

**EVOLUTION OF TEMPLE**

**MUSIC IN KERALA**

## CHAPTER II - EVOLUTION OF TEMPLE MUSIC IN KERALA

Hindus believe that God created the Universe from 'Pranava' or 'OM' the primordial sound. This association of God with music (Nāda brahmam) is not unique to Hindu religion alone, but is universal to all religions as a means to attain Sālvation. Of the various means to attain Moksha, music or sangeetha is considered to be the predominant one.

Vedās, Upanishads and Purānas abound in glorious references to musical traditions and the Trimurthis - Brahma, Vishnu and Siva are associated with different musical instruments. Thus we can see that evolution of music from the Vedic chanting of the medieval period to its highly scientific and varied forms as seen today is closely and distinctly interlinked with the religious practices of the people, and the temples thus became not only a place of worship but also a seat of learning.

In temples, devotees worship God by evolving appropriate rituals and over the years music in its various forms have become intricately associated with each and every aspect of temple ritual

Scholars opine that temple music can be viewed in two dimensions viz. the Static and Dynamic. The former comprising the music depicted in temples through paintings and sculptures (stone, wood, metal) and <sup>the</sup> latter comprising the actual items of music played in temples for various occasions and rituals.

The development of Indian music in the beginning got evolved in two different paths. Music sung for propitiation of Gods and attaining bliss (devotional) and music sung for worldly and sensual pleasures.(laukika).

The vedic music developed by rishis and saints which originally had only three swaras gradually developed into a scale of seven swaras and came to be known as 'Sāma Saptaka' and this style of music was termed as 'Mārga Sangeetha'. It is stated in Valmiki Ramayana that Lava and Kusa at the request of Sreerama sang songs in 'Mārgi' style. According to Sārangadeva the word 'Mārgi' got evolved from the base word 'Mrig' meaning 'to seek'. We may interpret it as music sought by Gods. From time immemorial 'Gita Govindam, Krishna Leela Tarangini' etc. are traditionally being sung in Mārgi style.

In due course on account of the local preferences and regional influences, small variations started creeping in the

Mārgi style and distinctive local tunes crept in. These subsequently developed as 'Desi style'.

Dese Dese Janānām Yadruchya hridaya ranjakam

Gānam cha Vadanam nrityam destiwadi dheeyata

(Sangeetha Ratnakara)

In Kerala the music system developed certain distinct characteristic features due to the assimilation and interaction of Vedic music, folk music, pastoral music and tribal music. The peculiar Tala and rhythm structures were developed by progressive use of highly specialised and localised Tala Vadyas. This localised version of Kerala music which got evolved in temples came to be called "Sopāna Sangeetha".

#### **HISTORICAL BACKGROUND OF KERALA MUSIC:-**

The question is often asked whether Kerala has got a distinct musical tradition of its own. It is often lamented by scholars that only after the advent of Maharaja Sri Swati Tirunal, music in its scientific form emerged in Kerala. However anybody who delves deep into the life and culture of ancient people of Kerala will soon realise that this is a

totally wrong concept. Even before the advent of Karnatic music, Kerala had developed its own music in Sopāna style. The Chākyār in the Koodiyattam had been using as many as 20 ragas like 'Mooddan', 'Srikandi', 'Thondar', 'Indalam', Velādhooli etc. which were distinctive of its style.<sup>1</sup>

When we examine the literature of Kerala of those times, we find that not only Vocal traditions but also in instrumental music, the people of Kerala had attained great proficiency from very ancient days. The music of 'Tevaram' and 'Tiruvāchakam' with rhythm and melody in their verses and chanting of 'Nālāyira Prabandham' set a high musical standard in ancient Tamil regions which includes present day Kerala. Scholars point out that the early music of Kerala might have had a close resemblance to the music described in 'Silappadikkaram' (IIIrd Canto). In this we get several references about musical facts such as Sruti, Swara, Raga, musical form, instruments etc. The swaras were named as Kural, Tuttam, Kaikilai, Uzhai, Ili, Villari, Taram etc. It also says about 4 different kinds of 'Yāl', - 5 types of flutes - with seven holes for 7 Swaras<sup>and</sup> mridangam which were extensively in use. "A Tamil work 'Yappillakkar' is said to

1. Aimanam Krishna Kaimal - Keralathile Sangeetha Pāramparyam, Samskara Keralam , October - December 1989.

have described 11,911 different kinds of ancient musical tunes then prevalent in Kerala".<sup>1</sup>

Other than Silappadikāram and Manimekhala, its sequel, there were many other prevalent works on music, as widely described in 'Erayanarar Akaporul' of Nilakantanar of Musuris like 'Perichai', Isainunukkam 'Mutukuruku' and 'Chittishai'<sup>2</sup>.

The Vadya Samuchchaya was divided into 4 distinct types even then viz. 'Tulakkuruvi; (Sushira Vadya), 'Narambukkuruvi' (Tanti Vadya), Tholkuruvi (Charma Vadya) and Midakkuruvi (Kanta Vadya) - (Those played with help of throat).

Reference to rich musical traditions of Kerala both Vocal and instrumental abounds in "Unnuneeli Sandesam", the famous poetic work of that time. It is also seen that a tradition of classical rendering of music had already been evolved during those times as seen here.

1. S.Venkatasubrahmania Iyer-article-Journal of Music Academy Madras.
2. Pracheena Keralam - A.R.Balakrishna Warriar.

Ororo raga bhedaṁ, Punarthiēttitoluṁ

Madura Samayam, Chindu pādum - Kattakkar malkuzhalikalum

Venusree Manmadura Vajanavum Vanen Veena Madura ninadayum.

(Unnuneeli Sandesam)

According to Dr.S.Venkitasubrahmonia Iyer all the important Sanskrit works on music written prior to 17th cent:- are available in 'Malayalam lipi' in various 'Thaliyolagranthas' (manuscripts ) found in abundance in Kerala like Sangitha Sudha of Govinda Dikshitar, Sangitha Ratnakara of Sārangadeva, Brihadesi of Matanga muni and Sangitha Samayasara of Pārsvadeva indicating the highly advanced musical tradition: of Kerala. There are also some Malayalam treatises dealing with music but the names of the authors are not available. eg:- Sangitha Sasthra found in Thiruvananthapuram Manuscript library lists 120 ragas used in that period which includes presently less used ragas like Saladvahini, Pradhama manjari, Neelolpali, Gorochani etc. In Sangitha Choodamani another treati<sup>se</sup> found in Malayalam, 19 ragas are named and described in detail. It also describes 'NADIS, DASA VAYUS, SWARAS. and SRUTHIS. This book also describes 101 talas. Some of the other books available in the Manuscript library in Trivandrum are Sangitha Manjari, Saptaswara Sancharaṅgal, Swaratālādi Lakshanaṁ, Talavidhikal etc. According to Dr.S.Venkitasubrahmania Iyer, of these only

Swaratālakshanam is based on Venkitamakhis' Chadurdandi prakasika whereas other books are based on Bharata's Natyasastra, Matangamuni's Brihadesi and Sarangadevas' Sangitha Ratnakara. The second mentioned treatises are widely prevalent only in Kerala denoting the Sanskrit-Aryan influence in the region.

Geetha Govinda of Jayadeva has formed the basis for many prominent literary works in Kerala. For eg:- Krishna geethi (Krishnanāttam, the dance drama is evolved from this) of King Manaveda is the story of <sup>the</sup> 10th Chapter of Bhagavatha written in 8 chapters, the poems being given in specific ragas and talas. According to Ullor S. Parameswara Iyer "Geethārāmam of Ramapani vada in Sanskrit is also based on Geetha Govindam. Ramapurathu Warriar author of Kuchelavritham Vanchippattu, composed 'Bhashashtapadi' translating all the 24 ashtapadi in Malayalam in different ragas and talas. (Ist ashtapadi in Malava raga, Ata tala - Second in Gurjari raga Atatala - and third in Vasanta raga in Ata tala and so on).

Balarama Bharatam of Karthika Tirunal though mainly describes dance also dwells at length on the musical traditions of the period. Kunjan Nambiar the exponent of 'Tullal' also gives vivid and detailed description of ragas and talas used by

the people in those days. For eg:- in Rukmini Swayamvaram Ottam Tullal, maddalam is described in detail as also many other instruments. Common ragas used in those periods, Todi, Kalyani, Mukhari, Kamodari etc. are named. Many references to ragas are also seen in 'Harinee Swayamvaram' Seethangan Thullal and 'Bālyudbhavam' Sethangan Tullal. Kunjan Nambiar also used many Talas that are unique to Kerala and are not seen in Karnatic music. For eg:- in Kiratham Ottam thullal the Arjuna's penance is described in 7 talas (Lakshmi Tala, Kumbha tala, Marma tala, Kundanāchi thala, Champa tala, Panchari tala and Atanta tala).

We may now examine the music as it is being practised in Kerala temples. It can be seen that Kerala temples have over the course of centuries evolved distinct instrumental and Vocal traditions in music. A highly advanced musical structure for different variety of dance forms, both folk and classical, with distinct instruments were being used either alone or as accompaniments for propitiation of Gods during Pooja time. Each temple had specific rules regarding distinct instruments, music and rituals and these practices are continued unchanged even to this day.

The singing accompanied by instruments at the times of Pooja is called 'Kottippādi Seva'. The accompanying instruments are

purely of Kerala origin such as Chengila, Elathala, Edakka etc. The most common and important instrument in Kerala temples is the 'Shanku' which gives the 'Om-kara' (Pranava) sound. It is used almost every time before the temple door opens and closes, before and after Pooja, before and after the use of other instruments etc. It is used in a peculiar musical pattern with arohana and avarohana. When Sanctum Sanctorum is closed for the Pooja the Singer stands on 'Sopāna (steps) facing northwards to the Lord and starts playing Edakka, first the Tristana (S,P,Ṣ́). Then the famous 'Ganapathikkai' (invocation) and then he starts singing the 'Tyāni' in specified ragas, with arohana and avarohana. After the same he may sing Keerthanas or Ashtapati depending upon time and ritual.

The word 'Thyāni' evolved from Sanskrit word 'Dhyānam' (meditation), is called 'Thiyāni' in Tamil. They are four line Slokas written in local language which are very similar to 4 line slokas of Sanskrit, in praise of Gods and Goddesses of each temple and it can be safely assumed that such innumerable Thyānis were widely prevalent in various Kerala temples, many of which have now become extinct. Depending upon the time and the type of Pooja, different specified ragas are used for singing Thyānis. Many of the ragas are distinctly of Kerala origin and not widely prevalent outside, like 'Desākshi', Sreekanti, Bhoopāli,

Antari etc. Eg:- The time and type of Pooja and specific raga and tala in which Thyānis are sung are given below:-

Time	Pooja	Raga in which Thyāni is sung	Tala
1.Early morning	Ushapooja	Desākshi, Sreekanti	Tripata
2.Later morning	Pantheerati	Malahari	Roopaka
3.Noon	Uchchapooja	Ahiri, Bhoopāli	Tripata
4.Evening	Deeparadhana } Athāzhapooja }	Sāmantha Malahari	Tripata
5.Pradosha			
Sandhya	Pradosha pooja	Andhāli	Chempata

Though Thyāni resembles Keerthanas it does not contain Pallavi, anupallavi and charana and in its essence is only a musical rendering of a Sloka.

After Thyāni', if there is time the singer often sings Keerthanas and ashtapadis in many ragas, and by tradition, singing ends with a rendering in Madyamāvathi raga. It can be safely assumed that there is a connection between the advent of Jayadeva's Githa Govinda and evolution of Sopāna Sangitha in Kerala temples, Once Githa Govinda became popular in Kerala, the

people of Kerala got an opportunity to sing and listen to songs with many different talas and ragas. Thus the earlier Dravidian ragas of the Thyāni and the Aryan (N.INDIAN) ragas of Ashtapadi got themselves so integrated in Kerala temple music that its evolutionary progress through Ashtapadi, to Kalampattu (a form of temple ritual) to Krishnageethi (Krishnanattam is based on this) to the Kritis of Ramanāttam, (forerunner of Kadhakali) finally culminating in rich and diverse Kadhakali music of today is a fascinating story by itself.

It has now been clearly established that Kerala has a distinct musical tradition which is quite different in its raga pattern, tala structure (rhythm structure) and highly evocative expression of Bhava, and this musical style which was based on the 'Tauryatrika' representing a harmonious blending of three art forms viz. Vocal (geetha), instrumental (Vādya) and dance (Nritya) has come to be known as 'Sopāna Sangeetham'. The exact origin of the Sopana system of music and how this system acquired the name 'Sopanam' has not been clearly established. However it is believed that Sage Parasurama after reclaiming the land of Kerala from the sea, established numerous Aryan temples with Aryan Gods like Vishnu, Siva and Brahma (for which he brought N.Indian Aryan brahmins) with its characteristic poojas and chanting of Sanskrit slokas which co-existed along with the existing Dravidian 'Kāvus'

and 'Tharās' (Sarpa Kāvu, Bhagavathy Kāvu etc.) wherein Dravidian style of worship like Kalampāttu was practiced. The mantra chanting of Aryan temple later developed into the Tyāni singing and the Kalampattu tradition (Bhadra Kāli pāttu, Sarpampāttu, Gandharvan pāttu etc.) of the Dravidian 'Kāvus' and 'tharas', which were prevalent even prior to the beginning of Christian era, got intermixed in the religious and cultural lives of people of Kerala.

From the 4th cent.A.D. onwards with the advent of Buddhism and Jainism the temple festivals were celebrated with pomp and gaiety and music and dance, laying down solid foundation to a well developed musical tradition for later days. The revival of Bhakti cult in the middle of 5th cent. through Thevāram (Tamil Saivite songs) and Thiruvāimozhi (songs of Saivite nayanars and Vaishnavite alvars) which were composed in 103 pams (ragas) to propitiate Gods like Vishnu, Durga, Ganapathy etc., through singing, <sup>as</sup> clearly delineated in Tamil epic Silappadikāram by 'Ilanko Adigal' established this homogeneous Aryan, Dravidian, cultural confluence attained by the people of Kerala during that Period. "The early Travancore music" may be said to be the same

as pictured in the IIIrd Canto of 'Silappadikkāram'.<sup>1</sup>

By the 14th and 15th Century, Kshetra Sangitha flourished and reached its peak both in Tamilnadu and Kerala (there are innumerable mentions of Tevaram singing troupes and temple dancing girls in Tamil epics) by royal patronage but the introduction of Jayadeva's Gita Govinda in 12th cent.A.D. was epoch-making in that it paved the way for a separate and distinct Kerala Sangitha as against the then prevalent South Indian music tradition. Thus 'Kovilpāttu' (singing by music groups in the temples) which were sung in the 'Thirukkaikotty Mantapam' in the temples, (those singing 'Thevaram' were called 'oduvaḱkal' and those singing 'Thiruvaimozhi' were called <sup>ALWAYS</sup>) became in Kerala 'KOTTIPPĀDISEVA', sung by specified people called Marārs on the door step of temple called Sopānam and this music which got evolved through the Sanskrit chanting, through Thyāni, through the Tevaram and Thiruvaimozhi, Ashtapati of Jayadeva, leading to the Kottippadi Seva of Mararṣ of the temples came to be called as 'Sopana Sangeetha'.

In all Kerala temples, music, dance and instrumental music

1. Ilanko Adigal Chilappadikaram English Translation  
Dr.Vasudeva Poduwal.

were a part of the ritualistic tradition of propitiation of Gods. The Tantris (temple priests) used to end their pooja (offering) with 'Geetham Samarpayami, Vādyam Samarpayami and Nritham Samarpayami' and then the Oduvakkal used to sing the Thevarams, Devadasis used to dance, and percussionists used to play their instruments. This is the 'Oduvamura' which is not yet completely extinct in Tamilnadu Temples. Historical records reveal that in Kerala also these rituals were practiced and even in 'Kottippādiseva' there is an item called 'Nātyam'.<sup>1</sup>

The word 'Sopānam' is interpreted differently by Scholars. The literal meaning of word 'Sopanam' is steps or ladders. According to some the word has derived from 'Saha' (together with) & 'Upa' (Pooja poorvam'with respect') and 'Anam' (gamanam to move) meaning steps to go and come respectfully. According to 'Sabda Tārāvali' 'Sopanam' is 'Sa + Upa + Anam' meaning the steps to go up which can also mean the way to attain moksha' (divine bliss).

According to another interpretation it is Saha + Upayanam wherein 'Saha' means 'patiently' or 'peacefully' and Upayanam is

1. Dr. Leela Omchery - Sopanasailiyude Sastravum Sangeetham Keli  
Feb. March 1991. <sup>VU</sup>  
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the 'path or step' for going and coming. Musically 'Sopānam' can be interpreted as music sung by the Singer (Marar) standing on the steps of the temple - Sopanam. It can also be interpreted that Sopanam is flight (steps) leading to Sanctum Sanctorum (Sreekovil or Garbhagriha).

As the Sopanam leads to the deity step by step, the music structure is also such that it develops from a 'rhythm form' slow to fast tempo comprising of six incremental stages of arithmetic progression of tempo as against keeping of same tempo or increase the timing in geometric progression of Karnatic music. This aspect is particularly stressed in the rhythm ensembles of Panchavādyam and Tāyambaka of Kerala. The great Sopana musician Govinda Marar - a Compatriot of Shri Swati Tirunal Maharaja had the prefix ' Shatkala' signifying his ability to sing in six rhythm tempo which could be in arithmetic progression of speed. <sup>1</sup>

According to some others the word Sopana Sangeetham got evolved from the word 'Sobhanam' which means dance and the music

1. Kinetics of Sopanam music and Mohiniattam-Kavalam Narayana Panicker.

which was used in this dance was called 'Sopāna Sangeetham'.<sup>1</sup>

Now let us examine the main characteristic of 'Sopānam Sangeetham' that distinguishes it from Karnatic music. As succinctly put by Shri Attoor Krishna Pishārody, the doyen among Sanskrit scholars and musicologists of Kerala 'Sopāna Sangeetham' though 'Desi' in appearance has actually had its foundation in the 'Margi style'. He points out that whereas in Karnatic music, the individuality and fullness of raga is brought out by the singer by supplying appropriate embellishments (gamakas), in Sopāna Sangeetham the singer achieves the fullness of the Bhava by emphasising simple and straight Jeeva swaras in combinations (Sancharas).

Among Dasavidha (10 gamakas) Gamakas of Karnatic music it is the 'Andolika Gamaka which predominates in 'Sopāna Sangeetha', eventhough the Sphuritha and Kampitha gamakas are occasionally seen. It may be pointed out here that in all the various types of music prevalent in Kerala (folk songs as also vedic songs), it is this quality that dominates. Thus whether it is the 'Thottampāttu of Theyyam', 'Pulluvan pāttu'., 'Pānanpāttu' or

1. Dr. S.Bhagyalakshmi-Mohiniyattathile Ālapana Saily-Samskāra Keralam April-Sept. 1991.

Velanpāttu of the nomads, Vanchipāttu of folk variety, Bhagavathy pāttu and Sarpam pāttu of the Dravidian kāvus or the Krishnāttam and Kathakali music of the royalty, this distinguishing characteristic of 'Andolika gamaka' stands out in prominence. This may be due to common ancestry.

Another distinguishing feature of Sopana style is the constant singing of 'Ākaram' to different rhythm tempo (slow to fast), which has no close parallel in Karnatic music. However it is interesting to note that in the North Indian music there is a system of 'Tabala' being played during 'alapana'. Thus it can be stated that 'Sopānam music' is more rhythm bound. (It may be pointed out here that of late this rhythm bound raga rendering is being seen frequently used in Nagaswara recitals). Another fascinating fact is that this rhythm structured raga rendering of Sopanam music was taken to a still higher degree of specialisation in the highly advanced tala ensembles of Kerala namely Pancha Vādya<sup>and</sup> Tayambaka, wherein the rhythm changing is astonishingly accomplished by using Sushira Vadyas like Kombu and Kuzhal at different stages. This is perhaps one of the unique instances in the world of music wherein raga element is introduced at different intervals for rhythm changing.

The evolution of 'Sopāna Sangeetham' from the hymn singing of Thevaram to Thyani, then to Ashtapadi in course of time got closely interlinked with the theatre tradition of local people and from this confluence developed the highly dramatic Krishnageethi and Kathakali dance dramas. Thus Bhava became a very prominent characteristic of Sopāna Sangeetham which is at times called 'Bhāva Sangeetham'.

Sopana Sangeetham is also called 'Samaya Sangeetham' since the time and mood of the musician has a bearing in its rendering. Thus specific ragas are sung at specific times like 'Ushapooja' (morning), 'Uccha pooja' (noon), 'Pantheerati pooja' (afternoon), Deeparadhana (Pooja at dusk) and Athāzha pooja (at night).

Sopāna Sangeetha employs certain distinct ragas like Pādi, Desākshi, Goulipantu, Khandaram etc., and also uses many karnatic ragas and North Indian ragas as well. But even those ragas when used in Sopanam music with its distinct accompaniments like Chenda, Maddalam, Edakka etc. achieve its own characteristics.

Though there is no apparent linkage between the present day Kathakali music and ashtapadi, the lineology to temple music of 'Thyāni and Ashtapadi singing is clearly discernible in the

practice of Kathakali singing. Before the dance drama starts there is an accepted practice wherein the percussionists exhibit their individual skill <sup>(keli/lottu)</sup> and the vocalist sing a 'melapada' usually a few lines of the ashtapadi of Geetha Govinda "Manjutara Kunjalatha Keli Sadanae".

Kottarakkara Tampuran who composed Ramanattam (the precursor of Kathakali) has proficiently used the Dravidian ragas of 'Thyanis and Thevarams' and also North Indian ragas of Ashtapadi. This is evident from the predetermined ragas and talas of Ramanattam. For eg:- Kedaragauda, (Kedaragaula), Pantuvaradi (Pantuvarali), Nadanamakri (Nadanamakriya) Kamodari (Kamboji) Erikkila Kamodari (Yadukulakamboji) are seen in it, as also ragas like Bhairavi, Saurāshtram, Madhyamāvati etc. which are not purely Kerala ragas. A variety of Talas are also used viz. Ekam, Champa, Champata, Triputa, Dhruvam, Panchāri, Muriatanta, Atanta etc.

The Kathakali music evolved from Ramanattam to present day form mainly through the works of Kottayathu Tampuran, Unnayi Warriar, and 'Irayimman Thampi'. In Ramanāttam Bhakti bhava predominates but from the time of Kottayam Tampuran, ragas with bhavas other than 'bhakti' like Sringara, Veera, Roudra etc. were

also introduced, according to the different moods during the course of stories. He also introduced various tempos like 'Edamattu' (medium) Eratti (double) and thus increased the overall impact. This is evident from his pada 'KANDAL ADI MODAM UNDAI VARUM' in Kamboji, raga (Kirmeera Vadha - Āttakkatha) and in the pada - 'Panchala rāja Thanaye' in Sankarabharana raga (Kalyana Sougandhikam) where Eratti is used.

Another milestone in the history of Kathakali music is the introduction of raga so as to aptly fit with the bhava or rasa contained in the Sahitya. In this respect the 'Nalacharitham Attakkatha' by 'Unnayi Warriar' is the most remarkable example. Thus Kalyani and Sankarabharanam are used to denote Sringara, 'Kamodari' to denote Vera, Mukhari, Punnavaradi for Soka rasa, Thodi and Neelambari for Bhakti and Erikkila Kamodari for denoting 'Valsalya'. Thus it can be very safely established that even from<sup>a</sup> very early period, Kerala had developed a system of interpreting specific rasas through specific ragas which is being continued in the music of Kathakali even today. So also on a closer analysis we see that the various tempos Padhinjamattu, Idamattu and Murikiyamattu with their parallels in Chowka Kāḷa, Madyamakala and Druta kala of Karnatic music also has been very proficiently employed in music of Kathakali. The various talas

used in Kathakali like Atanta, Muriatanta, Champa and Panchari resembles Khantajati Atatalam, Misra Chapu, Misra Jati jampa and Roopaka tala of Karnatic music respectively.

Kathakali music abounds in various types of ragas; its own distinct ragas, ragas common to it and Karnatic music, and also ragas taken from North Indian music. Ragas like Indisa, Indalam, Puraneeru, Padi etc. which are distinctive to Kathakali were termed "Thiruvithamkoor ragangal" . Sri T.Lakshmana Pillai in his treatise "Travancore music and musicians" has enunciated the theory that the Kerala ragas are evolved from ancient Dravidian music as seen in "Thevarakeerthanas" of Nambiyandar Nambi in the IInd Cent. eg:- Indisa (Indisai), Puranira (Puranirai). Thus even before the advent of Aryans there was a well developed musical tradition of Dravidians. Lakshmanan Pillai suggests that it is possible to theorise that these Dravidian ragas still survive only in Kathakali music even while the Karnatic music is an adaptation of Aryan ragas for eg:- Padi raga used by Muthuswamy Dikshitar in 'Sri Guruna' is considered as a janya of 15th mela - Mayamalavagaula. Another is Thiruvattiyoor Thyagaraja's 'nannubrova' in raga 'Marvadanasi' which is a janya of 22nd mela "Kharaharapriya".

From Sopāna Sangeetha and Kathakali Sangitha, Kerala style of music while travelling through the path of development led to the emergence of a significant style of music combining the good elements of both Sopana and Karnatic Sangeetha. Thus musical importance in temples were also enriched. Temple rituals were accompanied with one or other variety of music either on instruments or vocal. In addition to singing of Ashtapadies in specific ragas and talas specially composed kritis also were included. Naturally this led to the emergence of concept of Kshetra Kritis.