

ISO/IEC JTC 1/SC 2/WG 2

PROPOSAL SUMMARY FORM TO ACCOMPANY SUBMISSIONS

FOR ADDITIONS TO THE REPERTOIRE OF ISO/IEC 10646¹.

Please fill all the sections A, B and C below.

Please read Principles and Procedures Document (P & P) from <http://std.dkuug.dk/JTC1/SC2/WG2/docs/principles.html> for guidelines and details before filling this form.

Please ensure you are using the latest Form from <http://std.dkuug.dk/JTC1/SC2/WG2/docs/summaryform.html>.

See also <http://std.dkuug.dk/JTC1/SC2/WG2/docs/roadmaps.html> for latest *Roadmaps*.

A. Administrative

1. Title:	Indian Classical Music Notation Character-Glyphs(Gurmukhi Version) in UTC	
2. Requester's name:	<i>Hardeep Singh Jawanda, Indermohan Singh, Gurjit Singh, Jaspreet Singh, Gursehajvir Singh</i>	
3. Requester type (Member body/Liaison/Individual contribution):	<i>Individual contribution</i>	
4. Submission date:	<i>10-NOV-2013</i>	
5. Requester's reference (if applicable):		
6. Choose one of the following:		
This is a complete proposal:	<input type="checkbox"/>	
(or) More information will be provided later:	<input checked="" type="checkbox"/> <i>This</i>	

B. Technical – General

1. Choose one of the following:		
a. This proposal is for a new script (set of characters):	<input type="checkbox"/> <i>No</i>	
Proposed name of script:		
b. The proposal is for addition of character(s) to an existing block:	<input type="checkbox"/>	
Name of the existing block:	<i>Gurmukhi block</i>	
2. Number of characters in proposal:	<i>15</i>	
3. Proposed category (select one from below - see section 2.2 of P&P document):		
A-Contemporary <input type="checkbox"/>	B.1-Specialized (small collection) <input checked="" type="checkbox"/>	B.2-Specialized (large collection) <input type="checkbox"/>
C-Major extinct <input type="checkbox"/>	D-Attested extinct <input type="checkbox"/>	E-Minor extinct <input type="checkbox"/>
F-Archaic Hieroglyphic or Ideographic <input type="checkbox"/>	G-Obscure or questionable usage symbols <input type="checkbox"/>	
4. Is a repertoire including character names provided?	<input type="checkbox"/> <i>No</i>	
a. If YES, are the names in accordance with the "character naming guidelines"		

¹ Form number: N4102-F (Original 1994-10-14; Revised 1995-01, 1995-04, 1996-04, 1996-08, 1999-03, 2001-05, 2001-09, 2003-11, 2005-01, 2005-09, 2005-10, 2007-03, 2008-05, 2009-11, 2011-03, 2012-01)

in Annex L of P&P document?

b. Are the character shapes attached in a legible form suitable for review?

5. Fonts related:

a. Who will provide the appropriate computerized font to the Project Editor of 10646 for publishing the standard?

Kulbir Thind

b. Identify the party granting a license for use of the font by the editors (include address, e-mail, ftp-site, etc.):

drksthind@yahoo.com

6. References:

a. Are references (to other character sets, dictionaries, descriptive texts etc.) provided?

Yes

b. Are published examples of use (such as samples from newspapers, magazines, or other sources)

of proposed characters attached?

Yes

7. Special encoding issues:

Does the proposal address other aspects of character data processing (if applicable) such as input, presentation, sorting, searching, indexing, transliteration etc. (if yes please enclose information)?

No

8. Additional Information:

Submitters are invited to provide any additional information about Properties of the proposed Character(s) or Script that will assist in correct understanding of and correct linguistic processing of the proposed character(s) or script. Examples of such properties are: Casing information, Numeric information, Currency information, Display behaviour information such as line breaks, widths etc., Combining behaviour, Spacing behaviour, Directional behaviour, Default Collation behaviour, relevance in Mark Up contexts, Compatibility equivalence and other Unicode normalization related information. See the Unicode standard at <http://www.unicode.org> for such information on other scripts. Also see Unicode Character Database (<http://www.unicode.org/reports/tr44/>) and associated Unicode Technical Reports for information needed for consideration by the Unicode Technical Committee for inclusion in the Unicode Standard.

C. Technical - Justification

1. Has this proposal for addition of character(s) been submitted before?	No
If YES explain	
2. Has contact been made to members of the user community (for example: National Body, user groups of the script or characters, other experts, etc.)?	Yes
If YES, with whom?	<i>Dr. Alankar Singh, Prof. of Indian Classical Music, Punjabi University, Patiala, Punjab (India).</i>
If YES, available relevant documents:	
3. Information on the user community for the proposed characters (for example: size, demographics, information technology use, or publishing use) is included?	Yes
Reference:	<i>Every Indian Classical Music Institute in Punjab. E.g.: Punjabi University, Patiala.</i>
4. The context of use for the proposed characters (type of use; common or rare)	Common
Reference:	
5. Are the proposed characters in current use by the user community?	Yes
If YES, where? Reference:	
6. After giving due considerations to the principles in the P&P document must the proposed characters be entirely in the BMP?	
If YES, is a rationale provided?	
If YES, reference:	
7. Should the proposed characters be kept together in a contiguous range (rather than being scattered)?	No
8. Can any of the proposed characters be considered a presentation form of an existing character or character sequence?	Yes
If YES, is a rationale for its inclusion provided?	
If YES, reference:	<i>Mentioned in Attachment</i>
9. Can any of the proposed characters be encoded using a composed character sequence of either existing characters or other proposed characters?	No
If YES, is a rationale for its inclusion provided?	
If YES, reference:	
10. Can any of the proposed character(s) be considered to be similar (in appearance or function) to, or could be confused with, an existing character?	Yes
If YES, is a rationale for its inclusion provided?	

If YES, reference:	<i>Mentioned in Attachment</i>
11. Does the proposal include use of combining characters and/or use of composite sequences?	<i>Yes</i>
If YES, is a rationale for such use provided?	
If YES, reference:	<i>Mentioned in Attachment</i>
Is a list of composite sequences and their corresponding glyph images (graphic symbols) provided?	<i>Yes</i>
If YES, reference:	<i>Mentioned in Attachment</i>
12. Does the proposal contain characters with any special properties such as control function or similar semantics?	<i>No</i>
If YES, describe in detail (include attachment if necessary)	
13. Does the proposal contain any Ideographic compatibility characters?	<i>No</i>
If YES, are the equivalent corresponding unified ideographic characters identified?	
If YES, reference:	

Doc Type: Working Group Document

Title: Proposal for the Addition of Indian Classical Music symbols to the UCS

Source: Hardeep Singh Jawanda, Indermohan Singh, Gurjit Singh, Jaspreet Singh

Status: Individual Contribution

Date: 6 –Nov-2013

This proposal is to include the Indian Classical Music symbols to UCS. The new symbols are 15, namely, **Komal, Teevar, Mandar, Taar** and also **the super script versions of these symbols and some of the existing symbols** to the Gurmukhi block of the Unicode. First of all just have look on the basics of Indian Classical Music so we will get proper knowledge of required and existing symbols.

BASICS OF INDIAN CLASSICAL MUSIC :-

Indian classical music is one of the oldest forms of music in the world. It has its roots in diverse areas such as the ancient religious vedic hymns, tribal chants, devotional temple music, and folk music. Indian music is melodic in nature, as opposed to Western music which is harmonic. Although Indian music is now divided into the two major classes of **Hindustani (Northern Indian)** and **Carnatic (Southern Indian)**, the origins and fundamental concepts of both the types of music are the same.

The fundamental concepts that have to be understood at the outset are those of swara (musical note), raga (a melodic concept, or scale of notes) and tala (beats of timing or rhythm).

Swara:- Swara is a note of definite pitch which conveys an expression of charm and sweetness to the mind. Shruti is "the measure and the swara is the thing measured." There are seven basic swaras. These remain same but their appearance can be different based on the language used. It is as follows :-

SHADJA	-	Sa
RISHABH	-	Re
GANDHAAR	-	ga
MADHYAM	-	Ma
PANCHAM	-	Pa
DHAIVAT	-	Dha
NISHAAD	-	Ni

Types of swaras (notes) :-

Komal Swara:- From the above 7 swaras **Rishabh, Gandhar, Dhaivat, Nishad** can be moved below their original place on the scale. These types of swaras are called as komal (**Soft or Flat**).

Teevra Swara :- From the above 7 swaras only the Madhyam swara can be made Sharp by placing the vertical line above the symbol.

In Indian Classical music 3 Saptaks (Octaves) are usually utilized :-

Saptak : When the set of seven notes is played in the order it is called a Saptak (i.e. Sa ,Re, Ga, Ma, Pa, Dha, Ni)

Maddhya Saptak : The normal tone of human voice, which is neither high nor low. It is called Maddhya Saptak (Middle Octave). This has got no symbol in the notation system.

Taar Saptak : The one higher than Maddhya Saptak is Taar Saptak (High). The notes are high and sharp. This shown by a dot above the note. Two dots above the note imply a note of an octave higher than the Taar Saptak i.e. Ati Taar Saptak.

Mandra Saptak : The one octave below the Maddhya Saptak is called Mandra Saptak(Low). Notes of this octave are sung or played in a low deep tone. This comprises of the saptak which is below the lower Sa of the Maddhya Saptak. Notes of this saptak are indicated by a dot below the note.

TABLE 1 : Showing all the Swaras(notes) used in the Indian Classical Music Notation (in Gurmukhi script)









S.NO.	NAME	SYMBOL	UNICODE	REMARKS
1.	GURMUKHI SHADAJ (Sa)	ਸ	0A38	This is the first swara(note) in any Indian Classical Music script. This is the shuddha(pure) swara.
2.	GURMUKHI RISHABHA (Re)	ਰੈ	0A30 + 0A47	This is the second swara(note) in any Indian Classical Music script.
3.	GURMUKHI GANDHAR (Ga)	ਗ	0A17	This is the third swara(note) in any Indian Classical Music script.

4.	GURMUKHI MADHYAM (Ma)	ਮ	0A2E	This is the fourth swara(note) in any Indian Classical Music script.
5.	GURMUKHI PANCHAM (Pa)	ਪ	0A2A	This is the fifth swara(note) in any Indian Classical Music script. This is also the shuddha(pure) swara(note) as Sa.
6.	GURMUKHI DHAIVAT (Dha)	ਧ	0A27	This is the sixth swara(note) in any Indian Classical Music script.
7.	GURMUKHI NISHAD (Ni)	ਨੀ	0A28 + 0A40	This is the last swara(note) in any Indian Classical Music script.
8.	KAN SWAR GURMUKHI SHADAJ (Sa)	ਸ◌	NOT IN UNICODE	Same as Shadja(Sa) swara(note) but used as superscript. Here the dotted circle will represent the other swara(note) in music notation.
9.	KAN SWAR GURMUKHI RISHABH (Re)	ਰੇ◌	NOT IN UNICODE	Same as Rishabha(Re) swara(note) but used as superscript. Here the dotted circle will represent the other swara(note) in music notation.
10.	KAN SWAR GURMUKHI GANDHAR (Ga)	ਗ◌	NOT IN UNICODE	Same as Gandhar(Ga) swara(note) but used as superscript. Here the dotted circle will represent the other swara(note) in music notation.
11.	KAN SWAR GURMUKHI MADHYAM (Ma)	ਮ◌	NOT IN UNICODE	Same as Madhyam(Ma) swara(note) but used as superscript. Here the dotted circle will represent the other swara(note) in music notation.
12.	KAN SWAR GURMUKHI PANCHAM (Pa)	ਪ◌	NOT IN UNICODE	Same as Pancham(Pa) swara(note) but used as superscript. Here the dotted circle will represent the other swara(note) in music notation.

13.	KAN SWAR GURMUKHI DHAIVAT (Dha)	ਧੰ	NOT IN UNICODE	Same as Dhaivat(Dha) swara(note) but used as superscript. Here the dotted circle will represent the other swara(note) in music notation.
14.	KAN SWAR GURMUKHI NISHAD (Ni)	ਨੀੰ	NOT IN UNICODE	Same as Nishad(Ni) swara(note) but used as superscript. Here the dotted circle will represent the other swara(note) in music notation.

TABLE 2 : Proposed Diacritical Marks used with the above Musical Notation Base Characters and are common for most of the Indian Classical Music Scripts.

S.NO.	NAME	SYMBOL	UNICODE	REMARKS
1.	TAAR SAPTAK	◌̇	NOT IN UNICODE	This is symbol which is used to represent higher octave.
2.	MANDRA SAPTAK	◌̣	NOT IN UNICODE	This is the symbol which is used to represent the lower octave.
3.	KOMAL	◌̣̣	NOT IN UNICODE	This is symbol which makes the swara(note) flat.

4.	TEEVAR		NOT IN UNICODE	This is the symbol which makes the swara(note) sharp.
5.	SUPERSCRIPED TAAR SAPTAK		NOT IN UNICODE	Same as symbol 1 but used as superscript. It is used with kan swaras.
6.	SUPERSCRIPED MANDRA SAPTAK		NOT IN UNICODE	Same as symbol 2 but used as superscript. It is used with kan swaras.
7.	SUPERSCRIPED KOMAL		NOT IN UNICODE	Same as symbol 3 but used as superscript. It is used with kan swaras.
8.	SUPERSCRIPED TEEVAR		NOT IN UNICODE	Same as symbol 4 but used as superscript. It is used with kan swaras.
9.	COMBINING SWAR MARK (TO REPRESENT COLLECTION OF SWARS)	<p>Examples of usage:</p> <p>(i) </p> <p>(ii) </p> <p>(iii) </p>	NOT IN UNICODE	This is combining swara mark which can be used to combine 2 swaras(notes) to n swaras(notes). It has the formatting which is similar to as underline.

JUSTIFICATION OF EACH SYMBOL :-

There are altogether 23 symbols in the above tables. Among these 23 symbols, 7 symbols are already defined in the Unicode chart. Now there are certain symbol like **8 – 14** of **table 1** which are not in the Unicode but they are just superscript of all the **1 - 7** symbols of Gurmat Sangeet(Indian classical music gurmukhi version) as described in **table 1**. So, there are total of 16 (9 Symbols + 7 grace notes) need to be encoded.

The justification of each symbol (marked ‘not in Unicode’ in above tables) to encode it in UCS is given below :-

- **Mandra saptak** symbol is required in Gurmat sangeet(rooted in Indian Classical Music) for lowering the octave as described earlier . It is used with all the swaras (notes + grace note too) even with other symbols such as of komal and teevra(described below). It is similar to **gurmukhi sign nukta** having Unicode ‘**0A3C**’ but there is positioning problem with the **swaras**(notes). In actual we require output which is shown below in **examples**.
- **Taar saptak** symbol is similar to the symbol **gujrati sign anusvara** having Unicode ‘**0A82**’ but unfortunately it can only be used in the Gujrati language. The swaras(notes) having this symbol are sung in high and sharp voice. In Indian classical music it is used with every swar (note) and we will have the results in following manner :-

ਸ਼ ਰੇਂ ਗੰ ਮੰ ਪੰ ਧੰ ਨੀਂ
ਰੇਂ ਗੁੰ ਮੁੰ ਧੁੰ ਨੀਂ

As we can see that this symbol is placed in center of any swar (note) till there is no other symbol placed with it and if any other symbol is placed it is shifted to the right side.

We require a similar symbol in gurmukhi block of UCS so that we can get required output as shown in **figure-1**

- **Komal** is same as ‘b’ symbol used in Sheet Music Notation. In Indian Classical Music, it is only used with the following swar(notes) :

ਰੇ ਗ ਧ ਨੀ

and Result will be look like :

ਰੇ ਗੁ ਧੁ ਨੀ

There is similar character available in Unicode Standard in Gurmukhi Block which has Unicode (Hex) value '0A41' But Unicode Encoding doesn't support combination

like:

ਨੀ ਰੇ

Because it is not correct according to Punjabi Language. But it is must required in Indian classical music example section given later in this proposal.

- **Teevra** is similar to the '#' symbol in the sheet music notation. But in Indian Classical Music notation it is used only with the swara(note):

ਮ (Unicode Hex '0A2E')

and the results will look like this ਮ

In present time , in Unicode we have similar symbol to it but the result is not valid. It shows certain position problem like this :-ਮ

- **Kan swara** is just the superscript version of all the main 7 swars in Indian Classical music. It s actually the **grace note(of Western music)**. Although it is used less frequently used but without it Indian classical music can't be completed. It has appearance like this :-

ਰੇ[॥] ਸ ਗੰ[॥] ਨੀ

In the above example the swaras (notes) **Rishabh(ਰੇ)** and Gandhar (ਗ) are represented as **Kan swaras**. In Indian Classical Music these are important for the proper rendition and essential to create the beauty of a [raga](#). Some notes are linked with its preceding and succeeding note; these linked notes are called **Kan-swars** (= *grace notes*). Kan-swars deal with so called *touch notes*.

Proposed Draft:-

S.NO.	NAME	PROPOSED UNICODE
1.	KAN SWAR GURMUKHI SHADJA (Sa)	0A52
2.	KAN SWAR GURMUKHI RISHABH (Re)	0A53
3.	KAN SWAR GURMUKHI GANDHAR (Ga)	0A54
4.	KAN SWAR GURMUKHI MADHYAM (Ma)	0A55
5.	KAN SWAR GURMUKHI PANCHAM (Pa)	0A56
6.	KAN SWAR GURMUKHI DHAIVAT (Dha)	0A57
7.	KAN SWAR GURMUKHI NISHAD (Ni)	0A58
8.	KOMAL	0A76
9.	TEEVRA	0A77
10.	MANDRA	0A78
11.	TAAR	0A79
12.	SUPERSCRIPED KOMAL	0A7A
13.	SUPERSCRIPED TEEVRA	0A7B
14.	SUPERSCRIPED MANDRA SAPTAK	0A7C
15.	SUPERSCRIPED TAAR SAPTAK	0A7D
16.	COMBINING SWAR MARK (TO REPRESENT COLLECTION OF SWARS)	0A7E

Unicode Character Properties.Character properties are proposed here.

0A52;Superscript GurmukhiShadja(Sa);Lm;0;L;<super> 0A38;;;N;;;;;
0A53;Superscript GurmukhiRishabh(Re);Lm;0;L;<super> 0A30 0A47;;;N;;;;;
0A54;SuperscriptGurmukhiGandhar (ga);Lm;0;L;<super> 0A17;;;N;;;;;
0A55;SuperscriptGurmukhiMadhyam(Ma);Lm;0;L;<super> 0A2E;;;N;;;;;
0A56;SuperscriptGurmukhiPancham (Pa);Lm;0;L;<super> 0A2A;;;N;;;;;
0A57;SuperscriptGurmukhiDhaivat(Dha);Lm;0;L;<super> 0A27;;;N;;;;;
0A58;SuperscriptGurmukhiNishad(Ni);Lm;0;L;<super> 0A28 0A40;;;N;;;;;
0A76;Komal Swara;Mn;220;NSM;;;;;N;;;;;
0A77;Teevra Swara;Mn;232;NSM;;;;;N;;;;;
0A78;Mandra;Mn;220;NSM;;;;;N;;;;;
0A79;Taar;Mn;230;NSM;;;;;N;;;;;
0A7A;Superscripted Komal Swara;Mn;220;NSM;<super> 0A76;;;N;;;;;
0A7B;SuperscriptedTeevar Swara;Mn;232;NSM;<super> 0A77;;;N;;;;;
0A7C;Superscripted Mandar;Mn;220;NSM;<super> 0A78;;;N;;;;;
0A7D;SuperscriptedTaar;Mn;230;NSM;<super> 0A79;;;N;;;;;
0A7E;Combining Swara;Mn;233;NSM;;;;;N;;;;;

Bibliography:

Swar samud (Shabad Reet Ratnawaali) -Book by prof. Paramjot Singh published by Sikh Missionary College, Ludhiana.

Gurbani Sangeet (part -1,2) -Book by sh. Gian Singh ji Ebtabaad published by Shromani Gurudwara Prabhandhak Committee (SGPC) , Sh. Amritsar

Saral Sikh Sangeet Reet -Book by prof. Kulwant Singh Chandan published by Chattarsingh and Jeevansingh

Examples :

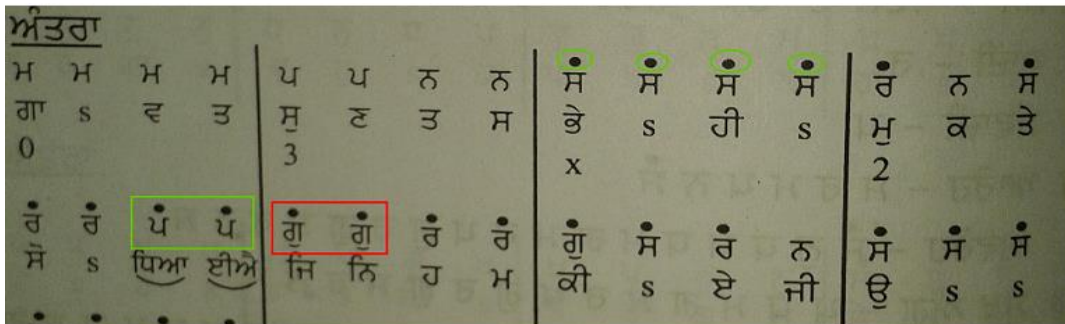


Figure -1: Green marked areas show the usage of Taar symbol in the Raga Majh of Swar samudh book. Here the red marked areas show the wrong usage of Komal symbol in Gandhar(Ga) swara(note).

ਗੁਰਬਾਣੀ ਸੰਗੀਤ ੪੫

ਰ	ਮ	ਪ	-ਧਨ	ਪਧ	ਸੰ	ਸੰਰ	ਸੰਰਗੰਰ	ਧ
ਭਰ	ਮੁਗ	ਇਆ	ੳਗੁੳ	ੳਰ	ਪਿਰ	ਸੰਗਿ	ਮੇੳੳੳ	ਰੀੳੳੳ
ਅੰਤਰਾ								
ਪ	ਪਧ	ਸੰ	ਸੰਸੰ	—	ਸੰਰ	ਰ	ਸੰਰਗੰਰ	ਸਨਧਨ
ਦੁ	ਖਘ	ਨੰ	ਜਬ	ੳ	ਰੋੳ	ਤੇ	ਦੁੳੳੳ	ਰਿੳੳੳ
ਸੰਸੰ	ਨੁਧ	ਪਧ	ਪਮ	-ਪ	ਮ	ਰ	ਗ-ਰ	ਸ
ਅਬ	ਮਸ	ਲਤਿ	ਮੋਹਿ	ੳੳ	ਮਿਲਿ	ੳਹ	ਦੁੳੳ	ਰਿ

ਰਾਗ ਆਸਾ, ਮੱਤ ਤਾਲ, ਬਿਲੰਬਿਤ

ਹਰਿ ਕਾ ਨਾਮੁ ਰਿਦੈ ਨਿਤ ਧਿਆਈ ॥
 ਸੰਗੀ ਸਾਥੀ ਸਗਲ ਤਰਾਈ ॥ ੧ ॥
 ਗੁਰੁ ਮੇਰੇ ਸੰਗਿ ਸਦਾ ਹੈ ਨਾਲੇ ॥
 ਸਿਮਰਿ ਸਿਮਰਿ ਤਿਸੁ ਸਦਾ ਸਮਾਲੇ ॥ ੧ ॥ ਰਹਾਉ ॥
 ਤੇਰਾ ਕੀਆ ਮੀਠਾ ਲਾਗੈ ॥
 ਹਰਿਨਾਮੁ ਪਦਾਰਥੁ ਨਾਨਕੁ ਮਾਗੈ ॥

(ਆਸਾ ਮ: ੫, ਪੰਨਾ ੩੯੪)

Figure 2 :- Green marked area shows the use of combining swar mark where it combines 2 swaras in one area and 4 swaras in other in a raga Asacompositon from Gurbanisangeet book (part -1,2) by sh. GiansinghjiEbtabaad

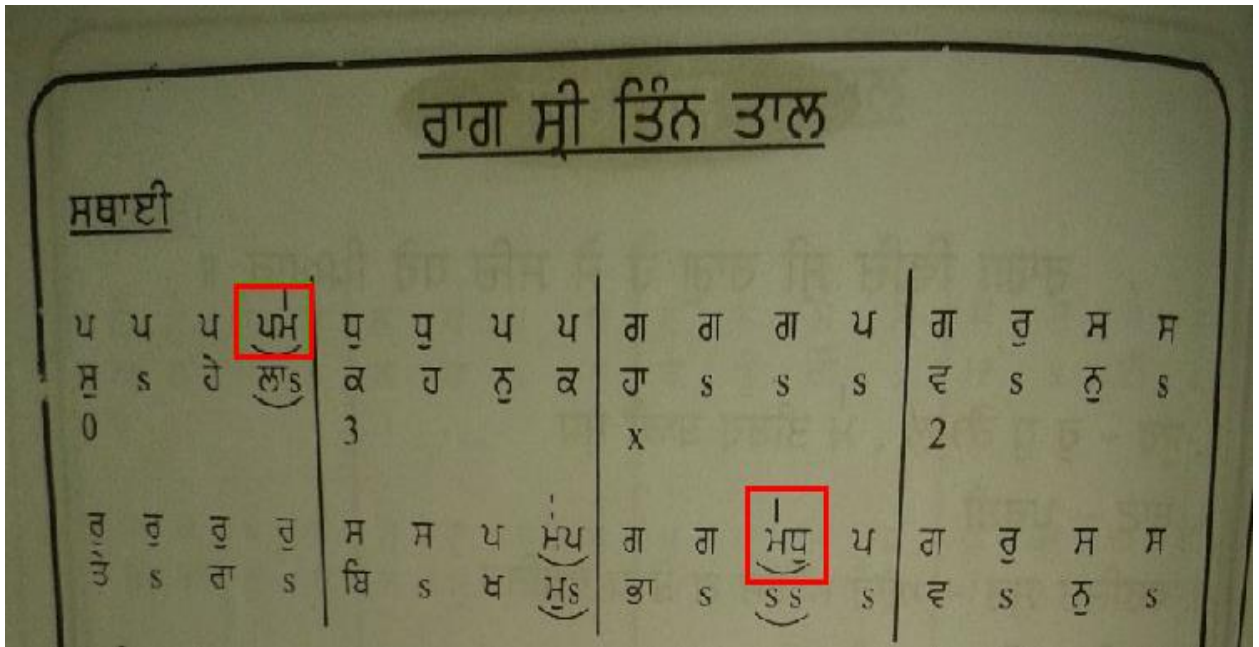


Figure 3 :- Red marked areas show the wrong use of teevra swara Madhyam(Ma) due to lack of Unicode. So there is almost printing problems in every book printed.

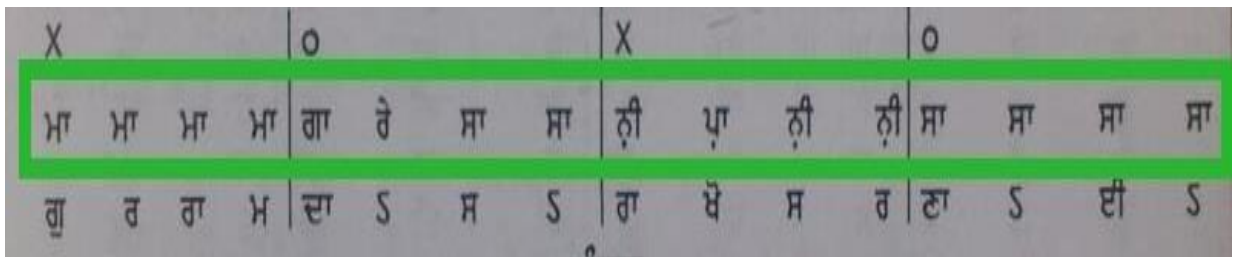


Figure 4 :- In third vibhaag(part), under the second cross sign, of this composition the correct use of mandra saptak is shown which indicates that the respective swaras(notes) are of lowest octave(mandra saptak).

ਰਾਗੁ ਭੈਰਉ ਏਕ ਤਾਲ (ਵਿਲੰਬਿਤ)

ਅਸਥਾਈ

ਧੁ—	ਧੁਪ	ਮਪ	ਮਮਮ—	ਗਮ	ਰੁਰੁ—	ਸਸ	ਧੁਨਸਰੁ	ਗਮ	ਰੁਸ	ਸਮਗਮ	ਪੁਪਮਪ	
ਤਉ	ਰਾਮ	ਤੋੜ	ਰਾੜੜ	ਲੋਗੁ	ਮਰਮੁੜ	ਕਹ	ਜਾੜਨੋੜ	ਮੋੜ	ਰਾੜ	ਜਉਹਉ	ਬਉਰਾੜ	
x		0		2		0		3		4		
ਅੰਤਰਾ											ਮਪ	ਪੁ—ਨਨ
ਸਸ	ਰੁਸ	ਪੁ—ਨਸ	ਰੁਸ	ਗਮਰੁਸ	ਧੁਨਸਨ	ਧੁਪ	ਮਪਧੁਪ	ਮ—ਗਮ	ਰੁਸ	ਮਥੇ	ਤਿੜਲਕੁ	
ਹਥਿ	ਮਾਲਾ	ਬਾੜੜ	ਨਾੜ	ਲੋੜਗਨ	ਰਾੜੜ	ਮੁੜ	ਖਿਲਉਨਾ	ਜਾੜੜ	ਨਾੜ			
x		0		2		0		3		4		

(ਭੈਰਉ ਬਾਣੀ ਭਗਤਾ ਕੀ।। ਕਬੀਰ ਜੀਉ ਘਰੁ ੧) (੧੧੫੯)

ਨਿਰਧਨ ਆਦਰੁ ਕੋਈ ਨ ਦੇਇ।। ਲਾਖ ਜਤਨ ਕਰੈ ਓਹੁ ਚਿਤਿ ਨ ਧਰੇਇ।।੧।। ਰਹਾਉ।।

ਜਉ ਨਿਰਧਨੁ ਸਰਧਨ ਕੈ ਜਾਇ।। ਆਗੈ ਬੈਠਾ ਪੀਠਿ ਫਿਰਾਇ।।੧।।

ਜਉ ਸਰਧਨੁ ਨਿਰਧਨ ਕੈ ਜਾਇ।। ਦੀਆ ਆਦਰੁ ਲੀਆ ਬੁਲਾਇ।।੨।।

ਨਿਰਧਨੁ ਸਰਧਨੁ ਦੋਨਉ ਭਾਈ।। ਪੁਭ ਕੀ ਕਲਾ ਨ ਮੇਟੀ ਜਾਈ।।੩।।

ਕਹਿ ਕਬੀਰ ਨਿਰਧਨੁ ਹੈ ਸੋਈ।। ਜਾ ਕੇ ਹਿਰਦੈ ਨਾਮੁ ਨ ਹੋਈ।।੪।।੮।।

ਨਿਰਧਨ — ਗਰੀਬ। ਸਰਧਨ — ਧਨਵਾਨ। ਕਲਾ — ਖੇਡ।

Figure 5 :- Green marked areas shows the correct usage and symbol of komal swar(note) in the composition of Raga Bhairo. Red marked areas shows the positioning problem for taar saptak (high octave) symbol on the shadja (Sa) swar(note) and rishabh(Re) swar(note)