

Mārvā is a hexatonic rāga which omits both the natural fourth and the fifth. The tonic is deliberately avoided in order to create a contrast with the stressed second Reb and is used only at the end of phrases. This creates a tension - peculiar to the form and mood of this rāga - which is resolved when the phrase at last comes to rest on the tonic. The process, then, begins anew, unfolding the rāga further.

Characteristic āroha and avaroha:

ni reb ga ma# dha ni sa
 A २ ग म ण A सा
 ni reb ni dha ma# ga reb sa
 A २ A ण म ग २ सा

Reb and dha are stressed notes.

Another rāga using the same scale is Puriyā. Its structure, however, is very different. The tonic forms the very backtone of rāga-elaboration. Ga and ni are the stressed notes instead of reb and dha. There exists a samvāda (śaḍja-pāñcama bhāva) between ga and ni, which imparts to Puriyā, a restful and tranquil form, whereas reb and dha, the stressed notes in Mārvā are visamvadis, giving to Mārvā a disturbing quality. Most movements in Mārvā rest on phrases (often reciprocal) built with the notes reb and dha as the epicentre and the goal.

Some characteristic phrases as played by Debrabrata Chaud are:

① resareb sss ni s dhas dhas dha ni s dha dha dha ni reb ga ga dha ni reb reb sss
 A सरे sss A स ण स ण स ण A स ण ण, ण A २ २ सा sss

② ma# dhas dhas ma# ni dha ma# reb sa
 म ण स ण स म A ण म २ सा

③ re reb ga# ma# reb sss re ni reb sss sss
 A २ ग म २ sss A २ sss सा sss

④ ni reb ga ma# dhas dha dha
 A २ ग म ण sss ण ण
 ma# dha ni dha ma# ga reb reb re ni sareb sss sa
 म ण A ण म ग २ २ A सरे sss सा

⑤ reb sss re dha ni reb reb reb sa
 A ण A २ २ sss सा