






## Other baroque ornaments (U+E570-U+E58F)

V	<b>U+E570</b> <i>ornamentPortDeVoixV</i> Port de voix	(	<b>U+E571</b> <i>ornamentRightFacingHalfCircle</i> Right-facing half circle
)	<b>U+E572</b> <i>ornamentLeftFacingHalfCircle</i> Left-facing half circle	(	<b>U+E573</b> <i>ornamentRightFacingHook</i> Right-facing hook
)	<b>U+E574</b> <i>ornamentLeftFacingHook</i> Left-facing hook	)	<b>U+E575</b> <i>ornamentHookBeforeNote</i> Hook before note
)	<b>U+E576</b> <i>ornamentHookAfterNote</i> Hook after note	)	<b>U+E577</b> <i>ornamentUpCurve</i> Curve above
)	<b>U+E578</b> <i>ornamentDownCurve</i> Curve below	/	<b>U+E579</b> <i>ornamentShortObliqueLineBeforeNote</i> Short oblique straight line SW-NE
\	<b>U+E57A</b> <i>ornamentShortObliqueLineAfterNote</i> Short oblique straight line NW-SE	/	<b>U+E57B</b> <i>ornamentObliqueLineBeforeNote</i> Oblique straight line SW-NE
\	<b>U+E57C</b> <i>ornamentObliqueLineAfterNote</i> Oblique straight line NW-SE	//	<b>U+E57D</b> <i>ornamentDoubleObliqueLinesBeforeNote</i> Double oblique straight lines SW-NE
//	<b>U+E57E</b> <i>ornamentDoubleObliqueLinesAfterNote</i> Double oblique straight lines NW-SE	—	<b>U+E57F</b> <i>ornamentObliqueLineHorizBeforeNote</i> Oblique straight line tilted SW-NE
—	<b>U+E580</b> <i>ornamentObliqueLineHorizAfterNote</i> Oblique straight line tilted NW-SE	,	<b>U+E581</b> <i>ornamentComma</i> Comma

	<b>U+E582</b> <i>ornamentShake3</i>		<b>U+E583</b> <i>ornamentVerticalLine</i>
+	Shake		Vertical line
	<b>U+E584</b> <i>ornamentShakeMuffat1</i>		<b>U+E585</b> (and U+1D1B1) <i>glissandoUp</i>
t	Shake (Muffat)		Glissando up
	<b>U+E586</b> (and U+1D1B2) <i>glissandoDown</i>		<b>U+E587</b> <i>ornamentSchleifer</i>
	Glissando down		Schleifer (long mordent)
	<b>U+E588</b> <i>ornamentPinceCouperin</i>		<b>U+E589</b> <i>ornamentTremblementCouperin</i>
	Pincé (Couperin)		Tremblement appuyé (Couperin)

## 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.*).