line segment | Squaretooth line segment | Sawtooth line segment | Group glissando 1 |
|  |
| U+EA98 | U+EA99 | U+EA9A | U+EA9B | U+EA9C | U+EA9D | U+EA9E | U+EA9F |
|  |  |  |  |  |  |  |  |
| Group glissando 2 | Group glissando 3 | Constant circular motion segment | Circular motion start | Circular motion segment, largest | Circular motion segment, larger still | Circular motion segment, larger | Circular motion segment, large |
|  |
| U+EAA0 | U+EAA1 | U+EAA2 | U+EAA3 | U+EAA4 | U+EAA5 | U+EAA6 | U+EAA7 |
|  |  |  |  |  |  |  |  |
| Circular motion segment | Circular motion segment, small | Circular motion end | Vibrato start | Vibrato smallest, fastest | Vibrato smallest, faster still | Vibrato smallest, faster | Vibrato smallest, fast |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+EAA8 | U+EAA9 | U+EAAA | U+EAAB | U+EAAC | U+EAAD | U+EAAE | U+EAAF |
|  |  |  |  |  |  |  |  |
| Vibrato smallest, slow | Vibrato smallest, slower | Vibrato smallest, slowest | Vibrato small, fastest | Vibrato small, faster still | Vibrato small, faster | Vibrato small, fast | Vibrato small, slow |
|  | |  |  |  |  |  |  |
| U+EAB0 | U+EAB1 | U+EAB2 | U+EAB3 | U+EAB4 | U+EAB5 | U+EAB6 | U+EAB7 |
|  |  |  |  |  |  |  |  |
| Vibrato small, slower | Vibrato small, slowest | Vibrato medium, fastest | Vibrato medium, faster still | Vibrato medium, faster | Vibrato medium, fast | Vibrato medium, slow | Vibrato medium, slower |
|  |
| U+EAB8 | U+EAB9 | U+EABA | U+EABB | U+EABC | U+EABD | U+EABE | U+EABF |
|  |  |  |  |  |  |  |  |
| Vibrato medium, slowest | Vibrato large, fastest | Vibrato large, faster still | Vibrato large, faster | Vibrato large, fast | Vibrato large, slow | Vibrato large, slower | Vibrato large, slowest |
|  |  |  |  |  |  |  |  |
| U+EAC0 | U+EAC1 | U+EAC2 | U+EAC3 | U+EAC4 | U+EAC5 | U+EAC6 | U+EAC7 |
|  |  |  |  |  |  |  |  |
| Vibrato largest, fastest | Vibrato largest, faster still | Vibrato largest, faster | Vibrato largest, fast | Vibrato largest, slow | Vibrato largest, slower | Vibrato largest, slowest | *Unused* |
|  |  |  |  |  |  |  |  |
| U+EAC8 | U+EAC9 | U+EACA | U+EACB | U+EACC | U+EACD | U+EACE | U+EACF |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |
|  |
| U+EAD0 | U+EAD1 | U+EAD2 | U+EAD3 | U+EAD4 | U+EAD5 | U+EAD6 | U+EAD7 |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+EAD8 | U+EAD9 | U+EADA | U+EADB | U+EADC | U+EADD | U+EADE | U+EADF |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

## Implementation notes

Scoring applications can combine these glyphs to produce lines of varying lengths. By way of example:

|  |  |
| --- | --- |
| Macintosh HD:Users:DSpreadbury:Desktop:trill-speed.png | U+E593, U+EA80, U+EA81, U+EA82, U+EA83, U+EA84, U+EA86, U+EA87, U+EA84, U+EA82, U+EA81 |
| Macintosh HD:Users:DSpreadbury:Desktop:wavy-line.png | 10 x U+EA9F |
| Macintosh HD:Users:DSpreadbury:Desktop:sawtooth-line.png | 10 x U+EA96 |
| Macintosh HD:Users:DSpreadbury:Desktop:squaretooth-line.png | 6 x U+EA95 |
| Macintosh HD:Users:DSpreadbury:Desktop:circular-motion.png | U+EA9B, U+EA9C, U+EA9D, U+EA9E, U+EA9F, U+EAA2 |
| Macintosh HD:Users:DSpreadbury:Desktop:vibrato-line.png | U+EAA3, U+EAA4, U+EAB7, U+EAB8, U+EAB4, U+EAB3, etc. |

# Electronic music pictograms (U+EAE0–U+EAFF)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+EAE0 | U+EAE1 | U+EAE2 | U+EAE3 | U+EAE4 | U+EAE5 | U+EAE6 | U+EAE7 |
|  |  |  |  |  |  |  |  |
| Microphone | Loudspeaker | Play | Stop | Pause | Skip forwards | Skip backwards | Loop |
|  | | | | | | | |
| U+EAE8 | U+EAE9 | U+EAEA | U+EAEB | U+EAEC | U+EAED | U+EAEE | U+EAEF |
|  |  |  |  |  |  |  |  |
| Volume level 0% | Volume level 20% | Volume level 40% | Volume level 60% | Volume level 80% | Volume level 100% | MIDI in | MIDI out |
|  | | | | | | | |
| U+EAF0 | U+EAF1 | U+EAF2 | U+EAF3 | U+EAF4 | U+EAF5 | U+EAF6 | U+EAF7 |
|  |  |  |  |  |  |  |  |
| MIDI controller 0% | MIDI controller 20% | MIDI controller 40% | MIDI controller 60% | MIDI controller 80% | MIDI controller 100% | *Unused* | *Unused* |
|  |
| U+EAF8 | U+EAF9 | U+EAFA | U+EAFB | U+EAFC | U+EAFD | U+EAFE | U+EAFF |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

# Arrows and arrowheads (U+EB00–U+EB2F)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+EB00 | U+EB01 | U+EB02 | U+EB03 | U+EB04 | U+EB05 | U+EB06 | U+EB07 |
|  |  |  |  |  |  |  |  |
| Black arrow up (N) | Black arrow up-right (NE) | Black arrow right (E) | Black arrow down-right (SE) | Black arrow down (S) | Black arrow down-left (SW) | Black arrow left (W) | Black arrow up-left (NW) |
|  | | | | | | | |
| U+EB08 | U+EB09 | U+EB0A | U+EB0B | U+EB0C | U+EB0D | U+EB0E | U+EB0F |
|  |  |  |  |  |  |  |  |
| White arrow up (N) | White arrow up-right (NE) | White arrow right (E) | White arrow down-right (SE) | White arrow down (S) | White arrow down-left (SW) | White arrow left (W) | White arrow up-left (NW) |
|  | | | | | | | |
| U+EB10 | U+EB11 | U+EB12 | U+EB13 | U+EB14 | U+EB15 | U+EB16 | U+EB17 |
|  |  |  |  |  |  |  |  |
| Black arrowhead up (N) | Black arrowhead up-right (NE) | Black arrowhead right (E) | Black arrowhead down-right (SE) | Black arrowhead down (S) | Black arrowhead down-left (SW) | Black arrowhead left (W) | Black arrowhead up-left (NW) |
|  |
| U+EB18 | U+EB19 | U+EB1A | U+EB1B | U+EB1C | U+EB1D | U+EB1E | U+EB1F |
|  |  |  |  |  |  |  |  |
| White arrowhead up (N) | White arrowhead up-right (NE) | White arrowhead right (E) | White arrowhead down-right (SE) | White arrowhead down (S) | White arrowhead down-left (SW) | White arrowhead left (W) | White arrowhead up-left (NW) |
|  |
| U+EB20 | U+EB21 | U+EB22 | U+EB23 | U+EB24 | U+EB25 | U+EB26 | U+EB27 |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+EB28 | U+EB29 | U+EB2A | U+EB2B | U+EB2C | U+EB2D | U+EB2E | U+EB2F |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

# Miscellaneous symbols (U+EB30–U+EB3F)

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| U+EB30 | U+EB31 | U+EB32 | U+EB33 | U+EB34 | U+EB35 | U+EB36 | U+EB37 |
|  |  |  |  |  |  |  |  |
| Croix  *Also U+1D1CF* | Swish | Do not photocopy | Do not copy | Eyeglasses | Staff divide arrow down | Staff divide arrow up | Staff divide arrows |
|  | | | | | | | |
| U+EB38 | U+EB39 | U+EB3A | U+EB3B | U+EB3C | U+EB3D | U+EB3E | U+EB3F |
|  |  |  |  |  |  |  |  |
| *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* | *Unused* |

1. See <http://www.identifont.com/show?12A> [↑](#footnote-ref-1)
2. See <http://blog.finalemusic.com/post/2010/02/18/Meet-Steve-Peha-creator-of-Petrucci-Finales-first-music-font.aspx> [↑](#footnote-ref-2)
3. A term coined by [Donald Byrd](http://www.informatics.indiana.edu/donbyrd/DonBiography.htm), Senior Scientist and Adjunct Associate Professor of Informatics at Indiana University. [↑](#footnote-ref-3)
4. See <http://www.lib.virginia.edu/artsandmedia/dmmc/Music/UnicodeMusic/> [↑](#footnote-ref-4)
5. See <http://www.unicode.org/charts/PDF/U1D100.pdf> [↑](#footnote-ref-5)
6. See <http://www.adobe.com/devnet/opentype/afdko/topic_feature_file_syntax.html> [↑](#footnote-ref-6)
7. See <http://www.accordions.com/articles/stradella.aspx> [↑](#footnote-ref-7)
8. See <http://www.rednoteensemble.com/Calls_for_Scores_files/Handbook%20on%20Accordion%20Notation.pdf> [↑](#footnote-ref-8)
9. A summary of the main notations prescribed in this book can be found at <http://www.handbellworld.com/music/HandbellNotation.cfm> [↑](#footnote-ref-9)
10. The main problem concerns line spacing: because most applications determine the line spacing required for a font based on a sum of the ascender, descender and line gap values in the font (for which different applications on different operating systems use different combinations of the three places this can be defined, once the hhea table and twice in the OS/2 table), it is impractical to provide a font where all glyphs are scaled correctly relatively to another in such a way that all musical symbols can be drawn at a single scale factor that complements text fonts at the same point size. Many applications clip glyphs that exceed the calculated line spacing, so in order to have a single font in which e.g. a G clef is drawn without clipping and an eighth note is drawn at a corresponding scale factor (such that the clef is around twice as tall as the note), the line spacing would have to be so tall that it would greatly distort the line spacing of the text. For more information about this issue, see <http://typophile.com/node/13081>. Bravura, for what it’s worth, uses very large line spacing (1.75 times its em square), such that 99% of glyphs are drawn without clipping in text-based applications, at the expense of making it practical to use the font mixed in-line with text. [↑](#footnote-ref-10)
11. It is typical for noteheads and flags to be drawn using font glyphs, while stems themselves are drawn using primitive lines or rectangles. Flag glyphs in SMuFL-compliant fonts are registered such that y=0 represents the end of a stem drawn at its normal length, i.e. typically 3.5 staff spaces, so for simple drawing, any flag can be drawn at the same position relative to the stem and give the correct visual stem length. Modern drawing APIs typically provide sub-pixel RGB anti-aliasing for font glyphs, but may only provide grayscale anti-aliasing for primitive shapes. If the stem is drawn at its normal length with a flag glyph continuing beyond the end of the stem, there may be a poor visual appearance resulting from the primitive stem using standard anti-aliasing and the flag glyph using sub-pixel anti-aliasing. Therefore, it is recommended to extend the stem by the additional height of the flag such that the primitive stem stops at the end (or just short of the end) of the flag. Because the amount by which the stem should be extended is highly dependent on the design of the flag in a particular font, this value should be specified for each flag glyph in the metadata JSON file. [↑](#footnote-ref-11)
12. Certain fonts, for example those that mimic music calligraphy, may include glyphs that are asymmetric by design, and where a simple calculation of the glyph’s bounding box will not provide the correct result for registering that glyph with other primitives. For example, a whole rest may be slightly oblique if mimicking a chisel nib pen, and for precise registration it may be necessary to specify its width independent of the glyph’s actual bounding box. [↑](#footnote-ref-12)
13. From Chapter 15 “Symbols”, *The Unicode Standard, Version 6.2*. Ed. Julie D. Allen et al. Mountain View; The Unicode Consortium, 2012. [↑](#footnote-ref-13)
14. Gould, *ibid.*, page 96 acknowledges the Stein-Zimmermann accidentals as the most commonly-used symbols with fixed meanings; however, the extensions provided here do not have fixed meanings. [↑](#footnote-ref-14)
15. *Ibid.*, Allen, page 539. [↑](#footnote-ref-15)
16. *Ibid.*, Allen, page 537. [↑](#footnote-ref-16)