

B F A (Music)
Under Choice Based Credits System
(With effect from the academic year 2018-2019)

SYLLABUS

FIRST SEMESTER

CORE PAPER – I - Foundation – 1 (Practical)	Credit-4
<p>1 Exercises in two speeds in the following - . Śruti svara exercises Saraḷi Varisai-s Mēḷ sthāyi Varisai-s or Tāra sthāyi Varisai-s Kīzh sthāyi Varisai-s or Mandra sthāyi Varisai-s Jaṅṭa Varisai-s Dhāṭu Varisai-s</p> <p>2 Saptatāḷa alaṅkāra-s) to be rendered in two speeds.</p> <p>3 Gītam-s – 6, (4 Gītam-s + 2 Tamil Gītam-s) Note: The Tamil Gītam-s must be chosen from those of the following composers. 1. Tiger K Varadachariar 2. Tanjai Ponnayya Pillai 3.T N Svaminatha Pillai 4. C S Natarajasundaram 5. Gomathi Sankara Ayyar 6.Periasami Turan 7. M S Subramani Ayyar 8. Arunachala Annavi 9. T V Laksminarasimhan.</p> <p>4 Jatisvaram - composed by Taṅjai Nālvar - One</p>	
CORE PAPER II - Theory of Music - Introduction – 1 (Theory)	Credit-4
<p>1 Greatness and Power of Music. Basic technical terms in music. Nāda, Sthāyi, Svara, Svarasthāna, Śruti, Vādi, Samvādi, Anuvādi, Vivādi Names of Svara-s. Distinctive features of South Indian Music.</p> <p>2 32 Mēḷa-s and their derivative Rāga-s.</p> <p>3 Classification of Rāga-s. i) Sampūrṇam, ṣaḍavam, auḍavam, svarāntaram ii). Upāṅgam, Bhāṣāṅgam iii) Niṣādāntya, Dhaivatāntya, Pañcamāntya</p> <p>4 Classification of Rāga-s on the basis of Ārōhaṇam and Avarōhaṇam i) Varja-rāga-s ii) Vakra-rāga-s</p> <p>5 Tāḷa Technical terms - Mātra, Akṣara, Kriya, Laya, Āvarta, Gati, Graha Seven tāḷa-s, Thirty-five tāḷa-s and Varieties of Cāpu tāḷa-s 1 Khaṇḍa-Cāpu 2. Misra-Cāpu 3. Saṅkīrṇa-Cāpu</p>	
ALLIED PAPER-I Subsidiary Vocal/Instrument-1	Credits-3
<p>1 Exercises in two speeds. Śruti Svava Exercises Saraḷi Varisai-s Mēḷ-sthāyi Varisai-s Kizh-Sthāyi Varisai-s Jaṅṭa Varisai-s Dhāṭu Varisai-s</p> <p>2 Saptatāḷa alaṅkāra-s to be rendered in two speeds</p> <p>Note: Subsidiary Vocal for the students opting for Instrument under Main Practical</p>	

OR

Subsidiary Instrument for the students opting for Vocal under Main Practical

SECOND SEMESTER

CORE PAPER – III - Kalpita Sangita I(Practical)	Credits -4
1 Rendering the following exercises in `akāra' in two speeds and tisram in one speed by vocal students and suitably adapted by those opting instruments. Śruti Svāra Exercises Saraḷi Varisai-s Mēl-sthāyi Varisai-s Kizh-Sthāyi Varisai-s Jaṅṭa Varisai-s Dhāṭu Varisai-s	
2 Advanced varisai-s - to be rendered in three speeds. Jaṅṭa - Dhāṭu - Others -	1. ss, -rr,- gg - ss- rr- gg- mm 2. s,ss- r,rr- g,gg- m,mm 3. s,sss- r,rrr- ggg- mmm 1. sgrm rmgp 2. gsr mrgp 1. s,rs s,,, - r,gr r,,, 2. sr sgrs rg rmgr
3 Svarajati - One 4 Varṇam-s - two 5 One kīrttanai each in the following Rāga-s :	1. Mōhanam 2. Māyāmāḷavagauḷa 3. Kalyāṇi 4. Bilahari
CORE PAPER IV - Theory of Music - Introduction – 2 (Theory)	Credits - 4
1 Knowledge of the various Illakkanam-s underlying a Pann. Lakṣaṇa of the following rāga-s 1. Mōhanam 2. Māyāmāḷavagauḷa 3. Kalyāṇi 4. Bilahari 2 Method of writing of Musical Notation. 3 Folk music - An Introduction. 4 Musical Instruments 1. Classification of Musical Instruments 2. Knowledge of the construction of 1. Vīṇa 2. Gōṭṭuvādyam 3. Tambura 5 Biography of the following Composers and their contribution to music - 1. Tanjai Nālvar 2. Tanjai Ponnayya Piḷḷai 3. Lakshmana Piḷḷai 4. Papanasam Sivan 5. M.M.Dandapani Desikar 6. Periyasami Turan 7. Subramanya Bharatiyar 8. Bharatidasan 9. Thiruppamparam Svaminatha Pillai 10. Tiger Varadachariar	
ALLIED PAPER - II Subsidiary Vocal/Instrument-2	Credit-3
1 Rendering the following exercises in `akāra' in two speeds by vocal students and suitably adapted by those opting instruments. Śruti Svāra Exercises Saraḷi Varisai-s Mēl sthāyi Varisai-s or Tāra sthāyi Varisai-s Kīzh sthāyi Varisai-s or Mandra sthāyi Varisai-s Jaṅṭa Varisai-s Dhāṭu Varisai-s	
2 Gitam-s – 6, (4 Gitam-s + 2 Tamil Gitam-s)	

Note: The songs must be chosen from those of the following composers.		
1. Tiger K Varadachariar	2. Tanjai Ponnayya Pillai	3. T N Svaminatha Pillai
4. C S Natarajasundaram	5. Gomathi Sankara Ayyar	6. Periasami Turan
7. M S Subramani Ayyar	8. Arunachala Annavi	9. T V Lakshminarasimhan
3. Jatisvaram - composed by Tanjai Nalvar - One		
4. Svarajati - One		

THIRD SEMESTER

CORE PAPER V - Kalpita Sangita -2 (Practical)		Credits-5
1	Rendering Saptatāla Alaṅkāra-s 1) to be rendered in three speeds and in tisra gati (3/1). 2) to be rendered in Kalyāṇi, Śrīraṅjani, Mōhanam.	
2	Varnam-s: Adi Tala Varnam-s - 2 Ata Tāla varnam - 2	
3	Ability to render the ādi tāla varnam-s in two speeds .	
4	Ata tāla varnam to be rendered inmadhyama kāla	
5	Krti-s in the following rāga-s Sankarabharanam, Bhairavi, Dhanyasi, Saveri, Purvakalyani, Vasantha, Arabhi	
CORE PAPER – VI - Prosody in Music and Physics of Music		Credit-4
1	Uruppiyal, Ceyyuliyal and general characteristics of the songs	
2	Vannappādalgal & Cinduppādalgal	
3	Edugai, Mōnai, Iyaibu, Muḍugiyal, Prasa, Anuprasa, Antyaprasa, yati and other characteristics in the songs	
4	Principles of Sound; Distinction between Musical sound and Noise; Pitch, Intensity and Timbre of Sound; Duration of Sound Consonant, Assonant and Dissonant sounds; Consonance and Dissonance Laws of Vibration of Stringed and Wind Instruments. Musical Intervals in Indian Music; Tuning of Pitches - Equal temperament; Just Intonation Absolute Pitch: Relative Pitch; Sympathetic Vibration; Harmonics; Echo; Beats	
5	Discussion of 22 śruti-s; Intervals of Fifths and Fourths; Cycle of Fifth and Fourth	
6	Outline knowledge of the Human Voice Box and the Ear.	
7	Acoustics of Music Halls.	
NME-I	Basic Tenets of Vaishanava Philosophy – 1	Credits - 2
1	Introduction	
2	The Philosophy of Avatara	
3	Essentials of Bhakti Yoga	
4	Concept of Moksa	
5	Paratattva (Supreme Brahman)	

FOURTH SEMESTER

CORE PAPER VII - Manodharma Sangita - 1 (Practical)		Credits - 5
1	Rendering of the Rañjaka Prayōga for the following Rāga-s. 1. Sañkarābharanam 2. Kalyāṇi 3. Ānandabhairavi 4. Sahāna Students should have the notations of the Rañjaka Prayōga-s.	
2	Rendering of Kalpana svāra-s in the first speed for Kṛti-s in the following Rāga-s. 1. Mōhanam 2. Māyāmālavagauḷa 3. Kalyāṇi 4. Bilahari	
3	Learning to render in svāra form `akāra' phrases sung in Rāga-s prescribed for this paper.	
4	Rendering of musical phrases illustrating the following gamaka-s 1. Kampitam 2. Spuritam 3. Nokku 4. Ravai 5. Khaṇḍippu 6. Vaḷi 7. Jāru 8. Odukkal 9. Orikkai	
CORE PAPER – VIII - Theory of Music - Advanced – 1 (Theory)		Credit-4
1	Comparative study of South Indian Music with other systems of Music.	
2	a) Lakṣaṇa of Karpita Musical Forms- 1. Gītam, 2. Jatisvaram 3. Svarajati 4. Tāna-varṇam 5. Pada-varṇam 6. Kīrttanai b) Auxiliary or Decorative elements in Musical Compositions	
3	Forms belonging to Devotional Music	
4	Forms in Isaittamiz - With Tāḷa and without Tāḷa	
5	The origin of different kinds of Chandappāḍal. The varieties of Chandam seen in the Tiruppugaz of Aruṇagirināthar.	
6	Ten vital elements of tāḷa	
7	Study of Paṇ-s - 1. Evolution of sapta svāra-s 2. 103 paṇ-s 3. 23 Paṇ-s in Tēvāram; Equivalent Rāga-s for the Paṇ-s 4. Paṇ-s and the time of their singing	
NME-II	Basic Tenets of Vaishnava Philosophy – 2	Credits -2
1	Lord Vishnu and Goddess Sri	
2	Nitya Vibhuti – (Supreme Abode)	
3	Concept of Self (Jiva)	
4	Components of Prapatti	
5	Nature of Kainkarya (Divine Service)	

FIFTH SEMESTER

CORE PAPER – IX - Kalpita Sangita 3 (Practical)		Credit-4
1.	Vilambakāla kṛti-s (2 kalai ādi tāḷa or misra cāpu) in the following Rāga-s 1. Tōḍi 2. Sāvēri 3. Mōhanam 4. Pūrvīkalyāṇi 5. Bhairavi	
2	One song must be learnt in each of the following Rāga-s. The songs should cover different tāḷa-s. Group-1: (Suddhamadhyama-mēḷarāga-s) 1. Gaurimanōhari 2. Kīravāṇi 3. Cakravāham 4. Sarasāṅgi 5. Cārukēsi 6. Harikāmbhōji 7. Naṭabhairavi 8. Kōkilapriya Group-2: (Auḍava rāga-s) 1. Suddhadhanyāsi 2. Hindōḷam 3. Suddhasāvēri 4. Ābhōgi 5. Madhyamāvati 6. Hamsadhvani	
1	Tamiz Kīrttanai-s in the following Rāga-s -	

<p>1. Kambhodi 2. Todi 3. Anandabhairavi 4. Sriranjani 5. Sahana 6. Kedaragaulai 7. Bēgaḍa 8. Kharaharapriya 9. Sāma 10. Nāṭakuriṅji</p> <p>Composers: 1. Gopalakrishna Bharati 2. Vedanayakam Pillai 3. Nilakanta Sivan 4. Ramasami Sivan 5. Kotisvara Ayyar 6. Namakkal Ramalingam Pillai 7. Desika Vinayagam Pillai 8. Papavinas Mudaliar 9. Periasami Thuran</p>																															
CORE PAPER - X - Manodharma Sangita 2 (Practical)	Credits-4																														
<p>Rendering of Rañjaka prayōga-s in the following Rāga-s. 1. Kāmbhōji 2. Tōḍi 3. Bēgaḍa 4. Sāvēri 5. Bhairavi 6. Pūrvīkalyāṇi</p> <p>Rendering of Kalpana svara-s for Kīrttanai-s in the following Rāga-s in the first speed. 1. Kāmbhōji 2. Tōḍi 3. Sāvēri 4. Bhairavi 4. Kēdāragauḷa</p> <p>Reciting the following jati-syllables as makutaṃs (rendered thrice) in Āḍi, Rūpakam, Misra Cāpu and Khaṇḍa Cāpu tāḷa-s and for different eḍuppu-s. 1. ta di ki na tom (5 unit-s) 2. ta din , ki na tom (6 unit-s) 3. ta , din , ki na tom (7 unit-s)</p>																															
CORE PAPER – XI - Theory of Music - Advanced – 2 (Theory)	Credit-4																														
<p>1 Knowledge of the construction of the following musical instruments -- 1. Nāgasvaram 2. Clarinet 3. Flute 4. Violin 5. Mrdaṅgam 6. Tavil</p> <p>2 Comparative study of Vocal and Instrumental Music.</p> <p>3 Merits and Demerits in Modern Music. Defects seen in the rendering of Isaittamiz songs. The do-s and don't-s for a singer</p> <p>4 Lakṣaṇa of the following Rāga-s. 1 Dhanyāsi 2. Śrīrañjani 3. Kāmbhōji 4. Sahāna 5. Sāma 6. Bēgaḍa 7. Bhairavi 8. Ānandabhairavi 9. Kēdāragauḷa 10. Ārabhi 11. Tōḍi 12. Saṅkarābharaṇam 13. Kharaharapriya 14. Vasanta 15. Sāvēri 16. Pūrvīkalyāṇi 17. Nāṭakuriṅji</p> <p>5 Biography of the following Composers and their contribution to music - 1. Kavi Kunjara Bharati, 2. Annamalai Reddiyar, 3. Papavinas Mudaliyar, 4. Kavimani Desika Vinayakam Pillai, 5. Namakkal Ramalingam Pillai, 6. Acchuta Dasar, 7. Gopalakrishna Bharati 8. Mayuram Vedanayakam Pillai, 9. Vaidisvarankoil Subbaramayyar, 10. Muttuttandavar, 11. Marimuttappillai, 12. Arunachalakavirayar, 13. Ramalinga Adigalar, 14. Syama Sastri, 15. Tyagarajar, 16. Muttusvami Dikshitar</p>																															
ELECTIVE PAPER-I Songs from Saṅgam and Bhakti Literature-1 (Practical)	Credits-3																														
<p>I. Songs from Panniru Tirumurai, Nālayira divyaprabandham, Tiruppugazh, Saṅgam Literature and Tirukkural</p> <table border="0"> <tr> <td>1. Pidiyadan Uru Umai</td> <td></td> <td>1</td> </tr> <tr> <td>2. Tirujnanasambandar-</td> <td>Thirukadaikkappu</td> <td>6</td> </tr> <tr> <td>3. Tirunavukkarasar</td> <td>(Tevaram)</td> <td>3</td> </tr> <tr> <td></td> <td>Tirunerisai</td> <td>1</td> </tr> <tr> <td></td> <td>Tiruvirutham</td> <td>2</td> </tr> <tr> <td></td> <td>Tirutandakam</td> <td>1</td> </tr> <tr> <td>4. Sundarar</td> <td>Tiruppattu</td> <td>3</td> </tr> <tr> <td>5. Manikkavacakar</td> <td>Tiruvacakam, Tiruvembavai</td> <td>3</td> </tr> <tr> <td>6. Ninth Thirumurai</td> <td></td> <td></td> </tr> <tr> <td>Nine Nayanmars</td> <td></td> <td>3</td> </tr> </table>		1. Pidiyadan Uru Umai		1	2. Tirujnanasambandar-	Thirukadaikkappu	6	3. Tirunavukkarasar	(Tevaram)	3		Tirunerisai	1		Tiruvirutham	2		Tirutandakam	1	4. Sundarar	Tiruppattu	3	5. Manikkavacakar	Tiruvacakam, Tiruvembavai	3	6. Ninth Thirumurai			Nine Nayanmars		3
1. Pidiyadan Uru Umai		1																													
2. Tirujnanasambandar-	Thirukadaikkappu	6																													
3. Tirunavukkarasar	(Tevaram)	3																													
	Tirunerisai	1																													
	Tiruvirutham	2																													
	Tirutandakam	1																													
4. Sundarar	Tiruppattu	3																													
5. Manikkavacakar	Tiruvacakam, Tiruvembavai	3																													
6. Ninth Thirumurai																															
Nine Nayanmars		3																													

Song of Tirumalikaittevar including Thiruppallandu	2
7. Thirumular (Tirumandiram)	2
8. Eleventh Thirumurai (Twelve Nayanmars including Tiruvalavayudaiyar)	2
9. Sekkizhar (Periyapuranam)	3
All the above have to be rendered only in the ancient Paṇ mode.	

SIXTH SEMESTER

CORE PAPER XII - Kalpita Sangita – 4 (Practical)	Credits-4
Group-1: (Pratimadhyama-mēlarāga-s)	
1. Simhēndramadhyamam	2. Vāchaspati
4. Dharmavati	5. Rāmapriya
7. Pantuvarāli	8. Shaṇmukhapriya
10. Bhavapriya	9. Subhapantuvarāli
Group-2: (Svara-sañicāra based rāga-s)	
1. Mukhāri	2. Rītigauḷa
4. Dēvagāndhāri	5. Darbār
	3. Yadukulakāmbhōji
	6. Aṭhāṇa
	7. Kānaḍā
CORE PAPER – XIII - Manodharma Sangita – 3 (Practical)	Credits-4
1. Ālāpana, Niraval and Kalpana svara-s in the following Rāga-s.	
1. Tōḍi 2. Sāvēri 3. Mōhanam 4. Pūrvīkalyāṇi 5. Bhairavi	
2. Pallavis :	
Ālāpana, Tānam, Pallavi, Niraval and Kalpana svara-s	
Two Pallavi-s must be learnt and they should be in different Rāga-s and tāḷa-s.	
CORE PAPER – XIV - Theory of Music - Advanced – 3 (Theory)	Credit-4
1. Graha-bhēdam	
2 Musical Forms belonging to the realm of Kalpana saṅgītam	
Ālāpana, Tānam, Pallavi, Niraval, Kalpana svara	
3 Principal Seats of Music in South India.	
4 Lakṣaṇa of following Rāga-s.	
1. Mukhāri	2. Rītigauḷa
4. Dēvagāndhāri	5. Darbār
7. Kānaḍā	8. Harikāmbhōji
10. Shaṇmukhapriya	11. Pantuvarāli
3. Yadukulakāmbhōji	6. Aṭhāṇa
9. Kharaharapriya	
5 Biography of the following authors and Musicians and their contribution to music -	
1. Tolkappiyar	2. Ilangovatikal
4. Sattanar	5. Karaikkal Ammayar
7. Sambandar	8. Sundarar
10. Sekkizar	11. Twelve Azvars
13. Arunagirinathar	14. Siddhars
16. Kumaraguruparar	17. Abraham Panditar
3. Arivanar	6. Appar
9. Manikkavacakar	12. Tayumanavar
15. Pattinathar	18. Vipulanandar
Sources for the writing of the History of South Indian Music -	
Important Landmarks in the History of South Indian Music.	
Knowledge of the following information from Tamiz works -	
1. Technical details about music and musical instruments	
2. Technical terms in music	
Note: Information relating to music should be drawn from -	
1. Tolkappiyam	2. Sangam Literature
4. Perunkatai	5. Civaka cintamani
3. Cilappatikaram	6. Kamba
Ramayanam	
7. Periyapuranam	8. Kalladam
Study of Yazh; varieties of Yazh; Parts of Yazh.	
Explanation of following Tozhirkkai -	

1. Vaarthal	2. Vadihthal	3. Undal	4. Uraztal
5. Uruttal	6. Theruttal	7. Allal	8. Pattadai
History of Palai (Mela) system. Samskṛta terms corresponding to technical terms of Ancient Tamil music.			
ELECTIVE PAPER -II Songs from Sankam and Bhakti Literature-2 (Practical)			Credits-3
1	Divyaprabandham -Tiruvaimozi, Tirumozi, Tiruppavai		6
2	Tiruppugaz of Arunagirinathar		2
3	Akananuru and Purananuru		2
4	Thirukkural Kirttanai		1
5	One song each from the following devotional songs seen in the Ancient Tamil Literature.		
1	Cilappatikara Varippadal	2. Pari padal	
3	Kamba Ramayana Padal	4. Kuravanji	
5.	Parani	6. Pallu	
7	Pillait Thamizh	8. Anthadi	
9	Chindu	10. Siddhar Padalgal	
11	Thayumanavar Padal	12. Pattinathar padal	
13	Tiru Arutpa	14 Kanni	
6	Tamil Padams - One song each from those of the following composers:		
	1. Muthu Thandavar	2. Marimutha Pillai	
	3. Ghanam Krishna Ayyar	4. Subbaramayyar	
	5. Papavinasa Mudaliar	6. Kadikai Mukku Pulavar	

Recommended Books:

- | | |
|---|-------------------------------|
| 1. Cinduppaddalkalin Yappilakkanam | - Dr. Ira. Tirumurugan |
| 2. Cinduppaviyal | - Dr. Ira. Tirumurugan |
| 3. Cindu Ilakkiyam | - Dr. Ira. Tirumurugan |
| 4. Cilappatikaram- Tamizan Padaitta Kalaikkaruvulam | - Dr. Ira. Tirumurugan |
| 5. Isaiyum Yazum | - A Raghavan |
| 6. Cilappatikarattu Isaittamiz | - Dr.S.Ramanathan |
| 7. Nandanar Carittirakkirttanaikal of Gopalakrishna Bharati | - Dr.S.Ramanathan |
| 8. Isaittamiz Ilakkana Vilakkam | - Va.Su.Gomathi Sankara Ayyar |
| 9. Kavadiccindum Kavijnan Varalarum | - Aranga Srinivasan |
| 10. Pazantamiz Ilakkiyattil Isaiyial | - Dr. Vi Pa Ka Sundaram |
| 11 Isaiyial | - Verriccelvan |
| 12 Tolkappiyattil Isaikkurippukal | - Dr. Vi Pa Ka Sundaram |
| 13 Talamuzakkiyal | - Dr. Vi Pa Ka Sundaram |
| 14 Isaitturait Tamizc corkal | - Dr. Vi Pa Ka Sundaram |
| 15 Isaittamizp Paamaalai | - M.M.Dandapani Desikar |
| 16 Tamizil Kirttanai Ilakkiyam | - Dr.S. Soundarapandiyan |
| 17 Panar Kaivazi Yaznul | - A.A.Varaguna Pandiyan |
| 18 Yaz Nul | - Vipulananda Adigal |
| 19 Viruttappaaviyal | - Virabhaddira Mudaliyar |
| 20 Pannirutirumurai Varalaru | - Ka.Vellai Varanan |
| 21 Sarvasamayasamarasak Kirttanaikal | - Mayuram Vedanayakam Pillai |
| 22 Tamizisai Ilakkana Marapu | - Dr. Salem S.Jayalakshmi |
| 23 Cilappatikaram with Commentaries | - ed. U.Ve.Saminatha Ayyar |
| 24 Tirukkutraalakkuravanji | - Tirikuda Rasappa Kavirayar |
| 25 Panchamarapu of Arivanar | - Deivasikamani Gavundar |
| 26 Paripaadal | - ed. U.Ve.Saminatha Ayyar |
| 27 Tamizisaikkalaik Kalanjiyam | - Dr. Vi Pa Ka Sundaram |
| 28 Tamizai Iyakkam | - Ira Ilankumaran |
| 29 Isai Manjari | - Periyasami Turan |

- | | | |
|----|---|---------------------------------------|
| 30 | Dravidar Isai | - Pa Dandapani |
| 31 | Tirumuraiyum Tamizisaiyum | - Pulavar Senduraimuthu |
| 32 | Isai Marapu | - Ka Sankaranar |
| 33 | Bharata Isai Marapu | - Dr. Jnana Kulendran |
| 34 | Aindisaippan | - Pa. Sundaresan |
| 35 | Kanalvari | - Va.Su Gomathi Sankarayyar |
| 36 | Tennaga Isaiyiyal | - Dr.P.T.Chelladurai |
| 37 | Purvika Sangita Unmai | - Ponnusami Pillai |
| 38 | Cilappatkarattil Isaiccelvungal | - Dr. Salem S.Jayalakshmi |
| 39 | Tamizisaip Padalgal Series - 23 volumes | - Annamalai University |
| 40 | Tamizisai Nunukkam | - Isaipperarijnar Ko. Shamugasundaram |
| 41 | Sirkazi Tamizisai Muvar Padalgal | - Isaipperarijnar Ko. Shamugasundaram |
| 42 | Muvar Tevarappadalgal | - Isaipperarijnar Ko. Shamugasundaram |
| 43 | Kuttanul | - Sattanar |
| 44 | Karunamirtha Sagaram | - Abraham Pandithar |
| 45 | Pazantamizisai | - Ku Kothandapani Pillai |
| 46 | Kavadiccindu | - Dr. S.Ramanathan |
| 47 | TeVaram, Divyaprabandham | - Dr. S.Ramanathan |
| 48 | Tevara Divyaprabandhap Padalagal | - M.M. Dandapani Desikar |
| 49 | Isai Malar Kottu | - T.M.Tyagarajan |
| 50 | Tamizarisai | - Dr. A.N.Perumal |
| 51 | Isaittamiz | - Ka Vellai Varanan |
| 52 | Putiya Ragangal | - Professor Ku A Thanapandiyar |
| 53 | Nunnalagukalum Ragangalum | - Professor Ku A Thanapandiyar |
| 54 | Tiruppugaz Padalgalil Candakkurugal | - Dr. E. Angayarkkanni |
| 55 | Tiruppugazisai | - Dr. E. Angayarkkanni |
| 56 | Tirujnanasambandar Tevara Padalgalil Isai | - Dr. E. Angayarkkanni |
| 57 | Isaiyum Ilakkiyamum | - Dr. E. Angayarkkanni |
| 58 | Panchamarapil Isai Marapu | - Dr. E. Angayarkkanni |
| 59 | Cilappatkarattil kanappadum Isaippadalgal | - Dr. E. Angayarkkanni |
