Association of Ragas with Time and Season

00:00 Midnight to 12:00 Noon

Night 3rd Quarter
- Darbari Kanada
- Sarasvati
- Bageshri
- Chandrakauns
- Bahar
- Malhar
- Shivaranjini
- Kalavati
- Bhinna Shadja
- Malkauns, Madhukauns

Day 2nd Quarter
- Todi
- Komal Rishabh Asavari
- Basant Mukhari
- Shuddha Sarang

Day 1st Quarter
- Abhogi
- Ahir Bhairav
- Bhairav
- Vairagi
- Vibhas
- Nat Bhairav
- Hindol, Deshkar

Night 4th Quarter
- Basant
- Sohini
- Lalit
- Bhatiyar

09:00 AM
Sunrise

06:00 AM

Sunrise: Suryoday, Pratahkal, Sandhiprakash (Twilight)
Noon: Madhyahnakal
Sunset: Suryast, Sayankal, Sandhyakal, Sandhiprakash (Twilight)
Midnight: Madhyaratri

Sarvakalik (any time): Mand, Dhani
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Day 3rd Quarter
Brindavani Sarang\textsuperscript{Noon}
Bhimpalas
Madhuvanti
Patdip

03:00 PM

PM

12:00 Noon to 24:00 Midnight

Night 2\textsuperscript{nd} Quarter
Bihag, Khamaj
Kirvani, Jog
Gorakh, Narayani
Des, Durga
Nand, Shankara
Tilak Kamod
Chandrakauns

Night 1\textsuperscript{st} Quarter
Bhupali
Hamsadhvani
Yaman
Hamir
Kedar

Day 4\textsuperscript{th} Quarter
Maru Bihag
Marva
Puriya\textsuperscript{Sunset}
Puriya Dhanashri\textsuperscript{Sunset}
Puriya Kalyan\textsuperscript{Sunset}
Shri\textsuperscript{Sunset}
There are variations and differences of opinion in Hindustani music literature on associations of ragas with time and season. Whereas some ragas have specific moods associated with them, several ragas are versatile and may be presented so as to create different feelings. Time and season associations are not currently used in Carnatic music.