

Movements:

Free, non rhythmic, ālāpa followed by **Tor a** - rhythmic ālāpa after which follows the gat in slow teen-tāla.

The central phrase (in the vilambita sthāyī movement) with which all rhythmic elaborations end and the sama is taken, is:

Sohani, has the same note structure as Marvā but with an entirely different balance of notes and phrases. It is a rāga, characterized by lively movements; slow and ponderous dwelling on notes spoils its mood and structure. It is also limited in range, revolving mostly round the tāra sā and usually moving from ga, in the madhya octave, upwards. A quick descent - followed by an almost immediate ascent - to the start ^{madhya sā} is also usual, but the rāga rarely descends into the lower octave.

Characteristic phrases as played by Debabrata Chaudhuri:

①
tha ni sãrẽb sãrẽb ni sã^{reẽb} ni rha
ਥ ਨੀ ਸਾਂ ਰੈਂ ਸਾਂ ਰੈਂ ਨੀ ਸੌ ਨੀ ਥ

②
ni rha maṭṭ ga maṭṭ rha ni sãrẽb sãrẽb ni sã sss
ਨੀ ਥ ਮਾਟ ਗ ਮਾਟ ਥ ਨੀ ਸਾਂ ਰੈਂ ਸਾਂ ਰੈਂ ਨੀ ਸਾਂ sss

③
ni rẽb ga rẽb maṭṭ ga rẽb sã
ਨੀ ਰੈਂ ਗ ਰੈਂ ਮੇ ਗ ਰੈਂ ਸਾਂ

④
maṭṭ rha ni sã ni rha maṭṭ ga maṭṭ ga rẽb sa
ਮੇ ਥ ਨੀ ਸਾਂ ਨੀ ਥ ਮੇ ਗ ਮੇ ਗ ਰੈਂ ਸਾਂ
ga maṭṭ rha ni sãrẽb sãrẽb ni sã sss
ਗ ਮੇ ਥ ਨੀ ਸਾਂ ਰੈਂ ਸਾਂ ਰੈਂ ਨੀ ਸਾਂ sss

D.C. plays a fast gat in teen tāla at the end of the piece in Marvā.