

Benjamin Krakauer, PhD

Department of Music
Warren Wilson College
P.O. Box 9000
Asheville, NC 28815-9000

Phone: (828) 771-3048
Email: bkrakauer@warren-wilson.edu

EDUCATION

- 2014 Doctor of Philosophy in Music (Ethnomusicology)
University of Texas at Austin, Austin, TX
- 2010 Master of Arts in Music (Ethnomusicology)
Tufts University, Medford, MA
- 2003 Bachelor of Arts in Music
University of Virginia, Charlottesville, VA

ACADEMIC APPOINTMENTS

- 2019- **Warren Wilson College** Swannanoa, NC
Present Professor, Department of Music
- 2015- **Temple University** Philadelphia, PA
2019 Adjunct Assistant Professor, Boyer College of Music and Dance
- 2014- **Emory University** Atlanta, GA
2015 Visiting Assistant Professor, Department of Music
- 2013 **University of Massachusetts Boston** Boston, MA
Lecturer, Performing Arts Department
- Middlesex Community College** Lowell, MA
Lecturer, Humanities and Social Sciences Division
- 2010- **University of Texas at Austin** Austin, TX
2012 Assistant Instructor (Lecturer), Butler School of Music
Teaching Assistant, Butler School of Music
- 2009- **Tufts University** Medford, MA
2010 Teaching Assistant, Department of Music
Adjunct Performance Faculty (Banjo), Department of Music
- 2005- **University of Virginia** Charlottesville, VA
2007 Adjunct Performance Faculty (Banjo), McIntire Department of Music

PEER-REVIEWED PUBLICATIONS

“A ‘Traditional’ Music Scene and its Fringes: Experimental Bluegrass of 1970s New York City.” *American Music* 36/2 (Summer 2018): 163-193.

“On the Recent Diversification of Bāul-Fakir Musical Repertoire: Spiritual Music in a Crowded Marketplace.” *Asian Music* 47/2 (Summer/Fall 2016): 4-47.

“The Ennobling of a ‘Folk Tradition’ and the Disempowerment of the Performers: Celebrations and Appropriations of Bāul-Fakir Identity in West Bengal.” *Ethnomusicology* 59/3 (Fall 2015): 355-379.

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“Bānlār Bāul-Fakirdēr Gunkīrtaṅ o Abmūlyāyan” [Celebrations and Denigrations of Bengali Bāul-Fakirs]. *Bhabnagar* [Dhaka] 3/3 (October 2015): 365-384.

BOOK CHAPTERS

“Distinctive Qualities of Southwestern Ohio Bluegrass,” in *Industrial Strength Bluegrass: How a Musical Form Came of Age in Southwestern Ohio, 1947-1989*, edited by Fred Bartenstein and Curtis W. Ellison. Urbana: Illinois University Press. Forthcoming.

OTHER PUBLICATIONS

“Ābdul Gafur Hālir Surer Bhuban” [Abdul Gafur Hali’s World of Song]. Foreword to *Ābdul Gafur Hālir Nātak-Samagra*, by Nasir Uddin Haider. Chittagong: Ābdul Gafur Hālir Academy. 2015. (A foreword to a collection of theatrical works written by Abdul Gafur Hali, a celebrated Sufi songwriter from Chittagong)

“Gāner Khonje Bānglādeśe” [Seeking Music in Bangladesh]. *Prothom Alo*. April 14, 2015. (A report on my field research in Bangladesh for the Dhaka-based national newspaper)

Consultant and Contributor, *Baul Archive*. www.baularchive.com. 2013-2019. (Advise on video content; write notes to accompany videos; conduct interviews with Bāul-Fakir musicians)

REVIEWS

Book review of *Folklore, Religion and the Songs of a Bengali Madman: A Journey Between Performance and the Politics of Cultural Representation*, by Carola Erika Lorea. *History and Sociology of South Asia* 12/1 (December 2017): 1-3.

Film review of *Banjo Romantika: American Bluegrass & the Czech Imagination*, by Lee Bidgood and Shara K. Lange. *Journal of the Society for American Music* 9/3 (August 2015): 378-380.

Book review of *Music, Time and Place: Essays in Comparative Musicology*, by Martin Clayton. *Asian Music* 45/2 (Summer/Fall 2014): 129-131.

Book review of *Ritual Music and Hindu Rituals of Kerala*, by Rolf Killius. *Asian Music* 43/2 (Summer/Fall 2012): 162-164.

Book review of *Theorizing the Local: Music, Practice, and Experience in South Asia and Beyond*, Edited by Richard K. Wolf. *Asian Music* 43/1 (Winter/Spring 2012): 137-139.

CD review of *Throw Down Your Heart: Tales From the Acoustic Planet Vol. 3, the Africa Sessions*, by Béla Fleck, *African Music Journal* 8/3 (Summer 2009): 176-177.

AWARDS AND FELLOWSHIPS

U.S. Student Fulbright Award, Fulbright IIE. 2012-2013.

Society for Asian Music Small Grant, Society for Asian Music. 2012.

Graduate Teaching Scholars Award, Center for Teaching and Learning, University of Texas at Austin. 2012.

Graduate Dean’s Prestigious Fellowship Supplement, University of Texas at Austin. 2012.

Foreign Language and Area Studies (FLAS) Summer Fellowship. 2012.

Graduate Professional Development Award, University of Texas at Austin. 2011-2013.

Bluegrass Scholarship Prize for Best Conference Paper by Graduate Student or Successful MA/PhD Candidate, International Bluegrass Music Association. 2011.

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INVITED TALKS

“Boundary Maintenance and Shifting Aesthetics in 1970s Bluegrass Music.” Music Studies Colloquium Series, Temple University, December 9, 2016.

“A ‘Traditional’ Music Scene and its Fringes: Experimental Bluegrass of 1970s New York City.” Berklee College of Music, Boston, March 4, 2016.

“Appropriations of a Folk Tradition and the Disempowerment of the Performers: Bāul-Fakir Music Culture in Contemporary Bengal.” South Asia Institute Seminar Series, University of Texas at Austin, February 11, 2016.

“Appropriations of a Folk Tradition and the Disempowerment of the Performers: Bāul-Fakir Music Culture in Contemporary Bengal.” Music Studies Colloquium Series, Temple University, January 29, 2016.

CONFERENCE PRESENTATIONS

“Music as Epistemic Bulwark in West Bengal.” Sounds, Bodies and Power: Politics and Poetics of Religious Sounds, Asia Research Institute, National University of Singapore, February 28, 2020.

“Theorizing the Baul-Fakir Revival.” Society for Ethnomusicology, Mid-Atlantic Chapter Annual Meeting, Swarthmore College, Swarthmore, PA, April 6, 2019.

“A ‘Traditional’ Music Scene and its Fringes: Experimental Bluegrass of 1970s New York City.” International Association for the Study of Popular Music, US Chapter Meeting, Nashville, March 10, 2018.

“Strategic Representations of Bengali Baul-Fakirs as Political Scapegoats, National Culture Bearers.” Society for Ethnomusicology 62nd Annual Meeting, Denver, October 28, 2017.

“Bāul-Fakir Music in an Islamic Context.” Conference on the Music of South, Central and West Asia, Harvard University, Cambridge, March 6, 2016.

“Innovations in Bluegrass Music during the Nineteen Seventies: Negotiations of Musical Aesthetics and Social Values.” American Musicological Society, Mid-Atlantic Chapter Fall 2015 Meeting, Curtis Institute of Music, Philadelphia, October 17, 2015.

“Innovations in Bluegrass Music during the Nineteen Seventies: Negotiations of Musical Aesthetics and Social Values.” Embracing the Margins: Counter-Mainstream Sensibilities in Popular Music, University of North Carolina at Chapel Hill, March 27, 2015.

“Musical Analysis of Bāul-Fakir Music.” Society for Ethnomusicology 59th Annual Meeting, Pittsburgh, November 15, 2014.

“Participatory Bāul-Fakir Music at the Border.” American Folklore Society Annual Meeting, Santa Fe, November 6, 2014.

“Professionalization and the Persistence of Communal Music-Making: Bāul-Fakir Music in Contemporary West Bengal.” Society for Ethnomusicology 58th Annual Meeting, Indianapolis, November 15, 2013.

“Professionalization and the Persistence of Communal Music-Making: Bāul-Fakir Music in Contemporary West Bengal.” South and Central Asia Fulbright Conference, Kochi, Kerala, February 26, 2013.

“Negotiations of Professional and Personal Identities of Bāul Musicians in West Bengal.” South Asia by the Bay Conference at Stanford University, May 11, 2012.

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“The Effects of Cosmopolitan Patronage on Performers of Baul Song in West Bengal.” Rabindranath Tagore and the Bauls Conference at Visva-Bharati University, Santiniketan, West Bengal, March 24, 2012.

“Globalization and the Emergence of Individualized Musical Idiom: A Case Study of Andy Statman.” Society for Ethnomusicology & Congress on Research in Dance Joint Annual Meeting, Philadelphia, November 18, 2011.

“Globalization and the Emergence of Individualized Musical Idiom: A Case Study of Andy Statman.” American Musicological Society Southwest Chapter and Society for Ethnomusicology Southern Plains Chapter Spring Meeting, University of Texas at Austin, April 16, 2011.

CONFERENCE PANELS CHAIRED

“Musical Protests in North and South America: the 1960s and 1970s.” Society for Ethnomusicology 60th Annual Meeting, Austin, December 3, 2015.

“Intracultural and Intercultural Folklore Across South Asian Borders II.” American Folklore Society Annual Meeting, Santa Fe, November 6, 2014.

CONFERENCE ROUNDTABLES (AS PANELIST)

“Brown County Breakdown: Bluegrass Scholarship and Practice for the 21st Century.” Society for Ethnomusicology 64th Annual Meeting, Bloomington, November 8, 2019.

RESIDENCIES

Banjo residency, American Roots Music Program at Berklee College of Music, Boston, November 4-5, 2013.

TEACHING EXPERIENCE

- 2019- Present **Warren Wilson College**
Professor, Department of Music
Swannanoa, NC
First-Year Seminar: Telling a Story Through Music, Music Theory & Ear Training, Music Appreciation, Intro to Music Theory, Music Cultures of the World, Applied Banjo, Old-Time Banjo, Bluegrass Banjo, Bluegrass Band, Music Project Seminar, and Music and American Identity: Equity, Creativity, and Sustainability
- 2015-2019 **Temple University**
Adjunct Assistant Professor, Boyer College of Music and Dance
Philadelphia, PA
History of Pop Music, World Music, American Popular Music, Exploring Music (Western Art Music Appreciation), Music in American Society, Aural Theory
- 2014-2015 **Emory University**
Visiting Assistant Professor, Department of Music
Atlanta, GA
Music Cultures of the World, American Music, Music in Film, Music and Identity, Music of India
- 2013 **University of Massachusetts Boston**
Lecturer, Performing Arts Department
Boston, MA
World Music

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Middlesex Community College

Lecturer, Humanities and Social Sciences Division
Lowell, MA

2011-
2012 **Cultural Anthropology**
University of Texas at Austin

Lecturer, Butler School of Music
Austin, TX

History of Rock Music

2010-
2011 **University of Texas at Austin**
Teaching Assistant, Butler School of Music
Austin, TX

History of Rock Music

2009-
2010 **Tufts University**
Teaching Assistant, Department of Music
Medford, MA

Introduction to World Music, Music as Culture

Tufts University

Adjunct Performance Faculty, Department of Music
Medford, MA

Individual Banjo Instruction

2005-
2007 **University of Virginia**
Adjunct Performance Faculty, McIntire Department of Music
Charlottesville, VA

Individual Banjo Instruction

PEER-REVIEW SERVICE

Ethnomusicology

Asian Music

Religion and the Arts

Folklore and Folkloristics

Ethnomusicology Forum

Yearbook for Traditional Music

Routledge

LANGUAGES

English, Bengali

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PERFORMANCE AWARDS

- 2003 Second Place, Merle Watson Festival Banjo Competition
Finalist for Best Bluegrass Album, Independent Music Awards (with Old School Freight Train)
- 2002 First Place, Rocky Grass Banjo Competition
Second Place, Rocky Grass Band Competition (with Old School Freight Train)
- 2001 Second Place, Merle Watson Festival Banjo Competition
Second Place, Telluride Band Competition (with Old School Freight Train)

SELECTED PERFORMANCE EXPERIENCE

- 2000-present Banjoist, Composer, Arranger
Session musician and recording artist
- 2005-2006 Banjoist, Composer, Arranger
David Grisman with Old School Freight Train
- 2000-2006 Banjoist, Composer, Arranger
Old School Freight Train

SELECTED DISCOGRAPHY (AS MUSICAL PERFORMER)

- 2019 Ben Krakauer. *Heart Lake*. Blue Hens Music 007.
- 2012 Arko Mukherjee and Anna Tanvir. *Crossover*. Independent Release.
- 2010 Matt Brown. *My Native Home*. 5-String Productions FSP09002.
Ari and Mia Friedman. *Unruly Heart*. Independent Release.
- 2009 Eric Robertson and the Boston Boys. *Listen*. Independent Release.
- 2007 Sarah Jarosz, Alex Hargreaves, Dominick Leslie, Sam Grisman, Ben Krakauer, Ian Fleming, and Tatiana Hargreaves. *Changing Face of Bluegrass*. FestivalLink FEST 0143.
- 2006 Old School Freight Train. *Live at Ashland*. Independent Release.
- 2005 Old School Freight Train. *Run*. Produced by David Grisman. Acoustic Disc Records ACD 61.
Old School Freight Train. *Pickin' On Beck: The Bluegrass Tribute*. CMH Records CMH 8995.
Old School Freight Train. *Pickin' On John Mayer: Volume Two*. CMH Records CMH 8969.
Old School Freight Train. *Blue Safari: The Bluegrass Tribute to Air*. CMH Records CMH 8890.
Old School Freight Train. *The Bluegrass Tribute to Radiohead*. CMH Records CMH 8871.
Old School Freight Train. *Pickin' On Coldplay*. CMH Records CMH 8856.
Old School Freight Train. *Pickin' On Ben Harper*. CMH Records CMH 8819.
- 2004 Old School Freight Train. *Pickin' On Wilco*. CMH Records CMH 8862.
- 2002 Old School Freight Train. *Old School Freight Train*. Courthouse Records CR 0202.

SELECTED VIDEOGRAPHY (AS MUSICAL PERFORMER)

- 2009 *The Mosque in Morgantown*. Directed by Brittany Huckabee. Original Music by Kareem Roustom. Version One Productions ACR 0620.
- 2008 *Fiddle Masters Concert Series: Volume 3*. The Violin Shop VS 1168.
- 2005 *Old School Freight Train – Live at the Mystic*. Acoustic Disc D 1061.

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MUSIC WORKSHOP TEACHING EXPERIENCE

July 2005- present	Shasta Music Summit Mt. Shasta City, CA <i>Banjo, Fiddle, and Guitar Instruction; Combined Instrument Instruction; Ensemble Masterclasses</i>
May 2020	Camp Tunefox Montreat, NC (Online) <i>Banjo Instruction</i>
January 2019	Falling Waters Music Camp Ithaca, NY <i>Banjo Instruction</i>
May 2018	The Banjo Summit Fort Collins, CO <i>Banjo Instruction</i>
April 2018	Julian Family Fiddle Camp Julian, CA <i>Banjo Instruction</i>
February 2017-2018	Tristan and Tashina Clarridge's Whidbey Island Camp Whidbey Island, WA <i>Combined Instrument Instruction; Ensemble Masterclasses</i>
February 2016	Evelyn Idzerda and Tashina Clarridge's Oregon Camp Summit, OR <i>Banjo Instruction; Combined Instrument Instruction</i>
April 2006- 2007	Tristan and Tashina Clarridge's Corvallis Camp Corvallis, OR <i>Banjo Instruction</i>