# **Zaima Qirts**

The Zaima hymnal system of the Ethiopian Orthodox Church relies upon a complex system of notation that comprises a set of vocal directives in the form abbreviated terms known as “miliket” and a set of non-neumic ekphonetic marks known as “qirts” (ቅርጽ). The qirts set has eight members and are briefly reviewed in the following to familiar the reader with their shapes and melodic contours to then be able to better understand following sections on the derived forms of the qirts:

᎑ – Deret (ደረት). Indicates the letter where the rhythm stops and the pitch rises.

᎔ – Difat (ድፋት). Indicates the voice pitch should fall at the start of the letter.

᎙ – Kurts (ቁርጥ). Indicates how the rhythm holds the last word and pauses. *Equivalent to coda.*

᎐ – Yizet (ይዘት). Indicates a pause or emphasis on the letter of a word while chanting.   
*Equivalent to staccato.*

᎖ – Cheret (ጭረት). Indicates where the rhythm picks up over a word or can pull it backward and forward. *Equivalent to a downward glissando.*

᎗ – Hidet (ሒደት). Indicates that the chant spans more than 2, 3 or 4 words and shows how the rhythm progresses. *Equivalent to accelerando, crescendo and portamento at the same time.*

᎓ – Rikrik (ርክርክ) Indicates where the rhythm stays on one word and the vocal chord shows the repeat of the rhythm. *Equivalent to tremolo.*

᎕ – Qinat (ቅናት) Helps the rhythm to hold the last breath and rises. *Equivalent to an upward glissando.*

The qirts are used to define both miliket and “qirtsat sequences” which are combinations of qirts vocalized together. The qirts themselves cannot be further decomposed and as such are considered “atomic” elements that can be used alone or to construct another notation. The qirts, and their derived notations, are never used outside of a Zaima context. All qirts have been assigned code points in The Unicode Standard since version 4.1.

## **Qirtsat Sequences**

The qirts elements may be appear in combinations to form a single written unit that is treated as an individual entity in text layout. These combined qirts are vocalized in sequence from top to bottom and never simultaneous as with a musical chord. Combined qirts will appear in both vertical stacks and lateral groupings and are not unlike combined nuemes found in Byzantine musical notation. The shape, and particularly the width, of the qirts being combined will influence the decision to render the new unit vertically or laterally. For example, the width of ­᎔ (Difat) lends itself to vertical arrangements such as , while the more narrow ᎖ (Chiret) will be combined horizontally as . In both grouping styles a combined qirts will denote either the prolongation of an intonation for an additional beat (when like qirts are combined) or inflection into a following tone (when dislike qirts are combined).

Formal names are not recognized for the combined qirts. As a matter of convenience, a naming convention is applied here that follows the vocalization sequence of the component qirts.

## **Vertical Sequences**

Vertically arranged sequences occur with regularity in Zaima corpus and are most common to combinations of Deret and Difat (the two widest qirts). The vertical arrangement is generally a space saving technique whereby the set of qirts elements in the chord will fit neatly above a single character in the base text. Whereas, the same collection of qirts if arranged horizontally, would be voiced equivalently but would likely span the width of a single base character. The scribe would likely then insert empty space between two base characters so that no confusion can occur when the hymn is sung (i.e. to ensure that the qirts sequence is not voiced over the following base character). This manner of spacing base characters is regularly applied in circumstances where it cannot be avoided in the regular (uncombined) miliket and qirts but is considered visually unappealing. Thus, the vertical stacking affords some highly valued aesthetic appeal. The following table depicts an example of these scenarios.

|  |  |  |
| --- | --- | --- |
| **Vertical Chord** | ይል | The default style. |
| **Lateral Alternative (Spanning Overhang Problem)** | ይ | Equivalent but may lead to application of tones to following base symbol ል. |
| **Lateral Alternative  (Spaced Base Text)** | ይል | Space added after ቤ avoids application of the tones to the following symbol, ል, but is visually unappealing. |

With vertical combinations, the scribe is careful to maintain clear spacing between the individual qirts. A single exception is found in a special case where a vertical chord of the two symbols ᎑ (Deret) and ᎗ (Hidet) are written together to form ᎘ (Deret-Hidet, which indicate a continuing and rising pitch). Another special case is for the 3-dot form of Rikrik (᎒) where the extra dot denotes that the tone is held for an extra beat. The rendering of the mark can be viewed as the stacking of two regular Rikriks (᎓) where the top dot of the lower Rikrik overlaps with the lower dot of the top Rikrik. In practice, however, scribes perceive the three-dot form as a simple elongation of the regular form and not as a stacking of separate Rikrik qirts.

## **Lateral Sequence**

Lateral sequences are groupings of qirts that are sung together as a contiguous vocal unit. The written qirts within the sequence will generally have less space between them and may even have overlapping glyphs. Thus, the sequences may appear as kerning pairs or ligatures.

Both the vertical and lateral qirtsat sequence formations are perceived by practitioners as an individual order sets with their own identity. While a non-combined rendering of the sequence components is considered logically equivalent to the combined form, practitioners will invariably pen the combined form without giving it a second thought even when abundant lateral space is available to pen the sequence in decomposed form.

Ge’ez : ደረት፡ደረት፡



English: Deret-Deret

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK DERET DERET |
| **Description:** | DERET-DERET is a tonal sequence composed from the two Qirts elements “DERET” (᎑), ETHIOPIC TONAL MARK DERET (U+1391). |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | ይል፡ይወ፡ይ፡ሀ፡ይትሣ፡በያ፡  Zimarie Wemewasit p. 30 |
| **Usage:** | Modern.  Deret-Deret is vocalized as the Deret intonement held for a two-beat count. |
| **Glyph Notes:** | The upper Deret is raised above the top of the lower Deret a distance of 30% of the Deret’s height. At smaller point sizes the two Derets should not appear to come in contact with one another. |
| **References:** | Selot Kidasie p. 87, 231  Zimarie Wemewasit p. 2, 7, 8, 9, 21, 24, 30, 34 |
| **Validation:** | Liqa Mezemran Moges Seyoum |

Ge’ez : ደረት፡ድፋት፡



English: Deret -Difat

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK DERET DIFAT |
| **Description:** | Deret-Difat is a tonal sequence composed from the two Qirts elements “Deret” (᎑) and “Difat” (᎔). Respectively, ETHIOPIC TONAL MARK DERET (U+1391) and ETHIOPIC TONAL MARK DIFAT (U+1394). |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | አ፡ን፡ሐመልለ፡ር፡፡  Tsome Digua 136 |
| **Usage:** | Modern.  Deret-Difat is vocalized as Deret followed by Difat. |
| **Glyph Notes:** | The upper Difat is raised above the top of the lower Deret a distance of 30% of the Deret’s height. At smaller point sizes the two symbols should not appear to come in contact with one another. |
| **References:** | Digua p. 76, 94, 290  Tsome Digua p. 116, 136, 184  Me’eraf p. 66, 71, 73, 99, 107, 112, 122  Zimarie Wemewasit p. 34, 68 |
| **Validation:** | Liqa Mezemran Moges Seyoum |

Ge’ez : ድፋት፡ደረት፡



English: Difat-Deret

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK DIFAT DERET |
| **Description:** | Difat-Deret is a tonal sequence composed from the two Qirts elements “Difat” (᎔) and “Deret” (᎑). Respectively, ETHIOPIC TONAL MARK DIFAT (U+1394) and ETHIOPIC TONAL MARK DIRET (U+1391). |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | እለ፡ምጽ፡ንጽ፡፡ቃ፡ን፡  Digua 395 |
| **Usage:** | Modern.  Difat-Deret is vocalized as Difat followed by Deret. |
| **Glyph Notes:** | The upper Deret is raised above the top of the lower Difat a distance of 30% of the Difat’s height. At smaller point sizes the two symbols should not appear to come in contact with one another. |
| **References:** | Digua p. 18, 75, 93, 94, 395, 284, 285, 290,374, 376, 395  Tsome Digua p. 28, 31, 93, 121, 132, 133, 175, 182, 183, 185  Me’eraf p. 20, 25, 33, 62, 69, 80, 93, 123, 124  Ziq p. 25, 123  Merha Liqawnt p.22, 128  Zimarie Wemewasit p.2, 8, 15 |
| **Validation:** | Liqa Mezemran Moges Seyoum |

Ge’ez : ድፋት፡ድፋት፡



English: Difat-Difat

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK DIFAT DIFAT |
| **Description:** | Difat-Difat is a tonal sequence composed from the two Qirts elements “Difat” (᎔), ETHIOPIC TONAL MARK DIFAT (U+1394). |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | ገይስ፡ኀቤ፡አም፡አን፡ኩነ፡ረዳእ፡  Me’eraf p 166. |
| **Usage:** | Modern. Difat-Difat is vocalized as the Difat intonement held for a two-beat count. |
| **Glyph Notes:** | The upper Difat is raised above the top of the lower Difat a distance of 30% of the Difat’s height. At smaller point sizes the two Difats should not appear to come in contact with one another. |
| **References:** | Selot Kidasie p. 17, 129, 231  Zimarie Wemewasit p. 1-  Digua p. 18, 75, 76, 79, 97, 101, 376  Tsome Digua p. 92, 121  Me’eraf p. 50, 51, 71, 74, 80, 86, 92, 109, 107, 109, 114, 123, 166  Ziq p. 8, 13, 17, 21, 27, 29, 32, 33, 66, 80, 84, 94, 121 |
| **Validation:** | Liqa Mezemran Moges Seyoum |

Ge’ez : ደረት፡ደረት፡ደረት፡



English: Deret-Deret-Deret

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK DERET DERET DERET |
| **Description:** | Deret-Deret-Deret is a tonal sequence composed from the three Qirts elements “Derett” (᎑), ETHIOPIC TONAL MARK DERET (U+1391). |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | *A potential symbol, not yet observed.* |
| **Usage:** | Deret-Deret-Deret is vocalized as the Deret intonement held for a three-beat count. |
| **Glyph Notes:** | The upper Deret marks are raised above the lower Derets a distance of 30% of the Deret’s height. At smaller point sizes two symbols should not appear to come in contact with one another. |
| **References:** |  |
| **Validation:** |  |

Ge’ez : ደረት፡ድፋት፡ደረት፡



English: Deret-Difat-Deret

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK DERET DIFAT DERET |
| **Description:** | Deret-Difat-Deret is a tonal sequence composed from the three Qirts elements “Deret” (᎑), followed by “Difat” (᎔), followed by “Deret” (᎑). Respectively, ETHIOPIC TONAL MARK DERET (U+1391), followed by ETHIOPIC TONAL MARK DIFAT (U+1394), followed by ETHIOPIC TONAL MARK DERET (U+1391). |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | ኒ፡፡፡፡፡ዎ፡ *Zimamie p. 150* |
| **Usage:** | Modern.  Deret-Difat-Deret is vocalized as Deret-Difat with an added Deret in the third beat. |
| **Glyph Notes:** | The upper Difat and Deret are raised above the top of the lower qirts a distance of 30% of the symbol’s height. At smaller point sizes two symbols should not appear to come in contact with one another. |
| **References:** | Zimarie Wemewasit p. (Z) 15,  Zimamie p. 52, 63, 128, 141, 142, 143, 145, 147, 148, 150, 154, 155 |
| **Validation:** | Liqa Mezemran Moges Seyoum, sample is in Ge’ez mode. |

Ge’ez : ደረት፡ድፋት፡ድፋት፡



English: Deret-Difat-Difat

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK DERET DIFAT DIFAT |
| **Description:** | Deret-Difat-Difat is a tonal sequence composed from the three Qirts elements “Deret” (᎑), followed by “Difat” (᎔), followed by “Difat” (᎔). Respectively, ETHIOPIC TONAL MARK DERET (U+1391), followed by ETHIOPIC TONAL MARK DIFAT (U+1394), followed by ETHIOPIC TONAL MARK DIFAT (U+1394). |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | ቅብዓ፡ህ፡፡ም፡  *Zimarie p. 15* |
| **Usage:** | Modern.  Deret-Difat-Difat is vocalized as Deret-Difat with an added Difat in the third beat. |
| **Glyph Notes:** | The raised Difats appear above the top of the lower qirts a distance of 30% of the symbol’s height. At smaller point sizes two symbols should not appear to come in contact with one another. |
| **References:** | Zimarie Wemewasit p. (Z) 15, Zimamie p. 150, 151, 223 |
| **Validation:** | Liqa Mezemran Moges Seyoum, sample is in Ezzil. |

Ge’ez : ድፋት፡ደረት፡ደረት፡



English: Difat-Deret-Deret

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK DIFAT DERET DERET |
| **Description:** | Difat-Deret-Deret is a tonal sequence composed from the three Qirts elements “Difat” (᎔), followed by “Deret” (᎑), followed by “Deret” (᎑). Respectively, ETHIOPIC TONAL MARK DIFAT (U+1394), followed by ETHIOPIC TONAL MARK DERET (U+1391), followed by ETHIOPIC TONAL MARK DERET (U+1391). |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | ጥቅ፡በይ፡ን፡ፈኖኩ፡ *Zimamie p. 2* |
| **Usage:** | Modern.  Difat-Deret-Deret is vocalized as Difat-Deret with an added Deret in the third beat. |
| **Glyph Notes:** | The raised Derets appear above the top of the lower qirts a distance of 30% of the symbol’s height. At smaller point sizes two symbols should not appear to come in contact with one another. |
| **References:** | Zimarie Wemewasit p. (M) 14, Zimamie p. 2 |
| **Validation:** | Liqa Mezemran Moges Seyoum, Ge’ez mode. |

Ge’ez : ድፋት፡ደረት፡ድፋት፡



English: Difat-Deret-Difat

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK DIFAT DERET DIFAT |
| **Description:** | Difat-Deret-Difat is a tonal sequence composed from the three Qirts elements “Difat” (᎔), followed by “Deret” (᎑), followed by “Difat” (᎔). Respectively, ETHIOPIC TONAL MARK DIFAT (U+1394), followed by ETHIOPIC TONAL MARK DERET (U+1391), followed by ETHIOPIC TONAL MARK DIFAT (U+1394). |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | ወብ፡ይእዜ፡ወል፡፡ዓ፡  *Me’eraf p. 92* |
| **Usage:** | Modern.  Difat-Deret-Difat is vocalized as Difat-Deret with an added Difat in the third beat. |
| **Glyph Notes:** | The raised Deret and Difat appear above the top of the lower qirts a distance of 30% of the symbol’s height. At smaller point sizes two symbols should not appear to come in contact with one another. |
| **References:** | Me’eraf p. 86, 92, 109, 114  Zimarie Wemewasit p. 1, 15, 18 |
| **Validation:** | Liqa Mezemran Moges Seyoum |

Ge’ez : ድፋት፡ድፋት፡ደረት፡



English: Difat-Difat-Deret

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK DIFAT DIFAT DERET |
| **Description:** | Difat-Difat-Deret is a tonal sequence composed from the three Qirts elements “Difat” (᎔), followed by “Difat” (᎔), followed by “Deret” (᎑). Respectively, ETHIOPIC TONAL MARK DIFAT (U+1394), followed by ETHIOPIC TONAL MARK DIFAT (U+1394), followed by ETHIOPIC TONAL MARK DERET (U+1391). |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | ደንገፀት፡መለት፡ኅስ፡ር፡፡  Tsome Digua p. 121 |
| **Usage:** | Modern.  Difat-Difat-Deret is vocalized as Difat-Difat with an added Deret in the third beat. |
| **Glyph Notes:** | The raised Difat and Deret appear above the top of the lower qirts a distance of 30% of the symbol’s height. At smaller point sizes two symbols should not appear to come in contact with one another. |
| **References:** | Zimarie Wemewasit (Z) p. 1, 16, 68, 121 |
| **Validation:** | Liqa Mezemran Moges Seyoum, example is in Araray mode. |

Ge’ez : ድፋት፡ድፋት፡ድፋት፡



English: Difat-Difat-Difat

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK DIFAT DIFAT DIFAT |
| **Description:** | Difat-Difat-Difat is a tonal sequence composed from three Qirts elements “Difat” (᎔), ETHIOPIC TONAL MARK DIFAT (U+1394). |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | ፡ሥ፡ወ፡፡ሥ፡    *Zimarie p.1, 68* |
| **Usage:** | Modern.  Difat-Difat-Difat is vocalized as the Difat intonement held for a three-beat count. |
| **Glyph Notes:** | The raised Difats appear above the top of the lower qirts a distance of 30% of the symbol’s height. At smaller point sizes two symbols should not appear to come in contact with one another. |
| **References:** | Tsome Digua p. 121,  Zimarie Wemewasit (Z) p. 1, 2, 4, 15, 16, 18, 52, 68 |
| **Validation:** | Liqa Mezemran Moges Seyoum |

Ge’ez : ደረት፡ድፋት፡ደረት፡ድፋት፡



English: Deret-Difat-Deret-Difat

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK DERET DIFAT DERET DIFAT |
| **Description:** | Deret-Difat-Deret-Difat is a tonal sequence composed from the four Qirts elements “Deret” (᎑), followed by “Difat” (᎔), followed by “Deret” (᎑), followed by “Difat” (᎔). Respectively, ETHIOPIC TONAL MARK DERET (U+1391), followed by ETHIOPIC TONAL MARK DIFAT (U+1394), followed by ETHIOPIC TONAL MARK DERET (U+1391), followed by ETHIOPIC TONAL MARK DIFAT (U+1394). |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | ሃይ፡፡ጥ፡ከመ፡ይለብዉ፡  *Zimarie* p. 21 |
| **Usage:** | Modern.  Deret-Difat-Deret-Difat is vocalized as Deret-Difat-Deret with an added Difat in the fourth beat. |
| **Glyph Notes:** | The raised Difats and Derets appear above the top of the lower qirts a distance of 30% of the symbol’s height. At smaller point sizes two symbols should not appear to come in contact with one another. |
| **References:** | Zimarie Wemewasit p. (Z) 21 |
| **Validation:** | Liqa Mezemran Moges Seyoum, example is in Araray mode. |

Ge’ez : ደረት፡ድፋት፡ድፋት፡ደረት፡



English: Deret-Difat-Difat-Deret

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK DERET DIFAT DERET DIFAT |
| **Description:** | Deret-Difat-Difat-Deret is a tonal sequence composed from the four Qirts elements “Deret” (᎑), followed by “Difat” (᎔), followed by “Difat” (᎔), followed by “Deret” (᎑). Respectively, ETHIOPIC TONAL MARK DERET (U+1391), followed by ETHIOPIC TONAL MARK DIFAT (U+1394), followed by ETHIOPIC TONAL MARK DIFAT (U+1394), followed by ETHIOPIC TONAL MARK DERET (U+1391). |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | ሥና፡፡ቲን፡ወ፡  *Zimamie* p. 92 |
| **Usage:** | Modern.  Deret-Difat-Difat-Derett is vocalized as Deret-Difat-Difat with an added Deret in the fourth beat. |
| **Glyph Notes:** | The raised Difats and Deret appear above the top of the lower qirts a distance of 30% of the symbol’s height. At smaller point sizes two symbols should not appear to come in contact with one another. |
| **References:** | Zimamie p. 92 |
| **Validation:** | Liqa Mezemran Moges Seyoum notes the example is in Araray mode. |

Ge’ez : ደረት፡ድፋት፡ድፋት፡ድፋት፡



English: Deret-Difat-Difat-Difat

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK DERET DIFAT DIFAT DIFAT |
| **Description:** | Deret-Difat-Difat-Difat is a tonal sequence composed from the four Qirts elements “Deret” (᎑), followed by “Difat” (᎔), followed by “Difat” (᎔), followed by “Difat” (᎔). Respectively, ETHIOPIC TONAL MARK DERET (U+1391), followed by ETHIOPIC TONAL MARK DIFAT (U+1394), followed by ETHIOPIC TONAL MARK DIFAT (U+1394), followed by ETHIOPIC TONAL MARK DIFAT (U+1394). |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | ክትብ፡ት፡  Zimamie p. 73 |
| **Usage:** | Modern.  Deret-Difat-Difat-Difat is vocalized as Deret-Difat-Difat with an added Difat in the fourth beat. |
| **Glyph Notes:** | The raised Difats appear above the top of the lower qirts a distance of 30% of the symbol’s height. At smaller point sizes two symbols should not appear to come in contact with one another. |
| **References:** | Zimamie p. 73 |
| **Validation:** | Liqa Mezemran Moges Seyoum, the sample is in Tekle-Zimamie in Araray mode |

Ge’ez : ድፋት፡ደረት፡ደረት፡ድፋት፡



English: Difat-Deret-Deret-Difat

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK DIFAT DERET DERET DIFAT |
| **Description:** | Difat-Deret-Deret-Difat is a tonal sequence composed from the four Qirts elements “Difat” (᎔), followed by “Deret” (᎑), followed by “Deret” (᎑), followed by “Difat” (᎔). Respectively, ETHIOPIC TONAL MARK DIFAT (U+1394), followed by ETHIOPIC TONAL MARK DERET (U+1391), followed by ETHIOPIC TONAL MARK DERET (U+1391), followed by ETHIOPIC TONAL MARK DIFAT (U+1394). |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | ዕፍ፡ተ፡ይል፡፡  *Zimarie p. 102* |
| **Usage:** | Modern.  Difat-Deret-Deret-Difat is vocalized as Difat-Deret-Deret with an added Difat in the fourth beat. |
| **Glyph Notes:** | The raised Derets and Difat appear above the top of the lower qirts a distance of 30% of the symbol’s height. At smaller point sizes two symbols should not appear to come in contact with one another. |
| **References:** | Me’eraf p. 74  Zimarie Wemewasit (Z) p. 102 |
| **Validation:** | Liqa Mezemran Moges Seyoum, Araray mode begins on ወይቤልዎ. |

Ge’ez : ድፋት፡ደረት፡ድፋት፡ደረት፡



English: Difat-Deret-Difat-Deret

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK DIFAT DERET DIFAT DERET |
| **Description:** | Difat-Deret-Difat-Deret is a tonal sequence composed from the four Qirts elements “Difat” (᎔), followed by “Deret” (᎑), followed by “Difat” (᎔), followed by “Deret” (᎑). Respectively, ETHIOPIC TONAL MARK DIFAT (U+1394), followed by ETHIOPIC TONAL MARK DERET (U+1391), followed by ETHIOPIC TONAL MARK DIFAT (U+1394), followed by ETHIOPIC TONAL MARK DERET (U+1391). |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | ጥሮስ፡ወበር፡ወእንድርያ፡  Digua p. 395 |
| **Usage:** | Modern.  Difat-Deret-Difat-Deret is vocalized as Difat-Deret-Difat with an added Deret in the fourth beat. |
| **Glyph Notes:** | The raised Derets and Difat appear above the top of the lower qirts a distance of 30% of the symbol’s height. At smaller point sizes two symbols should not appear to come in contact with one another. |
| **References:** | Digua p. 395,  Zimamie p. 72 |
| **Validation:** | Liqa Mezemran Moges Seyoum, The Digua example in Araray, the Zimamie example is in Izel. |

Ge’ez : ድፋት፡ድፋት፡ድፋት፡ድፋት፡



English: Difat-Difat-Difat-Difat

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK DIFAT DIFAT DIFAT DIFAT |
| **Description:** | Difat-Difat-Difat-Difat is a tonal sequence composed from the four Qirts elements “Difat” (᎔), ETHIOPIC TONAL MARK DIFAT (U+1394). |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | ፡ኢሱ፡ለአርኢ፡ *Zimarie p. 108* |
| **Usage:** | Modern.  Difat-Difat-Difat-Difat is vocalized as the Difat intonement held for a four-beat count. |
| **Glyph Notes:** | The raised Difats appear above the top of the lower qirts a distance of 30% of the symbol’s height. At smaller point sizes two symbols should not appear to come in contact with one another. |
| **References:** | Zimarie Wemewasit (Z) p. 108 |
| **Validation:** | Liqa Mezemran Moges Seyoum notes the example is in Ge’ez mode. |

Ge’ez : ደረት፡ድፋት፡ደረት፡ድፋት፡ደረት፡



English: Deret-Difat- Deret-Difat-Deret

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK DIFAT DERET DERET DIFAT DERET |
| **Description:** | Deret-Difat-Deret-Difat-Deret is a tonal sequence composed from the five Qirts elements “Deret” (᎑), followed by “Difat” (᎔), followed by “Deret” (᎑), followed by “Difat” (᎔), followed by “Deret” (᎑). Respectively, ETHIOPIC TONAL MARK DERET (U+1391), followed by ETHIOPIC TONAL MARK DIFAT (U+1394), followed by ETHIOPIC TONAL MARK DERET (U+1391), followed by ETHIOPIC TONAL MARK DIFAT (U+1394), followed by ETHIOPIC TONAL MARK DERET (U+1391). |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | ውእቱ፡ግኣ፡ን፡  *Zimarie* p. 115 |
| **Usage:** | Modern.  Deret-Difat-Deret-Difat-Deret is vocalized as Deret-Difat-Deret-Difat with an added Deret in the fifth beat. |
| **Glyph Notes:** | The raised Derets and Difats appear above the top of the lower qirts a distance of 30% of the symbol’s height. At smaller point sizes two symbols should not appear to come in contact with one another. |
| **References:** | Zimamie p. 115 (appearing twice) |
| **Validation:** | Liqa Mezemran Moges Seyoum notes the example is in Izzel mode. The qirts notation above መጽአ should be fully above መ which space does not allow for. Thus more like or might better capture the application of the notation but is less aethetically appealing. |

Ge’ez : ድፋት፡ደረት፡ደረት፡ድፋት፡ደረት፡



English: Difat-Deret-Deret-Difat-Deret

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK DIFAT DERET DERET DIFAT DERET |
| **Description:** | Difat-Deret-Deret-Difat-Deret is a tonal sequence composed from the five Qirts elements “Difat” (᎔), followed by “Deret” (᎑), followed by “Deret” (᎑), followed by “Difat” (᎔), followed by “Deret” (᎑). Respectively, ETHIOPIC TONAL MARK DIFAT (U+1394), followed by ETHIOPIC TONAL MARK DERET (U+1391), followed by ETHIOPIC TONAL MARK DERET (U+1391), followed by ETHIOPIC TONAL MARK DIFAT (U+1394), followed by ETHIOPIC TONAL MARK DERET (U+1391). |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | ፡ይ፡ንጺ፡ሰ፡  *Zimarie* p. 95 |
| **Usage:** | Modern.  Difat-Deret-Deret-Difat-Deret is vocalized as Difat-Deret-Deret-Difat with an added Deret in the fifth beat. |
| **Glyph Notes:** | The raised Derets and Difats appear above the top of the lower qirts a distance of 30% of the symbol’s height. At smaller point sizes two symbols should not appear to come in contact with one another. |
| **References:** | Zimarie Wemewasit (Z) p. 95, 102 |
| **Validation:** | Liqa Mezemran Moges Seyoum, note that  is in Araray in the example. Araray mode begins on ወይእዜኒ |

Ge’ez : ጭረት፡ድፋት፡



English: Chiret-Difat

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK CHIRET DIFAT |
| **Description:** | Chiret-Difat is a tonal sequence composed from the two Qirts elements “Chiret” (᎖) and “Difat” (᎔). Respectively, ETHIOPIC TONAL MARK CHIERET (U+1396) followed by ETHIOPIC TONAL MARK DIFAT (U+1394). |
| **Recommended Encoding:** | Code point or Ligature. |
| **Contextual Sample:** | አ፡አል፡፡ግ፡  *Merha Liqawnt* p. 19 |
| **Usage:** | Modern.  Chiret-Difat is vocalized as the Chiret intonement followed by Difat. |
| **Glyph Notes:** | The upper Deret is raised above the top of the lower Difat a distance of 30% of the Difat’s height. At smaller point sizes the two symbols should not appear to come in contact with one another. |
| **References:** | Merha Liqawnt p.1-,  Zimamie p. 34, 74, Zimarie Wemewasit (Z) p. 1 |
| **Validation:** |  |

Ge’ez : ድፋት፡ጭረት፡



English: Difat-Chiret

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK DIFAT CHIRET |
| **Description:** | Difat-Chiret is a tonal sequence composed from the two Qirts elements “Difat” (᎔) and “Chiret” (᎖). Respectively, ETHIOPIC TONAL MARK DIFAT (U+1394) followed by ETHIOPIC TONAL MARK CHIERET (U+1396). |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | ፍ፡፡ድንግል፡  Zimamie p. 72 |
| **Usage:** | Modern.  Difat-Chiret is vocalized as the Difat intonement followed by Chiret. |
| **Glyph Notes:** | The upper Deret is raised above the top of the lower Difat a distance of 30% of the Difat’s height. At smaller point sizes the two symbols should not appear to come in contact with one another. |
| **References:** | Zimamie p. 10, 69, 72, 136, 148, 187 |
| **Validation:** | Liqa Mezemran Moges Seyoum. |



Ge’ez : ጭረት፡ደረት፡

English: Chiret-Deret

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK CHIRET DERET |
| **Description:** | Difat-Deret-Deret is a tonal sequence composed from the two Qirts elements “Chiret” (᎖) and “Difat” (᎔). ETHIOPIC TONAL MARK CHIERET (U+1396) and ETHIOPIC TONAL MARK DIFAT (U+1394) respectively. |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | ዳ፡፡ሕ፡ይሕ፡፡  Zimamie p. 72 |
| **Usage:** | Modern.  Chiret-Deret is vocalized as the Chiret intonement followed by Deret. |
| **Glyph Notes:** | The upper Deret is raised above the top of the lower Difat a distance of 30% of the Difat’s height. At smaller point sizes the two symbols should not appear to come in contact with one another. |
| **References:** | Zimamie p. 72 |
| **Validation:** | Liqa Mezemran Moges Seyoum, Sample in Ezzil |



Ge’ez : ጭረት፡ድፋት፡

English: Chiret-Difat

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK CHIRET DIFAT |
| **Description:** | Difat-Deret-Deret is a tonal sequence composed from the two Qirts elements “Chiret” (᎖) and “Difat” (᎔). ETHIOPIC TONAL MARK CHIERET (U+1396) and ETHIOPIC TONAL MARK DIFAT (U+1394) respectively. |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | እዚ፡ወልለ፡ዓ፡  Me’eraf p. 15 |
| **Usage:** | Modern.  Deret-Deret-Difat is similar to Difat-Difat in that … |
| **Glyph Notes:** | The upper Deret is raised above the top of the lower Difat a distance of 30% of the Difat’s height. At smaller point sizes the two symbols should not appear to come in contact with one another. |
| **References:** | Zimarie Wemewasit p. 35, 36, 38, 39, 42,  Me’eraf p. 15, 87, 93, Merha Liqawnt p. 4, Digua p. 395 |
| **Validation:** | Liqa Mezemran Moges Seyoum, Sample is in Ge’ez mode. |

Ge’ez : ጭረት፡ድፋት፡



English: Chiret-Difat

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK CHIRET HIDET |
| **Description:** | Chiret-Hidet is a tonal sequence composed from the two Qirts elements “Chiret” (᎖) and “Hidet” (᎗), ETHIOPIC TONAL MARK CHIRET (U+1394) and ETHIOPIC TONAL MARK HIDET () respectively. |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | ደ፡፡መስቀ። *Zimarie p. 13* |
| **Usage:** | Modern.  Deret-Deret-Difat is similar to Difat-Difat in that … |
| **Glyph Notes:** | The upper Deret is raised above the top of the lower Difat a distance of 30% of the Difat’s height. At smaller point sizes the two symbols should not appear to come in contact with one another. |
| **References:** | Zimarie Wemewasit (Z) p. 1, 3, 4, 5, 13, 14, 15, 17, 20, 21, 42, 50, 94, 95, 100, 121 |
| **Validation:** | Liqa Mezemran Moges Seyoum, the symbol is difat-chiret. |

Ge’ez : ጭረት፡ጭረት፡



English: Chiret-Chiret

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK CHIRET CHIRET |
| **Description:** | Chiret-Chiret is a tonal sequence composed from the two Qirts elements “Chiret” (᎖), ETHIOPIC TONAL MARK CHIRET (U+1396). |
| **Recommended Encoding:** | Code point or Ligature. |
| **Contextual Sample:** | ፡፡ና፡ለህና፡ *Zimarie p. 4* |
| **Usage:** | Modern.  Chiret-Chiret is vocalized as the Deret intonement held for a two-beat count. |
| **Glyph Notes:** | The lower left extreme of the right Chiret should fall under roughly the center of the top horizontal stroke of the left Chiret. |
| **References:** | Merha Liqawnt p.19, YeZaima Arist Milikt p.25,  Zimarie Wemewasit p.4- |
| **Validation:** |  |

Ge’ez : ጭረት፡ጭረት፡ጭረት፡



English: Chiret-Chiret-Chiret

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK DIFAT DERET DERET |
| **Description:** | Chiret-Chiret-Chiret is a tonal sequence composed from the three Qirts elements “Chiret” (᎖), ETHIOPIC TONAL MARK CHIRET (U+1396). |
| **Recommended Encoding:** | Code point or Ligature. |
| **Contextual Sample:** | ሰትጋከ፡ውእቱ፡  Zimamie p. 13 |
| **Usage:** | Modern.  Chiret-Chiret-Chiret is vocalized as the Deret intonement held for a three-beat count. |
| **Glyph Notes:** | The lower left extreme of the right Chirets should fall under roughly the center of the top horizontal stroke of the left Chirets. |
| **References:** | YeZaima Arist Milikt p. 25, Zimamie (common) p. 13 |
| **Validation:** |  |

Ge’ez : አራተ፡ጭረት፡



English: Four-Chiret

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK CHIRET DIFAT |
| **Description:** | Four-Chiret is a tonal sequence composed from the four Qirts elements “Chiret” (᎖), ETHIOPIC TONAL MARK CHIRET (U+1396). |
| **Recommended Encoding:** | Code point or Ligature |
| **Contextual Sample:** | ተ፡፡፡  Zimamie p. 10 |
| **Usage:** | Modern.  Four-Chiret is vocalized as the Deret intonement held for a four-beat count. |
| **Glyph Notes:** | The lower left extreme of the right Chirets should fall under roughly the center of the top horizontal stroke of the left Chirets. |
| **References:** | Zimamie p. 6, 10, (common) |
| **Validation:** |  |

Ge’ez : አምስተ፡ጭረት፡



English: Five-Chiret

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK CHIRET DIFAT |
| **Description:** | Five-Chiret is a tonal sequence composed from the five Qirts elements “Chiret” (᎖), ETHIOPIC TONAL MARK CHIRET (U+1396). |
| **Recommended Encoding:** | Code point or Ligature. |
| **Contextual Sample:** | ፡፡ወን፡፡  Zimamie p. 241 |
| **Usage:** | Modern.  Four-Chiret is vocalized as the Deret intonement held for a five-beat count. |
| **Glyph Notes:** | The lower left extreme of the right Chirets should fall under roughly the center of the top horizontal stroke of the left Chirets. |
| **References:** | Zimamie p. 240-242 |
| **Validation:** |  |

Ge’ez : ይዘት፡ደረት፡



English: Yizet-Deret

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK YIZET DERET |
| **Description:** | Yizet-Deret is a tonal sequence composed from the two Qirts elements “Yizet” (᎐) followed by “Deret” (᎑). Respectively, ETHIOPIC TONAL MARK YIZET (U+1390) followed by ETHIOPIC TONAL MARK DERET (U+1391). |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | ዋዜማ፡በ፡ይእቲ፡ዛቲ፡፡ *Zimamie p.72* |
| **Usage:** | Modern.  Yizet-Deret is vocalized as the Yizet intonement followed by Deret. |
| **Glyph Notes:** | The upper Deret is raised above the top of the lower Yizet a distance of 30% of the Difat’s height. At smaller point sizes the two symbols should not appear to come in contact with one another. |
| **References:** | Zimamie p. 72 |
| **Validation:** | Liqa Mezemran Moges Seyoum. |

Ge’ez : ይዘት፡ጭረት፡



English: Yizet-Chiret

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK YIZET CHIRET |
| **Description:** | Yizet-Chiret is a tonal sequence composed from the two Qirts elements “Yizet” (᎐) followed by “Chiret” (᎖). Respectively, ETHIOPIC TONAL MARK YIZET (U+1390) followed by ETHIOPIC TONAL MARK CHIRET (U+1396). |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | TBD *Zimamie p.10* |
| **Usage:** | Modern.  Yizet-Chiret is vocalized as the Yizet intonement followed by Chiret. |
| **Glyph Notes:** | The upper Deret is raised above the top of the lower Difat a distance of 30% of the Difat’s height. At smaller point sizes the two symbols should not appear to come in contact with one another. |
| **References:** | Zimamie p. 10 *-can’t locate, check other book, Merha Liqawnt* |
| **Validation:** |  |

Ge’ez : ነዊህ፡ድምፅ፡ርክርክ፡



English: Long Rikrik

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK LONG RIKRIK |
| **Description:** | Rikrik-Deret is a tonal sequence composed from the two Qirts elements “Rikrik” (᎒) followed by “Deret” (᎑). Respectively, ETHIOPIC TONAL MARK RIKRIK (U+1392) followed by ETHIOPIC TONAL MARK DERET (U+1391). |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | ፡ናግል፡፡፡ሥ፡ሚ፡አክክ፤ *Moges 66(l)*  ታች |
| **Usage:** | Modern.  Long-Rikrik is vocalized as the Rikrik intonement followed by Deret. |
| **Glyph Notes:** | The upper Deret is raised above the top of the lower Difat a distance of 30% of the Difat’s height. At smaller point sizes the two symbols should not appear to come in contact with one another. |
| **References:** | Moges 66(l) |
| **Validation:** | Liqa Mezemran Moges Seyoum. Also used with Tsenasil for an extra beat. The sample is for ቁም ጽናጽል. |



Ge’ez : ኀጺር፡ድምፅ፡ርክርክ፡ድፋት፡

English: Hasir-Dimits-Rikrik-Difat

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK DIFAT HASIR DIMITS RIKRIK |
| **Description:** | Hasir-Dimits-Rikrik-Difat is a tonal sequence composed from the two Qirts elements “Hasir Dimits Rikrik” (᎓), followed by “Difat” (᎔). Respectively, ETHIOPIC TONAL MARK SHORT RIKRIK (U+1393) followed by ETHIOPIC TONAL MARK DIFAT (U+1394). |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | ን፡ወ፡በል፡ዓራ፡ንግ፡ዝካ፡ *Mewasit p.14* |
| **Usage:** | Modern.  Hasir-Dimits-Rikrik-Difat is vocalized as the Hasir Dimits Rikrik intonement followed by Difat. |
| **Glyph Notes:** | The upper Deret is raised above the top of the lower Difat a distance of 30% of the Difat’s height. At smaller point sizes the two symbols should not appear to come in contact with one another. |
| **References:** | Zimarie Wemewasit p. (Z) 36, 95, 99, (M) 14, Zimamie p. 75 |
| **Validation:** | Liqa Mezemran Moges Seyoum, the example row taken is እናት፡ዜማ (ቆም፡ዜማ) in ዕዝል form that accompanies ምልጣን on the row above. |

Ge’ez : ኀጺር፡ድምፅ፡ርክርክ፡ደረት፡



English: Hasir-Dimits-Rikrik-Deret

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK DERET HASIR DIMITS RIKRIK |
| **Description:** | Hasir-Dimits-Rikrik-Deret is a tonal sequence composed from the two Qirts elements “Hasir Dimits Rikrik” (᎓) followed by “Deret” (᎑). Respectively, ETHIOPIC TONAL MARK SHORT RIKRIK (U+1393) followed by ETHIOPIC TONAL MARK DERET (U+1391). |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | ፡ወደ፡፡፡ *Zimarie p.52* |
| **Usage:** | Modern.  Hasir-Dimits-Rikrik-Deret is vocalized as the Hasir Dimits Rikrik intonement followed by Deret. |
| **Glyph Notes:** | The upper Deret is raised above the top of the lower Difat a distance of 30% of the Hasir Dimits Rikrik’s height. At smaller point sizes the two symbols should not appear to come in contact with one another. |
| **References:** | Zimarie Wemewasit p. 1, 34, 52 |
| **Validation:** | Liqa Mezemran Moges Seyoum, the sample is in Ezzil. The qirts notation above መጽአ should be fully above መ which space does not allow for. Thus more like ጽአ፡or ጽአ፡ might better capture the application of the notation but is less aethetically appealing. |

Ge’ez : ርክርክ፡ድፋት፡



English: Rikrik-Deret

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK RIKRIK DIFAT |
| **Description:** | Rikrik-Deret is a tonal sequence composed from the two Qirts elements “Rikrik” (᎒) followed by “Deret” (᎑). Respectively, ETHIOPIC TONAL MARK RIKRIK (U+1392) followed by ETHIOPIC TONAL MARK DERET (U+1391). |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | አመ፡አክ፡አምከ፡ኅ፡ብሐ፡ *Zimarie p. 221* |
| **Usage:** | Modern.  Rikrik-Deret is vocalized as the Rikrik intonement followed by Deret. |
| **Glyph Notes:** | The upper Deret is raised above the top of the lower Difat a distance of 30% of the Difat’s height. At smaller point sizes the two symbols should not appear to come in contact with one another. |
| **References:** | Zimarie Wemewasit p. 1, 34, 52 |
| **Validation:** | Liqa Mezemran Moges Seyoum. |

Ge’ez : ርክርክ፡ደረት፡



English: Rikrik-Deret

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK RIKRIK DERET |
| **Description:** | Rikrik-Deret is a tonal sequence composed from the two Qirts elements “Rikrik” (᎒) followed by “Deret” (᎑). Respectively, ETHIOPIC TONAL MARK RIKRIK (U+1392) followed by ETHIOPIC TONAL MARK DERET (U+1391). |
| **Recommended Encoding:** | Code point.  ᎑ ᎐ ᎔ ᎐ |
| **Contextual Sample:** | አመ፡አላነ፡ምከ፡ኅ፡ብሐ፡ *Moges 66(l)* |
| **Usage:** | Modern.  Rikrik-Deret is vocalized as the Rikrik intonement followed by Deret. |
| **Glyph Notes:** | The upper Deret is raised above the top of the lower Difat a distance of 30% of the Difat’s height. At smaller point sizes the two symbols should not appear to come in contact with one another. |
| **References:** | Zimarie Wemewasit p. 1, 34, 52 |
| **Validation:** | Liqa Mezemran Moges Seyoum. Sample is for መረግድ. |

Ge’ez : ደረት፡ኀጺር፡ድምፅ፡ርክርክ፡



English: Deret-Hasir-Dimits-Rikrik

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK DERET HASIR DIMITS RIKRIK |
| **Description:** | Deret-Hasir-Dimits-Rikrik is a tonal sequence composed from the two Qirts elements “Deret” followed by “Hais Rikrik” (᎓). Respectively, (᎑) ETHIOPIC TONAL MARK DERET (U+1391) followed by ETHIOPIC TONAL MARK SHORT RIKRIK (U+1393). |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | ክትብ፡ት፡  Zimamie p. 73 |
| **Usage:** | Modern.  Deret-Hasir-Dimits-Rikrik is vocalized as the Deret intonement followed by Hasir Dimits Rikrik. |
| **Glyph Notes:** | The upper Deret is raised above the top of the lower Difat a distance of 30% of the Difat’s height. At smaller point sizes the two symbols should not appear to come in contact with one another. |
| **References:** | Zimamie p. 73,  Zimarie Wemewasit p. 2, 36 |
| **Validation:** | Liqa Mezmran Moges Seyoum, Araray mode. |

Ge’ez : ድፋት፡ኀጺር፡ድምፅ፡ርክርክ፡



English: Difat-Hasir-Dimits-Rikrik

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK DERET HASIR DIMITS RIKRIK |
| **Description:** | Difat-Hasir-Dimits-Rikrik is a tonal sequence composed from the two Qirts elements “Difat” (᎔) followed by “Hais Rikrik” (᎓). Respectively, ETHIOPIC TONAL MARK DIFAT (U+1394) followed by ETHIOPIC TONAL MARK SHORT RIKRIK (U+1393). |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | ጽም፡፡ሕገ፡ስተርአየ፡ Zimamie p. 50 |
| **Usage:** | Modern.  Difat-Hasir-Dimits-Rikrik is vocalized as the Difat intonement followed by Hasir Dimits Rikrik. |
| **Glyph Notes:** | The upper Deret is raised above the top of the lower Difat a distance of 30% of the Difat’s height. At smaller point sizes the two symbols should not appear to come in contact with one another. |
| **References:** | Zimarie Wemewasit p. 4, 5,  Zimamie p. 36, 50 |
| **Validation:** | Liqa Mezmran Moges Seyoum, note that *rikrik is voiced first*. The mode is in Araray. |

Ge’ez : ደረት፡ደረት፡ወጭረት፡



English: Difat-Difat With Chiret

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK DERET DERET WITH CHIRET |
| **Description:** | Difat-Deret-Deret is a tonal sequence composed from the three Qirts elements “Difat” (᎔), ETHIOPIC TONAL MARK DIFAT (U+1394). |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | TBD |
| **Usage:** | Deret-Deret-Difat is similar to Difat-Difat in that … |
| **Glyph Notes:** | The upper Deret is raised above the top of the lower Difat a distance of 30% of the Difat’s height. At smaller point sizes the two symbols should not appear to come in contact with one another. |
| **References:** | Zimarie Wemewasit p. 95, 99, Zimamie p. 75 |
| **Validation:** |  |

Ge’ez : ደረት፡ድፋት፡ወጭረት፡



English: Deret-Difat With Chiret

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK DERET DIFAT WITH CHIRET |
| **Description:** | Difat-Deret-Deret is a tonal sequence composed from the three Qirts elements “Difat” (᎔), ETHIOPIC TONAL MARK DIFAT (U+1394). |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | ዝንስ፡መድኃኒትነ፡ |
| **Usage:** | Deret-Deret-Difat is similar to Difat-Difat in that … |
| **Glyph Notes:** | The upper Deret is raised above the top of the lower Difat a distance of 30% of the Difat’s height. At smaller point sizes the two symbols should not appear to come in contact with one another. |
| **References:** | Zimamie p. 7, 9, 10  Zimarie Wemewasit p. 68 |
| **Validation:** |  |

Ge’ez : ድፋት፡ደረት፡ወጭረት፡



English: Difat-Deret With Chiret

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK DERET DERET WITH CHIRET |
| **Description:** | Difat-Deret-Deret is a tonal sequence composed from the three Qirts elements “Difat” (᎔), ETHIOPIC TONAL MARK DIFAT (U+1394). |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | ል፡እ፡፡ዘየኃልቅ፡  Zimamie p. 35 |
| **Usage:** | Deret-Deret-Difat is similar to Difat-Difat in that … |
| **Glyph Notes:** | The upper Deret is raised above the top of the lower Difat a distance of 30% of the Difat’s height. At smaller point sizes the two symbols should not appear to come in contact with one another. |
| **References:** | Zimamie p. 10, 11, 35, 56, 57, 59, 70, 75, 77 |
| **Validation:** |  |

Ge’ez : ድፋት፡ደረት፡ወጭረት፡



English: Difat-Deret With Chiret

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK DERET DERET WITH CHIRET |
| **Description:** | Difat-Deret-Deret is a tonal sequence composed from the three Qirts elements “Difat” (᎔), ETHIOPIC TONAL MARK DIFAT (U+1394). |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | ል፡እ፡፡ዘየኃልቅ፡  Zimamie p. 35 |
| **Usage:** | Deret-Deret-Difat is similar to Difat-Difat in that … |
| **Glyph Notes:** | The upper Deret is raised above the top of the lower Difat a distance of 30% of the Difat’s height. At smaller point sizes the two symbols should not appear to come in contact with one another. |
| **References:** | Zimamie p. 10, 11, 35, 56, 57, 59, 70, 75, 77 |
| **Validation:** |  |

Ge’ez : ድፋት፡ድፋት፡ወጭረት፡



English: Difat-Difat With Chiret

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK DIFAT DIFAT WITH CHIRET |
| **Description:** | Difat-Deret-Deret is a tonal sequence composed from the three Qirts elements “Difat” (᎔), ETHIOPIC TONAL MARK DIFAT (U+1394). |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | ማይ፡ምድር፡እ፡፡ሰግድ፡  Zimamie p. 57 |
| **Usage:** | Deret-Deret-Difat is similar to Difat-Difat in that … |
| **Glyph Notes:** | The upper Deret is raised above the top of the lower Difat a distance of 30% of the Difat’s height. At smaller point sizes the two symbols should not appear to come in contact with one another.  Review also the equivalence of the variant form:  |
| **References:** | Zimamie p. 11, 56, 70, 75, 78, 79  Zimarie Wemewasit p. 95, 99,  Merha Liqawnt p. 35,  Moges p. 77(l), 77(r) |
| **Validation:** |  |

Ge’ez : ደረት፡ድፋት፡ደረት፡ወጭረት፡



English: Deret-Difat-Deret With

Chiret

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK DERET DIFAT DERET WITH CHIRET |
| **Description:** | Difat-Deret-Deret is a tonal sequence composed from the three Qirts elements “Difat” (᎔), ETHIOPIC TONAL MARK DIFAT (U+1394). |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | TBD |
| **Usage:** | Deret-Deret-Difat is similar to Difat-Difat in that … |
| **Glyph Notes:** | The upper Deret is raised above the top of the lower Difat a distance of 30% of the Difat’s height. At smaller point sizes the two symbols should not appear to come in contact with one another. |
| **References:** | Zimarie Wemewasit p. 95, 99, Zimamie p. 75 |
| **Validation:** |  |

Ge’ez : ደረት፡ድፋት፡ደረት፡ወጭረት፡



English: Deret-Difat-Deret With

Raised Chiret

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK DERET DIFAT DERET WITH RAISED CHIRET |
| **Description:** | Difat-Deret-Deret is a tonal sequence composed from the three Qirts elements “Difat” (᎔), ETHIOPIC TONAL MARK DIFAT (U+1394). |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | እመስቀሉ፡፡ልኵሉ፡ም፡ሪዶ፡  Zimamie p. 78 |
| **Usage:** | Deret-Deret-Difat is similar to Difat-Difat in that … |
| **Glyph Notes:** | The upper Deret is raised above the top of the lower Difat a distance of 30% of the Difat’s height. At smaller point sizes the two symbols should not appear to come in contact with one another. |
| **References:** | Zimamie p. 78, 147 |
| **Validation:** |  |

Ge’ez : ደረት፡ድፋት፡ኀጺር፡ድምፅ፡ርክርክ፡



English: Deret-Difat-Hasir-Dimits-Rikrik

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK DERET DIFAT HASIR DIMITS RIKRIK |
| **Description:** | Deret-Difat-Hasir-Dimits-Rikrik is a tonal sequence composed from the three Qirts elements “Deret” (᎑), followed by “Difat” (᎔), followed by “Hais Rikrik” (᎓). Respectively, ETHIOPIC TONAL MARK DERET (U+1391), followed by ETHIOPIC TONAL MARK DIFAT (U+1394), followed by ETHIOPIC TONAL MARK SHORT RIKRIK (U+1393). |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | ፡ወ፡እ፡ይት፡ Zimamie p. 36 |
| **Usage:** | Modern.  Deret-Difat-Hasir-Dimits-Rikrik is vocalized as the Deret-Difat intonement followed by Hasir Dimits Rikrik. |
| **Glyph Notes:** | The upper Deret is raised above the top of the lower Difat a distance of 30% of the Difat’s height. At smaller point sizes the two symbols should not appear to come in contact with one another. |
| **References:** | Zimamie p. 36 |
| **Validation:** |  |

Ge’ez: ድፋት፡ድፋት፡ኀጺር፡ድምፅ፡ርክርክ፡



English:Difat-Difat-Hasir-Dimits-Rikrik

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK DIFAT DIFAT HASIR DIMITS RIKRIK |
| **Description:** | Deret-Difat-Hasir-Dimits-Rikrik is a tonal sequence composed from the three Qirts elements “Deret” (᎑), followed by “Difat” (᎔), followed by “Hais Rikrik” (᎓). Respectively, ETHIOPIC TONAL MARK DERET (U+1391), followed by ETHIOPIC TONAL MARK DIFAT (U+1394), followed by ETHIOPIC TONAL MARK SHORT RIKRIK (U+1393). |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** |  |
| **Usage:** | Modern.  Deret-Difat-Hasir-Dimits-Rikrik is vocalized as the Deret-Difat intonement followed by Hasir Dimits Rikrik. |
| **Glyph Notes:** | The upper Deret is raised above the top of the lower Difat a distance of 30% of the Difat’s height. At smaller point sizes the two symbols should not appear to come in contact with one another. |
| **References:** |  |
| **Validation:** |  |

Ge’ez : ምታ፡



English: Meta

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC AKUAKUAM MARK META |
| **Description:** | Meta is an Aquaquam directives… |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | ጽና፡ም፡ዘርው፡በት፡ Zimamie p. 10 |
| **Usage:** | Modern.   is also used in both ቀግአ and ግቀግአ. The gyph  is also Meta the naming needs to be resolved and one set as the alternative glyph of the other. |
| **Glyph Notes:** | . |
| **References:** | Zimamie p. 1- |
| **Validation:** |  |

Ge’ez : ኀጺር፡ድምፅ፡ርክርክ፡ወጭረት፡



English: Hasir Dimits Rikrik With  
Chiret

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK HASIR DIMITS RIKRIK DIFAT |
| **Description:** | Hasir Dimits Rikrik With Chiret is a tonal sequence composed from the two Qirts elements “Hasir Dimits Rikrik” (᎔) followed by ”Chiret” (᎖). Respectively, by ETHIOPIC TONAL MARK SHORT RIKRIK (U+1393) followed by ETHIOPIC TONAL MARK CHIRET (U+1396). |
| **Recommended Encoding:** | Ligature or Code point. |
| **Contextual Sample:** | ወ፡አግርታ፡፡እት፡ይእ፡  Ziq (Mezmur ZeZewerede) p. 32 |
| **Usage:** | Modern.  Hasir Dimits Rikrik With Chiret is intoned simply as Hasir Dimits Rikrik followed by Chiret. |
| **Glyph Notes:** | Appears to be the result of crowding. |
| **References:** | Ziq p. 42,44, 45, 226,  (2nd part መዝሙር ዘዘወረደ) 31, 32,  Zimarie Wemewasit p. 11, 36,  Moges p. 3 |
| **Validation:** |  |

Ge’ez : ኀጺር፡ድምፅ፡ርክርክ፡ጭረት፡



English: Hasir-Dimits-Rikrik-Chiret

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK HASIR DIMITS RIKRIK CHIRET |
| **Description:** | Hasir Dimits Rikrik Chiret is a tonal sequence composed from the two Qirts elements “Hasir Dimits Rikrik” (᎔) followed by “Chiret” (᎖). Respectively, by ETHIOPIC TONAL MARK SHORT RIKRIK (U+1393) followed by ETHIOPIC TONAL MARK CHIRET (U+1396). |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | ክርስያ፡፡  Zimarie p. 10 |
| **Usage:** | Hasir-Dimits-Rikrik-Chiret is intoned simply as Hasir Dimits Rikrik followed by Chiret. |
| **Glyph Notes:** | The upper Deret is raised above the top of the lower Difat a distance of 30% of the Difat’s height. At smaller point sizes the two symbols should not appear to come in contact with one another. |
| **References:** | Zimamie p. 35  Zimarie Wemewasit p. 5, 8, 9, 10, 12, 16 |
| **Validation:** |  |

Ge’ez : ይዘት፡ይዘት፡ሒደት፡



English: Yizet-Yizet-Hidet

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK YIZET YIZET HIDET |
| **Description:** | Yizet-Yizet-Hidet is a tonal sequence composed from two Qirts elements “Yizett” (᎐), ETHIOPIC TONAL MARK YIZET (U+1390) in lateral sequence below a raised “Hidet” (᎗) ETHIOPIC TONAL MARK HIDET (U+1398). |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | ድ፡ዱ፡ቱ፡መንስ፡ *Zimarie p. 52* |
| **Usage:** | Yizet-Yizet-Hidet is vocalized as the Yizet intonement held for a two-beat count followed by Hidet for a single beat count. |
| **Glyph Notes:** |  |
| **References:** | Zimarie Wemewasit p. (Z) 52 (in red), 109 (top right, this might be Deret-Difat with a broken Deret) *Check with Moges* |
| **Validation:** |  |

Ge’ez : ይዘት፡ይዘት፡ሒደት፡



English: Yizet-Yizet-Hidet

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK YIZET YIZET HIDET |
| **Description:** | Yizet-Yizet-Hidet is a tonal sequence composed from two Qirts elements “Yizett” (᎐), ETHIOPIC TONAL MARK YIZET (U+1390) in lateral sequence below a raised “Hidet” (᎗) ETHIOPIC TONAL MARK HIDET (U+1398). |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | ድ፡ዱ፡ቱ፡መንስ፡ *Zimarie p. 52* |
| **Usage:** | Yizet-Yizet-Hidet is vocalized as the Yizet intonement held for a two-beat count followed by Hidet for a single beat count. |
| **Glyph Notes:** |  |
| **References:** | Zimarie Wemewasit p. (Z) 52 (in red), 109 (top right, this might be Deret-Difat with a broken Deret) *Check with Moges* |
| **Validation:** |  |

Ge’ez : ይዘት፡ይዘት፡ሒደት፡



English: Yizet-Yizet-Hidet

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK YIZET YIZET HIDET |
| **Description:** | Yizet-Yizet-Hidet is a tonal sequence composed from two Qirts elements “Yizett” (᎐), ETHIOPIC TONAL MARK YIZET (U+1390) in lateral sequence below a raised “Hidet” (᎗) ETHIOPIC TONAL MARK HIDET (U+1398). |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | ድ፡ዱ፡ቱ፡መንስ፡ *Zimarie p. 52* |
| **Usage:** | Yizet-Yizet-Hidet is vocalized as the Yizet intonement held for a two-beat count followed by Hidet for a single beat count. |
| **Glyph Notes:** |  |
| **References:** | Zimarie Wemewasit p. (Z) 52 (in red), 109 (top right, this might be Deret-Difat with a broken Deret) *Check with Moges* |
| **Validation:** |  |

Ge’ez : ይዘት፡ይዘት፡ሒደት፡



English: Yizet-Yizet-Hidet

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK YIZET YIZET HIDET |
| **Description:** | Yizet-Yizet-Hidet is a tonal sequence composed from two Qirts elements “Yizett” (᎐), ETHIOPIC TONAL MARK YIZET (U+1390) in lateral sequence below a raised “Hidet” (᎗) ETHIOPIC TONAL MARK HIDET (U+1398). |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | ድ፡ዱ፡ቱ፡መንስ፡ *Zimarie p. 52* |
| **Usage:** | Yizet-Yizet-Hidet is vocalized as the Yizet intonement held for a two-beat count followed by Hidet for a single beat count. |
| **Glyph Notes:** |  |
| **References:** | Zimarie Wemewasit p. (Z) 52 (in red), 109 (top right, this might be Deret-Difat with a broken Deret) *Check with Moges* |
| **Validation:** |  |

Ge’ez : ድፋት፡ሒደት፡



English: Hidet-Difat

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK DIFAT HIDET |
| **Description:** | Difat-Hidet is a tonal sequence composed from the two Qirts elements “Difat” (᎔), ETHIOPIC TONAL MARK DIFAT (U+1394) and a raised “Hidet” (᎗) ETHIOPIC TONAL MARK HIDET (U+1398). |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | በ፫፡፡፡፡፡ንት፡አም፡  *Tsome Digua: p. 121* |
| **Usage:** | Difat-Hidet is vocalized as the Difat intonement followed by Hidet. |
| **Glyph Notes:** | *Review the joined and disjoint () sample from Ziq with Moges.* |
| **References:** | Tsome Digua: p. 121 (3 examples) Ziq p. 101 (2nd column, middle page, disjoint) *Check with Moges*  Moges 19(r), 66(l) |
| **Validation:** |  |

Ge’ez : ድፋት፡ሒደት፡ደረት፡



English: Hidet-Difat

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK DIFAT HIDET DERET |
| **Description:** | Difat-Hidet-Deret is a tonal sequence composed from the two Qirts elements “Difat” (᎔), ETHIOPIC TONAL MARK DIFAT (U+1394) and a raised “Hidet” (᎗) ETHIOPIC TONAL MARK HIDET (U+1398). |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | በ፫፡፡፡፡፡ንት፡አም፡  *Tsome Digua: p. 121* |
| **Usage:** | Difat-Hidet is vocalized as the Difat intonement followed by Hidet. |
| **Glyph Notes:** |  |
| **References:** | Tsome Digua: p. 121 (3 examples) Ziq p. 101 (2nd column, middle page, disjoint) *Check with Moges* |
| **Validation:** |  |

Ge’ez : ሒደት፡???፡



English: Combining Hidet

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK COMBINING HIDET |
| **Description:** | Combining Hidet s a continuation mark that extends the reach of a regular “Hidet” (᎗), ETHIOPIC TONAL MARK HIDET (U+1397), and applies its vocalization over one or more continuing letters. |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | ፡ኄራ፡ርተ፡ክርስ፡መን፡  ፡፡ይን፡፡ምብ፡  *Moges p. 153*(r)  ትኤሙ፡ለጸድ፡እግዚአብ፡  Me’eraf p. 149 |
| **Usage:** | Hand written Hidets may span more than one letter within a word. Combining Hidet will join with a regular Hidet to its left to form the same contiguous visual unit. Combining Hidet will also join with another Combining Hidet. |
| **Glyph Notes:** | The glyph height should be equal to the right side of regular Hidet and should be untappered to fascilitate smooth joining of additional combining Hidets. In the sample font a 2nd combining Hidet glyph was created with a lower position above the baseline to join with Deret Hidet. |
| **References:** | Me’eraf p. 149 (used in a spanning deret-hidet)  Ziq p. 116 (used in a spanning deret-hidet)  Moges p. |
| **Validation:** |  |

Ge’ez : ርክርክ፡



English: Forward Slanting Rikrik

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK BACK SLANTING RIKRIK |
| **Description:** |  |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** |  |
| **Usage:** |  |
| **Glyph Notes:** |  |
| **References:** | Me’eraf 60-63,  Tsome Digua 121, Zimarie Wemewasit 68,  Moges 49, |
| **Validation:** |  |

Ge’ez : ርክርክ፡



English: Back Slanting Rikrik

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK FORWARD SLANTING RIKRIK |
| **Description:** |  |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** |  |
| **Usage:** |  |
| **Glyph Notes:** |  |
| **References:** | Moges’ Book p. 49(l), 153 or 154  Zimarie Wemewasit p. 68 |
| **Validation:** |  |

Ge’ez : ርክርክ፡



English: Back Slanting Rikrik

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK BACK SLANTING RIKRIK |
| **Description:** |  |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | ምቃ፡ወዕነ፡ተ፡፡፡ድንት፡ *Tsome Digua 121* |
| **Usage:** |  |
| **Glyph Notes:** |  |
| **References:** | Me’eraf 60-63,  Tsome Digua 121, Zimarie Wemewasit 68,  Moges 49, |
| **Validation:** |  |

Ge’ez : ርክርክ፡



English: Forward Slanting Rikrik

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK FORWARD SLANTING RIKRIK |
| **Description:** |  |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | ፡ሥ፡፡ሥ፡  *Zimarie p. 68* |
| **Usage:** |  |
| **Glyph Notes:** |  |
| **References:** | Moges’ Book p. 49(l), 153 or 154  Zimarie Wemewasit p. 68 |
| **Validation:** |  |

Ge’ez : ቅናት፡ሒደት፡



English: Kenat-HIDET

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK KENAT HIDET |
| **Description:** |  |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** |  |
| **Usage:** |  |
| **Glyph Notes:** |  |
| **References:** | Me’eraf p. 163, 164,  Moges 3- |
| **Validation:** | Liqa Mezemran Moges Seyoum  The Me’eraf samples are ኒ from ቢኒ. |

Ge’ez : ኀጺር፡ድምፅ፡ርክርክ፡ሒደት፡



English: Short Rikrik Hidet

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK SHORT RIKRIK HIDET |
| **Description:** |  |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** |  |
| **Usage:** |  |
| **Glyph Notes:** | The Rikrik component is the 2-dot Rikrik. |
| **References:** | Moges 3- |
| **Validation:** | Liqa Mezemran Moges Seyoum |

Ge’ez : ርክርክ፡ሒደት፡



English: Rikrik With Pen Drag

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK RIKRIK WITH PEN DRAG |
| **Description:** |  |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | መስቀልከ፡፡፡ስልከ፡  ለ  ዘበቈ |
| **Usage:** | The form is used interchangeably with canonical form of rikrik. |
| **Glyph Notes:** | The Rikrik component is the 3-dot Rikrik. |
| **References:** | Me’eraf p. 163, 164,  Moges 3- |
| **Validation:** | Liqa Mezemran Moges Seyoum  The Me’eraf samples are ኒ from ቢኒ. |

Ge’ez : ርክርክ፡ሒደት፡



English: Rikrik With Pen Drag

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK RIKRIK WITH PEN DRAG |
| **Description:** |  |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | ሰብነሥተ፡ር፡ድሩደ፡። |
| **Usage:** | The lane is shebsheba by mekuamia. ቈ is “ቁጠር” is for mekuamia motion, with voice. አያ is for mekuamia and voice together. ለቀ is for “ለቀቃ”. |
| **Glyph Notes:** |  |
| **References:** | Me’eraf p. 163, 164,  Moges 3- |
| **Validation:** | Liqa Mezemran Moges Seyoum |

Ge’ez : አቈራኝ፡



English: ???

|  |  |
| --- | --- |
| **Letter Name:** | ETHIOPIC TONAL MARK RIKRIK WITH PEN DRAG |
| **Description:** |  |
| **Recommended Encoding:** | Code point. |
| **Contextual Sample:** | ተክመ፡ይለም፡እማ፡።ስ፡፡ |
| **Usage:** | The symbol indicates that the sound of the letter below should not be voiced. In the sample above “t” sound of “ት” is suppressed and “ም፡መ” are ennounciated with a single voiced “m”. The Amharic name for the symbol is equivalent to “tie”. The sample uses the Zimamie lane. |
| **Glyph Notes:** | Should adjust to the width of the letter it operates on. |
| **References:** | Moges 3- |
| **Validation:** | Liqa Mezemran Moges Seyoum |