



T.M. Krishna

Resume



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The Person - An Overview

Thodur Madabusi Krishna, who describes himself, quite simply, as 'a singer', is one of the pre-eminent vocalists in the rigorous Carnatic tradition of India's classical music. His tutelage is in this form that originated in the southern peninsula of the sub-continent nearly five hundred years ago. His training has been under the distinguished gurus, B. Seetharama Sarma and Semmangudi Srinivasier, placing him in the highest reaches of that time-honored system. He has, at the same time, come to occupy a markedly distinct place in the Carnatic universe for the stunning individuality of his renditions distinguished for an inner luminosity and a passionate intensity that are all his own. Krishna belongs to a tradition, but is not owned by it. His concert stage, whether in his hometown of Chennai or anywhere else in the world, is wholly classical but his concert practice is uncompromisingly his own. He sings with a musical veracity that goes back centuries but from a musical imagination that unfolds in the present. It is free of the coils of mindless adherence and, equally, of the traps of soulless innovation. As one of the most widely travelled musicians of his generation, Krishna has reinforced the Carnatic musical legacy among its cognoscenti and also introduced its majesty to new audiences across continents.

In the firm belief that an aesthetic foundation to society is vital not just culturally but civilizationally, he has launched an initiative called Svanubhava (self-wrought experience) to kindle an interest among the young in music, dance and theatre. This is a platform that dissolves all divisions of class, creed and caste which impede cultural interaction and creativity. It gives the young an ordinarily unavailable opportunity to hear, see and absorb 'live' cultural presentations from the greatest artists of India. Krishna has also founded organizations for the revitalization of Carnatic music within social formations, groups and individuals who have a natural bent for the artistic but lack creative access to it. He has helped them view their musical goals not as a decorative orchid but as an organic expression of life. Aware of the criticality of conservation in an arena as fragile as classical music, he has also catalyzed and furthered efforts at documentation and archival preservation. The author of regularly published articles and papers on music and aesthetics, he has lectured on these and related subjects in forums for students, scholars, professionals and businessmen.

His interests extend to public concerns and issues of contemporary implication. He has both written about and participated in initiatives that have a vital social bearing. In doing this he has not flinched from expressing his considered views that often fly against the currents of traditional beliefs or new and passing fashions. These include a belief, amounting to a passion, in the need to free his rare art from the grip-lock of social organizations functioning like cartels, admit into its practice communities with great talent but little opportunity, give equal and ample room for women artists who have been under the subtle sway of male domination and, not the least, a place of equal dignity on and off stage to the hugely skilled instrumental accompanists of vocalists.

He has provided guidance to a movement for cultural retrieval in the war-ravaged Northern Province of Sri Lanka. His first book, titled *Voices Within*, co-authored with Bombay Jayashri, was an illustrated work on Carnatic musicians. His most recent book, *A Southern Music*, published by Harper Collins in December 2013, is a first-of-its-kind work on the Carnatic tradition. In a foreword to it, Professor David Shulman of the Hebrew University, Jerusalem says:

"This is a passionate book written by a person capable of strong feeling – capable, that is, of love. You can hear this personal quality, along with the tremendous force of practice and experience, in the way he writes: 'The raga exists in a trained listener's mind even before it is heard.' 'Time is not only a measure; it is a living entity that defines and redefines our sense of ourselves as individuals and as a people...The most beautiful part of time in mu-

sic is the idea of created time.’ ‘Creativity that is born out of purely structural rules that are imposed on a raga lacks the organic quality of creativity.’ The author is therefore interested, as he tells us, in the way ‘rules cease to be conditions’. He is sometimes ironic: ‘We think of both a person standing on his head for twenty-four hours and a rendition of raga bhairavi by a vidvan as “awesome”.’ He can be refreshingly irreverent: ‘The biggest problem with musicologists is that they study Carnatic music as a science.’ Though he embodies a tradition given to various competing orthodoxies, he is open to experimentation. Thus, needless to say, passages of his book sound deliberately provocative and will certainly generate controversy, as befits a vital artistic tradition that has proven capable of repeatedly renewing, even re-imagining, itself over the course of six or seven generations. This book is testimony to that vitality. My hope is that it will reach readers who love Carnatic music without knowing much about it – without knowing why they love it – and that it will move people who have never heard a Carnatic kriti to discover what they have missed. As for the connoisseurs, T.M. Krishna has given them a candid view of how a true master of the art conceives of what he does, what he hears, what he has learnt, and what he thinks is still to come.”

Krishna’s engagement with the artistic scene has had to converge with his parallel reflections on the state of his society. His concern over the status of women and of marginalized sectors of the Carnatic music world has grown into a larger awareness of the great debilitations in Indian society. He has therefore written and spoken on women’s rights, children’s needs, teacher-responsibilities, and on issues that go to make a society civil or uncivil. He has therefore written strongly on the dangers of the mentality of war, of the dangers of narrow nationalism and on how a new spirit needs to inform life-rhythms in the tense state of Jammu & Kashmir. He has, with the inevitability of such things, written on the criticality of improving Hindu-Muslim trust. Caste, that old toxin, has come in for Krishna’s un-remitting attention, winning him brickbats from the orthodox and of course deep appreciation from those who believe caste to be an enervation.

More specified descriptions of Krishna’s life-work follow in the paragraphs below.

The Beginnings

Hailing from a family of music connoisseurs, (Thodur Madabusi) Krishna was born on 22 January 1976, into proximity to south Indian classical music. He began his formal training in vocal music from B. Seetharama Sarma at the age of 6. Krishna also received specialized grooming under Chengalpet Ranganathan in the complex form of Carnatic music, Ragam Tanam Pallavi. He then went on to receive advanced training from the doyen of Carnatic music, Semmangudi Srinivasier for more than seven years.

He was, therefore, ‘customized’ for a predictably fulfilling, perhaps, self-fulfilling career in the well-grooved practice of Carnatic music. Krishna’s learning years at The School - KFI, an institution managed by the J. Krishna-murti trust, influenced his perceptions about a life driven by competing rivalries. He earned his Bachelors’ degree in economics from Vivekananda College, Madras. But through his years at school and university, music remained central to him and before turning eighteen, he launched into his impactful career as a full-time vocalist.

A Life in Music

Over the twenty-five years that Krishna has been an acclaimed singer, he has come to be known for the resonant timbre of his voice and a strict adherence to classicism. His music is valued for its combination of seeming opposites – meditated method and unpremeditated spontaneity. In their inner core, very still and in their flow dynamic, his concerts are electrifying performances that leave his listeners deeply moved. Krishna believes a concert platform is more than a performance space: an evolving arena for the balanced interplay of vocal and instrumental music, for style and content, text and tune. And so, through his concerts, he challenges commonly accepted presentation formats, and the role of accompanists.

Krishna's first concert was at the age of 12, at the Spirit of Youth series organized by The Music Academy, Madras. Since then, he has travelled widely in India and abroad and given over 2000 concerts all over the world, performing regularly in major international music festivals. He has also released over 40 albums. He has performed at prestigious venues including the Kennedy Centre, Theatre de la Ville, The Esplanade, Sydney Opera House, National Centre for the Performing Arts, Mumbai and The Music Academy, Madras. He has also rendered music at several special occasions, including the death anniversary of Mahatma Gandhi at Gandhi Smrti organized by the Government of India, and in memory of Prime Minister Indira Gandhi at her residence.

His global concerts include:

- North America: In the USA and Canada, averaging 20-30 concerts on each visit during 1998, 2002, 2005, 2008, 2011 and 2014. Additionally, he has travelled to the US to take part in individual performances, conferences, and productions.
- Europe: Has rendered over 20 concerts across The United Kingdom, France, The Netherlands, Belgium, Switzerland, and Austria.
- Middle East: Has sung at concerts regularly in Muscat, Abu Dhabi, and Dubai in the last 10 years.
- Southeast Asia: Has sung extensively in Singapore and Malaysia as part of several music festivals including those at The Esplanade and Singapore Indian Fine Arts Society
- Australia: Has given more than 20 concerts in Australia and New Zealand over the years.
- Sri Lanka: At tours of the Northern Provinces organized by the Indian High Commission in Sri Lanka, Krishna presented concerts in Jaffna, Kilinochchi, and Vavuniya in 2011. This was the first concert tour in the civil war-ravaged region after 30 years, spurring a cultural retrieval of immense value for the highly knowledgeable but music-deprived communities there. In that year and on two subsequent years, Krishna has enabled Indian artists of distinction to travel to those Lankan venues for individual recitals and workshops. This has amounted to a team initiative of immediate and long-term impact.

Important Socio Musical Collaborations

- **TM Krishna's Poromboku Song** - Poromboku is an old Tamil word for shared community resources like water bodies, seashore and grazing lands that are beneficial in a collective sense but are not part of anyone's private wealth. Today, it has acquired a pejorative connotation and is used to denote a kind of valuelessness, or worthlessness, in a person or place. Chennai Poromboku Paadal is part of a campaign to reclaim the word and restore its worth. It was created in association with environmental activist Nityanand Jayaraman. Its larger aim is to bring focus to the acres of land which are being encroached at the Ennore Creek, which is an important ecological area for the city's environmental sustenance. The land has become uninhabitable and the people living in the surrounding areas are affected severely due to the pollution and the dumping of fly ash. Over time, this has hindered rainwater runoff and drainage, apart from polluting the environment. It has also substantially diminished the livelihood of the fisher folk and has created health hazards that are fatal. This song, apart from extending the art form's frontiers, also extends the artist's frontiers too. Contrary to common understanding that High art is exclusively concerned with the spiritual, and sung in the franca lingua of upper-class/caste this song demonstrates that this classical art form can handle complex contemporary issues in the language of the common man. When the song ends with the question, 'Who or what is poromboku?', it resounds in the listeners' mind as well. This song has inspired people who are plugged into the contemporary world. The boundaries of art are limitless. When art is sought to be bounded, everyone – art, artist, and audience – suffers. This attempt effectively begins to break such confines.
- **TM Krishna and The Jogappas** - The Jogappas are a transgender community living around the border areas that are shared by Karnataka-Maharashtra and Telengana that carry forward a singing tradition that is intense in devotion. They are a musical community who sing the praise of Yellamma but like all 'queer' communities the Jogappas are marginalised and stigmatised. The Jogappas predominantly sing compositions in Marathi and Kannada. Steeped in ritualistic fervour, they are strong voices with an hypnotic rhythm. By presenting karnatik music along side them, T.M. Krishna has begun a rare conversation between people who are far removed and art forms that belong to the two spectral ends of society. Through this musical partnership, Krishna has managed to question social norms, inequality and the inherent discomfort we all feel when interacting with the third gender. Musically, Krishna has worked honestly to maintain the aesthetic integrity of both art forms, acutely conscious of the inequality in perception that exists about both forms. This project has seamlessly brought together two unlikely partners in the most thoughtful and sensitive manner. Like always, T.M. Krishna raises many uncomfortable questions through this aesthetic synergy.
- **TM Krishna and writer Perumal Murugan** - Perumal Murugan is one of the foremost authors of Tamil Literature today. With the release of his book titled 'Madhorubagan', translated in English as 'One Part Woman', Perumal Murugan was humiliated, threatened and harassed after local caste-based and religious Hindu groups objected to the fictional portrayal of traditions, thereby violating his freedom of speech and artistic expression. Following these events, Murugan went into a period of artistic silence and as he called it, "death". He wrote a collection of poems that vividly describe his struggle and hurt in these difficult times, appealing to the deity at Namakkal, Madhorubagan or Ardhanarishwara. TM Krishna was presented these poems by Murugan to sing in his concerts. Captivated by its lyrical and emotional appeal, Krishna began singing them in concerts with great poignancy. Subsequently, Murugan and Krishna forged a partnership that has strengthened over time. As a professor of Tamil literature, Murugan has made several contributions to research and the academic study of Tamil literature specific to the Kongunadu region, including building a lexicon of words, idioms and phrases special to Kongunadu. Krishna has worked with Murugan to create compositions that use local dialect and slang to create multiple language narratives through his music. The songs, secular in nature, break the convention of presenting songs on Hindu upper-caste deities. Apart from songs on the five elements of nature, they have together created songs on wind, love, barren land, and other such wide ranging topics which strike a chord with all beings that can feel. Apart from presenting songs on the concert platform that are new in content thereby breaking conventions and traditions, their partnership represents the true spirit of mutuality. This is an rare collaboration that is creating beautiful art that questions societal norms just by its own creativity.

Working with Musicians

In addition to his solo concerts, Krishna has collaborated with a number of artists, including other renowned Carnatic musicians, as well as artists across genres and art forms.

- Performing with Trans-gender musicians, 2016: In a stunning break away from the norm T.M. Krishna has performed a collaborative concert in Bengaluru with the Jogappas, a transgender community belonging to the Indian states of Karnataka and Maharashtra. In a concert that witnessed the equal sharing of stage and art by the Jogappas and Krishna a beautiful conversation of musical styles emerged. Krishna hopes to continue this musical conversation and initiate new ones with other sections of society that the so-called 'mainstream' so stubbornly keeps confined to the so-called 'margins'.
- Saayujya, 2012-2016: A coming together of music and dance, Saayujya was a production in which T.M. Krishna rendered Carnatic concerts associatively with classical dance renderings by eminent Bharatanatyam exponent Priyadarsini Govind. These complementary renditions were presented at the Kennedy Centre in Washington D.C. and New Jersey in 2012. In 2013, they were presented in India in a 3-city series at the renowned National Centre for Performing Arts in Mumbai, Chowdiah Memorial Hall Bangalore, and at the pre-eminent venue for the classical arts, The Music Academy, Madras. In 2016, with a grant from Pew Foundation, Philadelphia, T.M. Krishna and Priyadarshini Govind created and presented a new production which explored 'freedom' and 'liberty' both as aesthetic and socio-political ideas.
- Ustad Rashid Khan, 2012: Presented two concerts in the simultaneous and supportive system of jugalbandi or 'twosome' concerts with the renowned Hindustani musician Ustad Rashid Khan in Pune and Bangalore as part of major music festivals.
- Sangeetha Sivakumar, 2008-2016: Gave numerous concerts with Sangeetha Sivakumar for the benefit of different causes and organizations.
- 'Bombay' Jayashri Ramnath, 2007-2011: In collaboration with the distinguished vocalist 'Bombay' Jayashri, undertook a number of concerts in India and around the world, the first one being held at the official residence of the President of India, Rashtrapati Bhavan, New Delhi, in 2007.
- Aikya, 2011: In a concert with the eminent singer Sudha Ragunathan, presented a 'musical journey into the concept of duality', exploring its presence at various levels.
- Music in Theatre, 2010: Presented music for theatre productions of playwright and director Gowri Ramnarayan, including Rural Phantasy, Flame of the Forest, and One Day in Ashadha.
- Samarasya - The Union, 2010: Presented by The Madras Seva Sadan on July 11th, 2010, Samarasya was a theatrical presentation of Carnatic music conceptualized by T.M. Krishna. The production explored the concept of two radically independent and absolute elements which yet must converge, across light/dark, man/woman, Siva/Mohini, music/rhythm, and so on.
- Semmozhi Anthem, 2010: Lent his voice along with other eminent artists for the theme song composed as a fusion of various styles by A.R. Rahman for the World Classical Tamil Conference 2010, in tribute to the Tamil language.

- Samyukta, 2009: Rendered Carnatic music in a creative collaboration envisioned by Seher with 'Bombay' Jayashri and Bharatanatyam exponents Leela Samson and Priyadarsini Govind at the India International Centre, New Delhi.
- Youth Orchestra, Singapore, 2001: Supported by a grant from the National Arts Council of Singapore, composed for and conducted the youth orchestra of the Singapore Fine Arts Society.
- N. Vijay Siva, 2009: On two special occasions, collaborated with the distinguished vocalist Vijay Siva and presented concerts in Chennai and Bombay that conveyed two different styles in Carnatic Music as one, amalgamating the best from both.
- Pablo Casals Festival, Prades, France, 2005: With eminent instrumentalists musicians Chitravina N. Ravikiran and Patri Satish Kumar, gave a performance of vocal music on August 1st, 2005 in an old chapel while a versatile western quartet comprising David Grimal on the violin, Georges Lambert on the flute, Michel Lethiec on the clarinet and Andre Martin on the oboe, and the well-known Catalan singer Ferran Savall, representing Catalan music.

Assessments in Music

Krishna has been written about extensively by art reviewers and music critics worldwide and has been featured in several publications, both for his music and for his many and growing contributions off-stage. He has received numerous awards and titles from various institutions. Some of them are listed here:

- Ramon Magsaysay Award - 2016
- Tata Literature Live! Best First Book (Non-Fiction) Award for 'A Southern Music' – 2014
- Indira Sivasailam Endowment Award – The Music Academy, Madras & IS Foundation - 2014
- Best Lecture Demonstration Award –The Music Academy, Madras- 2009
- Best Outstanding Vocalist –The Music Academy, Madras – 2009
- Ustad Bismillah Khan Yuva Puruskar Award –Sangeet Natak Akademi, Government of India - 2006
- Yogam Nagaswamy Award – The Music Academy, Madras – 2005
- Young Achievers Award - India Today – 2004
- Honorific: Shanmukha Sangeetha Shiromani – 2004
- Honorific: Isai Peroli – Karthik Fine Arts – 2002
- Kalki Krishnamurthy Memorial Award – 2001
- Honorific: Yuva Kala Bharati – Bharat Kalachar – 1997
- K V Mahadevan Award for Excellence – 1997
- The Spirit of Youth Award – The Music Academy Madras – 1988

Teaching

Over the past 15 years, teaching has been at the core of Krishna's musical engagement. He has devoted time to imparting knowledge and practice in Carnatic music. Stressing with rigor the exactitudes of Carnatic music's traditional norms, he encourages his students, drawn from various parts of the world, to experience the music's creativity as an art form. Students from North America and Europe come to spend months, at a time, learning from him, in addition to the numerous students from across India. Placing the highest store by fundamentals Krishna expects and receives from his students a sincere training by practice to acquire and maintain their skills. Today, many of his students are soloists on the concert platform.

Sharing Through Lectures

Krishna has conducted dozens of lecture-demonstrations, in which he delves into specific themes that hold his listeners' attention in the manner that his concerts do. The intense study and analysis that goes into his preparation for the lectures allows him to systematically elaborate topics and communicate with thematic fluency subjects that are innately complex. A thoughtful and engaging communicator, Krishna has shared his sharply honed ideas on themes spanning music, culture, aesthetics, society, conformism and dissent, classicism and originality, adherence and imagination, the many dimensions and dynamisms of art, leadership and innovation at many premier institutions and conferences. He is able to transcend all borders and reaches audiences of all ages and backgrounds, irrespective of their familiarity with Indian arts. Beginning this August, as adjunct professor at the Chennai Mathematical Institute (CMI) he is curating and conducting a course on art, aesthetics and society. He has also been an invited speaker in many literary festivals including The Jaipur Literature Festival and The Hindu Lit Fest.

Some of his notable speaking engagements include:

- *The Social Texture of an Artiste - Sai Mahindra Lecture, Harvard University - USA, 2017*
- *Am I Free? - Prof. Ram Bapat Memorial Lecture - Pune, 2017*
- *TK Ramachandran Memorial Lecture - Kochi, 2017*
- *Ashok Da Ranade Memorial Lecture - Mumbai, 2016*
- *Culture and Democracy, School for Democracy - Jaipur, 2016*
- *To Admit or Not Admit: Culture as a Club, Culture Connect & Policy Speak Series, IIM – Bangalore, 2016*
- *Keynote Address on Music, Science, & Society - Multidisciplinary Annual Research Conference, University of Kerala, Trivandrum - 2015*
- *The Voice in Music: The Many Chords a Singer Strikes, The Health & Humanities Division of St. John's Research Institute, SJNAHS, Mangalore, 2015*
- *All for the Song, & None for the Music, 6th Dilip Veeraraghavan Memorial Lecture, IIT – Madras, 2015*

- *Educating for a Caring Society*, National Conference on Education, Vidya Vanam – School for Underprivileged & Tribal Children, Anaikatti, 2014
- *Tilted Scales: Imbalances in the World of Carnatic Music*, Madras Institute of Development Studies, Chennai, 2014
- *Living with a Southern Music*, Azim Premji University, Bangalore, 2014
- *Classically Yours*, RAZA Foundation, India International Centre, New Delhi, 2014
- *A Moving Line: The Personal and the Public in an Artist*, LSR College, New Delhi, 2014
- *Imbalances in the World of Carnatic Music*, Madras Institute of Developmental Studies, 2014
- *The Future of Tradition*, Panel Discussion at Art Chennai, 2014
- *Lectures at Ninasam - a cultural organization dedicated to the dissemination of Theatre and Culture*, Heggodu, 2014
- *Aesthetics to Emotion, Perspectives from Carnatic Music*, a lecture-demonstration presented with a lecture by Professor Michael R Trimble (Emeritus Professor of Behavioral Neurology University College, London, UK), Chennai - 2013
- TIDES Leadership Conference, Confederation of Indian Industry (CII), Chennai, 2013
- Lecture on Carnatic Music, Indian Institute of Technology, Madras, 2012
- Indrani Shridharan Lecture, Ethiraj College, 2012
- Svaram, Gamaka, Motif and Raga Identity, CompMusic Conference, Istanbul, 2012
- *When Parallels Meet*, Natyakala Conference, 2012
- Innovation, TEDxSSN, Sri Sivasubramaniya Nadar College of Engineering, Chennai 2012
- CompMusic Workshop, Delhi, 2012
- *Fear*, Padma Seshadri Bala Bhavan Group of Schools, 2012
- *Manthan*, Forum for Public Discourse, Hyderabad, 2012
- Sri Nathadi Guruguho, The Music Academy, Madras, 2011
- *Appreciating Carnatic Music*, SAARC Artists Enclave, Pondicherry, 2011
- Carnatic Music, Montessori, Kalakshetra, Chennai 2011
- TIDES Leadership Summit, Confederation of Indian Industry (CII), Coimbatore, 2011
- Confederation of Indian Industry, National Convention, 2011
- Confederation of Indian Industry, Young Indians, Erode, 2011
- *One Raga Two Traditions*, Harvard University, 2011
- Concert Formats and Possibilities, Harvard University, 2011

- Sankara Student Leadership Summit, 2011
- Composition and Improvisation in Carnatic music, Berklee College of Music, 2011
- History and Evolution of Melakartas, Vivrti, San Jose, 2011
- Ragam Tanam Pallavi, Vivrti, San Jose, 2011
- Compositional Forms and Patantharam, Vivrti San Jose, 2011 – along with Sangeetha Sivakumar
- Bhairavam, Sahana, Kannada, Gaurivelavali, & Dhamavathi in the specific context of the Dikshitar Sampradaya with special reference to the Sangita Sampradaya Pradarsini, The Music Academy, Madras 2010. *Awarded Best Lecture during the 2010 Annual Conference.*
- The Evolution of Ragas, Massachusetts Institute of Technology, 2010
- The Human Voice, Ramachandra Medical College, 2010
- Art Education Conference, Indian Federation for Arts, 2010
- Issues with Notation in Oral Traditions, Harvard University, 2009
- Theatre and Art Appreciation Course, Rangashankara, Bangalore, 2008
- Lecture on Carnatic Music, Indian Institute of Management, Bangalore, 2007
- *Notation in the 'Sangita Sampradaya Pradarsini'*, Harvard University, 2007
- Entrepreneurship in Carnatic Music, The Indus Entrepreneurs, 2007
- Manodharmam & Kalpitam, Music Forum, Chennai, 2006
- Lecture on *Sangita Sampradaya Pradarsini*, Bangalore, 2006
- Rhythmic Accompaniment, A Musician's Perspective, The Music Academy, 2006
- Lakshya and Lakshana in Carnatic Music, Chennai, 2006
- Appreciation of Carnatic Music - CII, Tamil Nadu State Council, 2004
- Appreciating Carnatic Music, iFlex Solutions, Chennai, 2003
- What to Look for in a Concert, SVN Music Academy, Bangalore, 2002
- Musical insights into Carnatic Music with Bombay Jayashri and Vijay Siva, Coimbatore, 2000
- Traditional-Classical-Folk Arts and Their Relevance to Youth Today, The School, KFI, 1995

In addition to individual talks, Krishna has also produced two albums that aim to demystify the intricacies of one of the most sophisticated and aesthetic art forms of India that can be traced back to the 15th century:

- Learning to Appreciate Carnatic Music, 1998 – a first such Carnatic music appreciation album, co-produced and presented by T.M. Krishna
- Rasikatvam, 2012 – 3-DVD video that introduces the viewer to concepts from the basics, compositions, improvisation and mathematics in Carnatic music.

Reaching Out in Workshops

Krishna has led a number of workshops across the world. He aims, in these, at giving participants an intense learning experience, in a short span of time, with no distractions.

- A Walk Through Carnatic Music, Chennai Mathematical Institute, 2012 – 3-day series
- Workshop on Music and Education, Vidya Vanam (a school for tribal children), Anaikkatti, 2012
- Carnatic Music Workshop, Centre for Learning, Bangalore, 2012
- Appreciating Carnatic Music, The Music Academy, 2011
- Carnatic Music Workshop, MITHAS & LearnQuest, Boston 2011
- Structure, Preparation & Presentation of a Concert, Pallavita San Jose, 2011 – 3-day workshop
- Nantes School of Carnatic Music, 2005-2010 – several of week-long workshops

Voices Within - Business Creativity Workshops (2007-2009)

The Business Creativity Workshop is a business innovation/leadership workshop conceived, created and conducted by Krishna with 'Bombay' Jayashri along with innovation coach R. Sridhar of IDEAS-RS. The workshop is designed for senior managers, professionals and entrepreneurs of leading companies. Following the publication of the coffee table book *Voices Within* in 2007, 'Bombay' Jayashri and Krishna continued their tribute to seven Carnatic music maestros they wrote about by extending the lessons from their lives to corporate professionals. Five qualities that set apart the yesteryear artists from many others in the field were related to business-challenges that senior executives face regularly and were presented in a new and innovative way to help unleash business creativity. The workshop was presented on a number of occasions at different venues across India and abroad:

- Mumbai, June 1st, 2007
- Rane Group, Chennai, November 21st, 2007
- Tata Group, June 14th, 2008
- ICICI Bank, Lonavla, September 17th, 2008
- Nittany Health Services, Chennai, January 5th, 2009
- Zurich, February 2nd, 2009

Curator, Utsav (2013)

Krishna curated and moderated a two-day seminar in Washington D.C. on the 21st and 22nd of September, 2013 along with Priyadarsini Govind involving leading musicians, dancers and scholars. The event was conducted by 'Sivam' in collaboration with The Kennedy Centre - Washington D.C. and The Music Academy, Madras.

Artistic Director, Classical Arts Society of Houston (2008)

Krishna was invited to be the Artistic Director to help plan and moderate the annual Tyagaraja Aradhana festival conducted in Houston in 2008. Krishna's ideas for concerts, discussions, and lecturers were a breath of fresh air from the typical festival format and proved to be an engaging 2-days for the young and seniors alike.

Publications

A Southern Music: The Karnatik Story (2013)

A Southern Music, published by Harper Collins India, is a first-of-its-kind work on the Carnatic tradition. It discusses the philosophy, aesthetics, sociology and history of Carnatic music and analyses its evolution, dynamics, internal challenges, and external conditionings in a way that has not been attempted before within the covers of a single volume. It received the Tata Literature Live! First Book Award in 2014. The book was launched by Nobel Laureate Amartya Sen who said, "This is one of the best books I have ever read."

Voices Within (2007)

T.M. Krishna co-authored and co-published this one-of-a-kind coffee table book on Carnatic Music in January 2007, paying tributes to seven Carnatic music maestros. The first copy of the book was received by the then President of India, Abdul Kalam at the President's residence, Rashtrapati Bhavan, New Delhi.

This book was later translated in Tamil and published by Ananda Vikatan Publications in 2011.

Professor P. Sambamoorthy (1999)

A commemorative volume containing brief life sketch and several unpublished and some speeches delivered at various conferences brought out on the occasion of the birth centenary of P. Sambamoorthy, a musicologist, teacher, researcher.

Writing On Issues of Concern

Krishna writes on themes ranging from music to society, culture, politics, and religion. His articles have been published across leading papers, magazines and journals including The Hindu, The Times of India, Indian Express, Outlook Magazine, Caravan, India Today, Frontline, Open, Seminar, Journal of the Krishnamurti Schools, Lonely Planet, The Music Academy Journal.

"As I See It"

From 2014 to 2015, Krishna contributed a fortnightly column in The Hindu, India's leading English language daily. This column has been a vehicle for his ideas on subjects of vital import to contemporary times, such as Hindu-Muslim unity, women's rights, poverty, politics, religion, and more.

“The Thin Edge”

From December 2015 he has been contributing a fortnightly column for Scroll (One of India’s most widely read digital dailies.)

A list of some of his writings

On Society, Culture, Politics and Religion

- Gauri Lankesh’s killers just did the job our society had designed for them - 9 Sep 2017, Scroll
- Response to Gorakhpur deaths shows we are losing the last bit of humanity - 21 Aug 2017, Scroll
- The Citizen as Artiste - 15 August 2017, Indian Express
- India at 70: Can we get rid of Caste? - 14 August 2017, DailyO
- The Wall in Bethlehem that segregates and subjugates Palestinians - 18 March 2017, The Wire
- Why the Hindu majority must push back against the BJP’s politics of hate - July 25 2017, Scroll
- Whose land is it anyway? - 1 July 2017, The Hindu
- The human shield incident is a regrettable stain on the Indian Army - May 28 2017, Scroll
- Should the ‘collective conscience’ override the spirit of the Indian Constitution - 15 May 2017, Scroll
- South Indians are racist too - 14 April 2017, Scroll
- Through Yogi Adityanath’s rise, democracy has held up a mirror to us - 4 April 2017, Scroll
- Whose India is it anyway? - 10 March 2017, Scroll
- I am uncomfortable with Jallikattu - 20 Jan 2017, Scroll
- Demonetisation Woes - 24 Nov 2016, Scroll
- Why gloating over the surgical strikes will not do any good - 12 Oct 2016, Scroll
- I’m upper caste and I’m proud of it, and that’s where the problem lies - 15 Sep 2016, Scroll
- Myth and Reality – 9 June 2016, Indian Express
- Freebies and movies: Why do the two Dravidian parties have such a hold over Tamil voters? – 17 May 2016, Scroll
- Why even devout Hindus should embrace Ambedkar’s philosophy – 26 April 2016, Scroll
- Why we must love our land and not romanticize the nation state – 1 March 2016, Scroll
- As hope floats for LGBT rights, it is not just the law that needs to change – 8 Feb 2016, Scroll
- Moving on in Chennai – 29 December 2015, Indian Express
- Beauty Redefined – 14 August 2015, Open Magazine
- Godless? – July 2015, Seminar
- Two Voices, One Resonance: Jinnah and Radhakrishnan: Close Divides, - 20 June 2015, The Wire
- Pinned down by Identity – 20 June 2015, Sunday Magazine, The Hindu
- Above the Mundane? – 6 June 2015, The Hindu
- The slow death of the Periyar Atheist – 15 May 2015, Open Magazine
- Gorgeous or Grotesque – 9 May 2015, The Hindu
- Who am I? – 11 April 2015 – The Hindu
- How I failed Perumal Murugan – 21 Jan 2015, Economic Times
- The City of Unheard Melodies – 12 Jan 2015, Indian Express
- The pursuit of ‘One’ – 22 Nov 2014, The Hindu
- Disputed Territories – 5 July 2014, The Hindu
- Voting for a Chimera – 26 May 2014, Outlook
- Imagining Gandhi – 1 Feb 2014, The Hindu
- A Matter of Faiths – 2 August 2013, Teacher Plus
- India Can Do Better than Modi or Rahul – 22 April 2013, Op-ed, The Hindu

- Conversations Flow, Ideas Don't – 24 November 2012, Op-ed, The Hindu
- Power flows from the back seat of a car – 21 July 2012, Sunday Magazine, The Hindu
- Beyond the Scars – 22 October 2011, (National), The Hindu
- Death of a Humane Society – 15 May 2010, The Hindu
- Culture in One's Life – Jan 2008, Journal of the Krishnamurti Schools
- A Crisis of Culture – 7 May 2006, Sunday Magazine, The Hindu

On Music, its Practice, Musicians, History and Future

- Film Music: Reinvention of the Classical – 8 April 2016, Open Magazine
- Chennai Art Festival: From Sabhas to Fishing Villages – 22 February 2016, Op-ed, The Hindu
- Mourning Raga – 18 December 2015, Open Magazine
- MS Understood – October 2015, Caravan
- The Spirit of Art in a Classroom – January 2015, Journal of the Krishnamurthy Schools
- The musician who never spoke but we all listened to – 20 Sep 2014, Indian Express
- High brow, Low brow – 21 June 2014, The Hindu
- Singing Cinema – 18 October 2013, Frontline
- What Is Art Music – 9 February 2012, Friday Review, The Hindu
- A Living Legend, Sanjay Subrahmanyam and his Music Today – 2012, Sruti Magazine
- Article on Violinist Prof. V.V. Subramaniam – 2012, Sruti Magazine
- A Journey with Kishori Tai – 3 September 2011, Sunday Magazine, The Hindu
- The Charisma of Composers – 30 January 2011, Sunday Magazine, The Hindu
- Centered Upon Centuries – 23 January 2011, Sunday Magazine, The Hindu
- Celebrating Unheard Melodies – 16 January 2011, Sunday Magazine, The Hindu
- Rhythms of Time – 9 Jan 2011, Sunday Magazine, The Hindu
- Decoding the Gramaraga – 2 January 2011, Sunday Magazine, The Hindu
- Celebrating Unheard Melodies – 26 December 2010, Sunday Magazine, The Hindu
- Poetics of performance - 11 December 2010, Sunday Magazine, The Hindu
- Emergence of the Desi Tradition – 19 December 2010, Sunday Magazine, The Hindu
- The Influence of His Music – 2009, G.N. Balasubramaniam Centenary Commemorative Volume
- Between Tradition and Evolution – 20 December 2009, Sunday Magazine, The Hindu
- An Unequal Music - 4 November 2007, Sunday Magazine, The Hindu

Initiatives Beyond the Stage

Urur Olcott Kuppam Vizha Initiative

In the year 2014, Krishna initiated an unusual art festival in a fishing hamlet that explores spaces alien to the privileged, elitist, classical world; one that questions any notion of artistic superiority and respectfully celebrates the people and the art that inhabit these spaces. It creates an intersection where various art forms belonging to diverse cultural spheres and people of distinct identities come together to understand each other through art. The Urur Olcott Kuppam Festival is a fresh voice that questions the normative idea that each art form operates within its own sphere and that any collaboration is either a symbol of appropriation or condescension. Today this festival has become a metaphor for the possibilities that lie within creative artistic interventions. Across the city of Chennai, in schools and in public spaces such as buses and Railway Stations, Urur Olcott Kuppam Vizha has brought art forms belonging to different social groups and enabled the arts to transcend man-made barriers and begin an essential socio-cultural conversation. This cultural dialogue has also enabled serious engagement with environmental, political and social issues that affect the fish folk and those at the very rim of society.

Carnatic music in Chennai's Public schools

Along with Sangeetha Sivakumar, T.M. Krishna has embarked on a project where Carnatic music is being taught in a few public schools in the City of Chennai. The students in these schools belong to communities that are not traditionally connected with the Carnatic tradition. Through this un-precedented initiative Krishna hopes to spread the reach of Carnatic music beyond its high-caste and class cluster. He also hopes that through this project a more nuanced curriculum for Carnatic music can evolve which will respond to the needs of children who have had hardly any link with the art form and can enrich it by their association.

Svanubhava

Svanubhava is a cultural movement launched by T.M. Krishna in celebration of Indian art exposing students as they have not been exposed before, to various Indian art forms. It is a unique event-cum-institution conducted by the students of the performing arts. Svanubhava was conceptualized with the intention of welcoming the students to the diverse, multicultural world of Indian art and introduce them to the underlying beauty of even the rarest forms. This festival aims to involve students of music and dance institutions, students from private and public educational institutions, and in the process, create hubs of student communities where they can feel a sense of belonging and nurture their passion towards the Indian art forms. Svanubhava was inaugurated at Chennai, where it has been conducted since 2008. The festival is organized in Chennai with the support of Kallakshetra, a premier institute of dance and music. In 2011, Svanubhava went national by taking the festival to the nation's capital, New Delhi. It was conducted in partnership with Gandharva Mahavidyalaya, Delhi, one of the oldest and highly prestigious institutes of Indian art. In early 2012, Svanubhava was also presented in Trichy and taken to Bangalore in 2013, with the annual Chennai festivals continuing every year during the month of August since 2008. In 2014, Svanubhava was curated at Vidya Vanam, a rural school for tribal and underprivileged children in the outskirts of Coimbatore.

Sumanasa Foundation

Sumanasa Foundation is a non-profit organization that was formed in 2004 with the aim to bring support and aid to the talented young students in underdeveloped rural areas. The emphasis was not on numbers of students to be benefited but the nature and vitality of the new opportunity. T.M. Krishna co-founded this organization along with S. Hariharan and Maya Hariharan to make talent promotion more than a 'pedagogical subsidy'.

A primary focus of Sumanasa Foundation is to identify talented individuals from rural, underdeveloped areas and to provide a tangible opportunity for them to step out of circumstantial disadvantages and continue learning but with music's creative dimension added to it. Students from these areas do not have the infrastructure required or the financial support needed to pursue their advanced training in music. The Foundation places them under the guidance of senior Carnatic musicians from whom they continue their advanced training. Their tuition and living expenses are also provided by the Foundation. Sumanasa Foundation identified 5 such talented individuals and has supported them. Today they are all actively involved in Carnatic music.

In 2010, Sumanasa Foundation developed another scheme to identify individuals and give them a platform to showcase their talents. This was to look for talented individuals who are not in the 'regular' circuit and provide them an opportunity to perform in Chennai. As a result, leading organizations such as The Music Academy, Brahma Gana Sabha and Hamsadhvani in Chennai have featured individuals that have been recommended by the foundation. Since its inception, the initiative has provided platforms for over 52 artists from all over India.

Jnanarnava Trust

Jnanarnava means "Ocean of knowledge." The trust has taken many steps to establish its mission from the fundamental value of preserving traditions. The trust has embarked on the Audio archival of all musical compositions published in the Sangita Sampradaya Pradarsini, a publication on Carnatic music, in conformity with the musical notation provided by its author. The Sangita Sampradaya Pradarsini (SSP) was written by Subbarama Dikshitar in the year 1904, capturing the compositions of Muttuswami Dikshitar (1775-1895), one of the most influential composers in the history of Carnatic music, and others. Carnatic music being an oral tradition handed down over generations, this text provides insights concerning the practice of Carnatic music 150 years ago.

Sangita Sampradaya Pradarsini Editorial Board, The Music Academy (2011 – 2014)

The Sangita Sampradaya Pradarsini, a magnum opus of Subbarama Dikshitar that documents all the compositions of Muttuswami Dikshitar along with other compositions is one of the most important texts of musical importance, originally written in Telugu. The Music Academy in 2011 created an editorial board which included Krishna, to oversee the translation of this text from Telugu to English to help give more students, musicians and scholars access to this work. Krishna was actively involved in the editorial work for the publication of the first three volumes. The project has been completed in 2014.

ONE

The second of its kind after Margazhi Raagam, ONE is a concert film that captures the artistic journey of T.M. Krishna's profound process of creating music inspired by nature. Directed by P. Jayendra, the 90-minute film not only presents the experience of classical music in a different medium, but also takes it out of its traditional setting. It captures the essence of the artist's imagination. Krishna sings without accompaniments in the picturesque hills of The Nilgiris, amidst the rustle of the leaves and birdsong. The film, produced by C. Srikanth and presented by Aghal Films using Dolby Atmos, was premiered at Dolby Theatres in San Francisco, Los Angeles, and New York City in November 2014.

Margazhi Raagam

Margazhi Raagam is the first of its kind filmed Carnatic music concert performed by T.M. Krishna and Bombay Jayashri. Conceived and directed by Jayendra, with cinematography by P.C. Sreeram and audiography by H. Sri-dhar, this 110-minute concert has impacted audience perception of live concerts, and enabled a new musical experience. This concert, released in digital cinemas across the world, helps to take Carnatic music beyond the conventional classical music audiences and reach people who love music from different cultures across the globe. The idea was to give Carnatic music an evocative visual appeal and the sound quality that the music deserves. Using the latest high end, 4k RED Digital Cinema Camera in a seven camera shoot, digitally recording sound on Protools, editing on Avid systems, confirming and color correcting on Digital Vision tools, mixing the sound in Media Artists - a THX certified stage, Real Image has put an array of technologies to use to make Margazhi Raagam a one of a kind musical experience. The film was released in theatres around the world in India, the United States, and Australia.

Build-A-Rasika (1996 – 2000)

'Rasika' is a Sanskrit word derived from 'rasa' meaning 'sap' or 'flavor' and refers to a person in the context of the arts: one possessed of feeling, passion, but not by chance or random attraction as much as by knowledgeable discrimination, a connoisseur and even, perhaps, a non-performing practitioner of the art form or one in the making. Effectively introduced in 1994 through YACM (Youth Association for Classical Music), the Build-a-Rasika project was started in order to create fresh rasikas for this art form, from schools. It aims at inculcating an interest in South Indian Classical Music amongst the children/youth who know very little or nothing about Classical

Music. Stemming from a concern over the lack of training atmosphere for children to appreciate Carnatic Music, which once was seamlessly and beautifully woven into the family's cultural oeuvre, this scheme introduces the young minds to this great art form and tries to turn them into informed listeners in a short span of time. One of the salient features of the BAR is that it teaches them "How to appreciate" and not "How to perform". This project has reached over 135 schools in and around Chennai covering about 60000 students, including programs and lectures in schools from all strata of society and educated the youth. Having been the President of YACM, T.M. Krishna has performed in over 50 schools and propagated the awareness for Carnatic Music and pushed this initiative and propagated the movement as the President of the organization.

Contributions to Other Organizations

In addition to his own initiatives, Krishna has been actively involved in various capacities in other organizations and initiatives giving them of his visionary intensities. This has helped give direction and focus to these bodies as they continue to serve the cause of the arts.

Board Member, Kalakshetra (2012 – 2014)

Appointed by the Ministry of Culture, Central Government of India, Krishna has been a board member of Kalakshetra, Chennai from 2012. It is the premier organization for dance and music in India and is one of the most respected art institutions in the world. Kalakshetra is a center of training and performance of the Indian arts supported by the Central Government of India, established in the early 20th century and has produced and molded generations of acclaimed artists in a distinctive style.

Member, Editorial Advisory Board - Jindal Journal of Public Policy (2016 - Present)

Jindal Journal of Public Policy is published twice a year (August and December) by the Jindal School of Government and Public Policy. The Jindal School of Government and Public Policy (JSGP) aims to promote research that facilitates better understanding of issues relating to governance and public policy.

Member, Advisory Panel, Indian Writer's Forum (2016 - Present)

Krishna has been a member of the advisory panel of the Indian Writer's Forum which aspires to perceive, understand and celebrate difference even while breaking down the barriers created by caste, class, religion, race and language. They believe it is critical, at the present juncture, to resist the range of threats faced by the culture of free expression, exchange, dialogue and debate. The Indian Writers' Forum Trust has been set up to allow a range of fora – the Indian Cultural Forum site, public meetings, seminars, facebook, and an e-journal of culture called Guftugu to discuss issues of concern to writers, educators and cultural practitioners, and offer support to individuals in the cultural fraternity.

Collaborator, Comp Music Project, IIT Madras (2011- 2016)

CompMusic, Computational Models for the Discovery of the World's Music, is a research project funded by the European Research Council and coordinated by Xavier Serra from the Music Technology Group of the Universitat Pompeu Fabra in Barcelona (Spain). The main goal of CompMusic is to advance in the field of Music Computing by approaching a number of the current research challenges from a culture specific perspective. Collaborating with the technical team at the IIT Madras computer science department, Krishna's insights on Carnatic music and inputs on the nuances of the music has guided the project to grow and make better use of the technology available, thereby producing better results.

Board, MITHAS (2013 – to the Present)

MITHAS was founded in 1993, by Massachusetts Institute of Technology (MIT) music senior lecturer George Rucket and MIT alumnus Moez Rawji with the support of faculty, students, alums, and friends - to perpetuate, to teach, to present, to perform, and spread appreciation for the great variety of performing arts and artists who practice in these richly learned and refined traditions in the greater New England area of North America. Over the years MITHAS has featured the greatest classical musicians and dancers from India, who have performed and lectured on the nuances of dance and music. Now in its 20th year MITHAS continues to actively engage with its community, enriching it with classical dance and music.

President, Sampradaya (2007 – 2014)

Sampradaya is an organization founded in the 1980s with an aim to document interviews and concerts of Indian classical artists. Today, the organization is home to a treasure house of books, a rare archive of photographs, and a repository with over 5000 hours of documentaries and recorded music. In 2007, T.M. Krishna was invited to lead the organization as its president and has been working to help make Sampradaya both relevant and vibrant. He introduced Samvaada, a conversation series designed to provide a public platform to facilitate students and connoisseurs to have face-to-face interactions with veteran musicians of our time. The organization has since held many conversations, all of which are recorded and available in the Sampradaya archives. Krishna has initiated the digitization of Sampradaya's audio and print archives to ensure it is preserved for posterity. The aim is to make the library available for people over the Internet so that it can reach people in all parts of the world.

A Vital Initiative

Jaffna Cultural Retrieval

The Northern Province is one of Sri Lanka's 9 provinces and the best known around the world – alas, for tragic reasons. It was the battleground for the Sri Lankan Civil War since 1983. Waged over 27 years, the war left nearly 100,000 persons dead and countless rendered homeless and fleeing. For the people who remained in the Province, dazed, insecure and dispossessed of livelihood, the war meant a cessation of all cultural nutriment. This was tragic not just in terms of zero-classical music, zero-classical dance and theatre but also a civilizational stupor. The highly literate and aesthetically honed predominantly Tamil population of the Province went through the motions, in a manner of speaking, with college curricula in the arts and with some art performances but this was clearly not what they were used to or what they deserved. The shell of culture was there, but the Province had, over the nearly three decades of life with ballistics, all but lost its living touch in the arts. This was a cause for great anguish among those in Sri Lanka and outside, such as India, who knew the civilizational aspirations and contributions of this Province which has given to the world, among others, the historian and philosopher of aesthetics, Ananda K. Coomaraswamy.

After a tour of the Northern Provinces in 2011, T.M. Krishna (which was the first by a musician in 30 years) saw that while the satisfaction of the political aspirations of the people of the Province required a democratic process and would take its course, they needed cultural retrievals and restorations urgently. The deep bond they have with their culture, particularly language, music and religion, moved him to develop a cultural program that would revive their strong but anaesthetized cultural intentions, inspire them, increase self-belief, and make them proud of their cultural and aesthetic anchoring. Given the lack of such exposure during the last three decades, there was a clear call for a cultural re-kindling and much-needed inspiration for charting a better future for the people of the Northern Provinces.

Partnering with the Indian High Commission, The Indo-Sri Lanka Foundation, and the Department of Cultural Affairs of the Northern Province, Krishna introduced to the people of Jaffna a festival focused on practical training by placing potential students of music and dance in direct contact with performing artists in an environment conducive to learning. He formed a team in Chennai that travelled to Jaffna to work with officials in laying the groundwork for the festival and working through details such as the venue, logistics and complete planning for the festival. The event in August 2011 was set to coincide with the month-long annual festival of the Nallur temple in Jaffna so it would reach a wide audience. It involved a combination of traditional cultural performances and a series of interactive workshops and presentations conducted by eminent artists.

In 2012, Krishna introduced the Bharatanatyam exponent Alarmel Valli and Carnatic Vocalist P. Unnikrishnan to the audiences of Jaffna. The 3-day festival was held in Ramanathan Academy of Fine Arts of Jaffna University, which teaches music, dance and visual arts to over 400 students. Nearly 1000 students from Ramanathan Academy, Jaffna University, and numerous public schools in and around Jaffna attended the morning workshops. The evening saw performances by each of these visiting artists and was attended by over 2000 people. During the festival, students had the opportunity to interact closely with them to understand the nuances involved in the art forms presented.

Astounded that so many young people were interested in learning the arts in spite of the trauma around them, society elders and well-wishers of the Province wanted the festival to become a recurring feature. A second edition was held again in September 2013. Bharatanatyam exponent Leela Samson and Carnatic vocalist Sudha Raganathan presented workshops during the day for the students. They gave full-fledged performances in the evening attended by large numbers. On the morning of the third day, Taval maestro A.K. Palanivel led a rhythmic ensemble along with Patri Satish Kumar, Dr. S. Karthick, and B.S. Purushotham.

The cultural festival has spurred a sense of cultural and civilizational self-esteem apart from taking the traditional cultural relations between India and Sri Lanka to a new height of great contemporary salience. It is also now part of various steps being taken by India to upgrade the Ramanathan Academy of Fine Arts, an organization of immense local veracity.

T.M. Krishna's Carnatic music-based assay in Jaffna goes to show that just as peace-keeping missions help heal the wounds of war, often against serious odds, including physical danger and, invariably, risks of misinterpretation and misinformation, so also, culture-retrieving initiatives are essential to the aftermath of war and must be made in a spirit of respect for the affected populace. Culture has been seen as a method in what is known by the callow expression 'cultural diplomacy'. Some situations like post-war Jaffna's, call for something much deeper than cultural diplomacy. They call for civilization restoration, and that requires artists to take a wholly disinterested interest and an unconditionally, un-agenda-ed, interest in life beyond war, beyond strife.

For a Cause

Krishna actively lends his voice for various topics of public concern and has helped raise funds for various non-profit initiatives working towards a cause.

- RASA Fundraiser, 2013 - RASA is a unique organization which serves as an arts theatre for children with special needs, it focuses on the holistic development of each individual through experiences of music, dance, drama, storytelling and other aspects of theatre. As it grows and touches more and more lives,

RASA celebrates the joy in movement and the triumph of the human spirit. T.M. Krishna launched a campaign to raise money for RASA and successfully raised over \$10,500.

- Pragma, 2013 - Krishna extended support and participated in Pragma's initiative of "Abuse against Women". Here, he speaks about how violence against women is more than just a physical act, but is a way of imposing one's power and control over women. He calls for men to change the perception that they are the 'more powerful of the two sexes'.
- Youth for Peace Walk, 2011 - The Aseema Trust conducted the Youth for Peace campaign with T.M. Krishna, which was a symbolic procession of the unity and awareness that citizens should possess today. The performances were the culmination of a week of work by students of six different schools on what peace meant to them, followed by an interaction between all the students and Krishna. Amid the various performances by different schools. Krishna concluded the evening with a dose of live music that consisted of songs on social empowerment and change.
- Alpha to Omega, 2010 - Alpha to Omega Learning Centre, an NGO providing academic experience for students with specific learning disabilities such as dyslexia and attention deficit hyperactivity disorder organized a fund-raiser program. T.M. Krishna along with musician Sangeetha Sivakumar and V. Balakrishnan of Theatre Nisha performed a musical show called 'Abhibhava'. The musical is based on the theatrical production of 'The boy who eclipsed the sun'. This program helped raise over \$10,000.
- Vidya Sagar Fundraising, 2009 – Vidya Sagar is a non-government organization for the differently abled. Krishna has helped contributing to Vidya Sagar's cause through his concerts by directing funds, and in his personal capacity.
- Reach Fundraiser, 2008 - REACH India is an organization that is involved with Tuberculosis (TB). In Chennai, it presented a concert by Krishna which was an important fundraising event in aid of TB patients supported by the organization and helped to raise funds.
- Unnati, a Bangalore based initiative which was started in 2003 with the purpose of enabling underprivileged, unemployed youth to get employed has received Krishna's timely support.
- Vidya Vanam, a school in the mountain slopes of the Nilgiris primarily for the benefit of tribal children has received Krishna's financial support in regular and substantial quantities amounting to around \$10,000

Some Public Appearances

Over the past several years, much of Krishna's work has been captured and made available via the Internet. Provided below is a small sampling of his music, lectures, interviews, and special occasions.

- [Articulate: How We Listen, TM Krishna, PBS, 2016](#)
- [Aikya, T.M. Krishna and the Jogappas, 2016](#)
- [Living with A Southern Music, Azim Premji University, Bangalore, 2014](#)
- [Culture, Society & The State, Manthan Samvaad, 2015](#)

- [Indian Languages Festival \(ILF\) Samanvay, 2015](#)
- [The Hindu LitFest with Dayanita Singh, 2015](#)
- [Art Talk with Jujhar Singh, NewsX, 2015](#)
- [Walk the Talk with T.M. Krishna, NDTV, 2014](#)
- [A Southern Music: The Karnatik Story - Discussion with Gopalkrishna Gandhi, Lit for Life, 2014](#)
- [A lot of dirt in the Carnatic Music World, Headlines Today with T.S. Sudhir, 2014](#)
- [A Kind of Integrity, Biblio, May 2014](#)
- [Changing India - Culture, Custodianship and Inheritance - Discussion with Vidya Dehejia, T.M. Krishna & Rajmohan Gandhi, Goa Arts and Literary Fest - 2014](#)
- [Between purist and puritan: Unraveling TM Krishna's musical encyclopedia, Hindustan Times, June 2014](#)
- [Book Launch of A Southern Music, Kalakshetra, December 2013](#)
- [Lectures on Carnatic Music at CMI, Chennai 2013](#)
- [Svara, Gamaka, Motif and Raga Identity, CompMusic Workshop, 2012](#)

More videos of Krishna can be viewed [here](#).

In Conclusion

The life of an artist is dedicated to the art. A singer sings for the satisfaction singing brings. But times do arise when he steps back to see where his singing has taken him and his song. And what the direction of the road he has traversed is taking. Has his life and career been so fulfilling artistically as to have become self-fulfilling? Has, in other words, his art obscured its own seed-bed, which is life? Krishna does ask himself this question.

And when he does that, vistas open that take his journey in music to shores that lie beyond. One thing he has found repeatedly is that just as society can find itself in art, so must art see itself in society. T.M. Krishna sees his place among people, in institutions, in the family of humankind, as a gift given to him to sing his song, speak his thought, without stopping for applause.