

Benjamin Mills Dumbauld

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EDUCATION

- 2017 Ph.D in Ethnomusicology, The Graduate Center, City University of New York, New York, Dissertation: "Spectacular Politics and Everyday Performance: Tracing Music from Ceausescu's Romania to Multicultural America." Dissertation Committee: Jane Sugarman, Margaret Beissinger, Peter Manuel, Jonathan Shannon
- 2010 M.A. in Ethnomusicology, Arizona State University, Tempe, AZ, Thesis: "Cultural Interplays between Performance and Identity: A Study of the Greater Phoenix Chinese Christian Church." Thesis Committee: Theodore Solís, Richard Haefer, Richard Mook.
- 2007 B.M. in Percussion Performance, concentration in jazz, Arizona State University, Tempe, AZ, Magna Cum Laude

RESEARCH INTERESTS

Romanian Music
Popular Music
Diasporas, subcultures, and underground communities in America
Music and Christianity

SCHOLARLY PUBLICATIONS

Peer-Reviewed Journals

- 2012 "Worship Music and Cultural Politics in the Chinese-American Church." *Ethnomusicology Review* 17.

Edited Volumes

- 2019 "Romania: Modern and Contemporary Performance Practice," in SAGE International Encyclopedia of Music and Culture
- 2015 "I Don't Preach Premature Suicide': The Biopolitics of GG Allin" in *Death and the Rock Star*, edited by Catherine Strong and Barbara Lebrun. Farnham, U.K.: Ashgate Publishing.

Reviews and Other Publications

- 2019 "Kevin Morby, *Ob My God*." *Relief: A Journal of Art and Faith* (Forthcoming)
- "Fielded, *Drip Drip*." (Album Review). *Cassette Gods*. 19 April.

- 2017 “Cassette Tapes from Morgantown: A Conversation with Dwight and Liz Pavlovic of Crash Symbols” (Media Review). *Journal of Appalachian Studies*.
- “Three Romanian-American Musicians.” *American Music Review* 47(2).
<http://www.brooklyn.cuny.edu/web/academics/centers/hitchcock/publications/amr/v46-2/dumbauld.php>
- “Elektro Moskva.” (Film Review). *Ethnomusicology*.
- 2016 “We, the Multitude of Losers: Saul William’s *MartyrLoserKing*” (Album review). Sounding Board, *Ethnomusicology Review*. 9 June.
- “Ethnomusicology and Parenthood.” SEM Student Union Blog.
- 2015 “The Fate of Diaspora.” Society of Ethnomusicology Student Newsletter, Vol. 10.
- “Muzica Populara.” (Radio broadcast) WABE FM 90.1 Atlanta

CONFERENCE PRESENTATIONS

Invited Presentations

- 2018 “Rock as Social Inclusion and Musical Development.” Presented at “=Vi: Kunst og Kultur for et Inkluderende okalsanfunn” (“=We: Art and Culture for an Inclusive Local Community) Conference, Larvik, Norway, March 14-15.

Academic Conferences

- 2018 “Musical Labor in the Shadows of Socialism” (Roundtable). Presented at the Society of Ethnomusicology Annual Meeting (SEM), Albuquerque, New Mexico, November 15-18.
- 2017 “Class Distinction and the Development of Traditional Music; or Why Bartok Might Not Appreciate My Romanian Music Ensemble.” Presented at the Society of Ethnomusicology Annual Meeting (SEM), Washington D.C., November 10-13.
- 2016 “Embodying the New Socialist Life: Mass Performance and Biopolitics in Ceausescu’s Romania.” Presented at the American Society of Theater Research Annual Conference (ASTR), Minneapolis, Minnesota, November 3-6.
- “Resistance without Romance: Reconsidering Musical Dissent in the Romanian Case.” Presented at the Mid-Atlantic Chapter of the Society for Ethnomusicology Annual Meeting (MACSEM), Charlottesville, Virginia, March 5-6.

- “Tyranny as a Floating Signifier in Nationalist Discourse: Investigations into the Romanian National Anthem.” Presented at Tyranny and Music conference, Murfreesboro, Tennessee, Nov. 21-22.
- 2015 “Song to Romania: Ideological Embodiment and the Biopolitics of a Socialist Spectacle.” Presented at MANCEPT Workshops in Political Theory, Manchester, UK, Sept. 1-3.
- “Ambiguity in the Aural Encounter: Female Vocality in the Era of Digital Manipulation.” Presented at the Feminist Theory and Music Conference 13, Madison, Wisconsin, August 6-9.
- “‘A Total Persona, Built of Parts’: Female Singers and the Limits of Visual Representation.” Presented at the Canada Chapter of the International Association of the Study of Popular Music (IASPM), Ottawa, Ontario, May 28-30.
- “Ambiguity in the Aural Encounter: Female Vocality in the Era of Digital Manipulation” Presented at the Graduate Students in Music Conference (GSIM), New York City, New York, April 17-18.
- “Song to Romania: The Biopolitics of a Socialist Spectacle.” Presented at the Mid-Atlantic Chapter of the Society for Ethnomusicology Annual Meeting (MACSEM), New York City, New York, March 28-29
- 2014 “The Grain of the Digitized Voice: Feminist Agency and Audio Technology.” Paper accepted for the Art of Record Production Conference: Recording Production in the Internet Age, Oslo, Norway, December 4-6.
- “GG Allin and Hardcore Punk Biopolitics.” Presented at the “Sounding Bodies” Graduate Music Conference, Toronto, Ontario, March 15-16.
- 2013 “Indie Rock Bacchanalia: Deploying the ‘Gypsy’ in Popular Music.” Presented at the Mid-Atlantic Chapter of the Society for Ethnomusicology Annual Meeting (MACSEM), Williamsburgh, Virginia, March 30- April 1.
- 2012 “The Field of (Multi)Cultural Production: Location and Motivation as Determinants of Diasporic Identity.” Presented at the Mid-Atlantic Chapter of the Society for Ethnomusicology Annual Meeting (MACSEM), Pittsburgh, Pennsylvania, March 19-20.
- 2010 “Musical Performance as Cultural Negotiation in the Chinese Christian Church.” Presented at the Society of Ethnomusicology Southwestern Conference, Tucson, Arizona, April 16-17.
- “Music and Collective Identity within the Chinese Christian Church.” Presented at the *Transnational Asia* Graduate Student Conference, Houston, Texas, February 5.

Applied Ethnomusicology Conferences

2019 “Popular Music in Every Classroom: Using Music to Achieve True Interdisciplinarity.” Presented at the Association for Popular Music Education Annual Conference. New York, NY, June 12-15.

“Teaching U.S. Social History through Alan Lomax’s Folk Music Archive.” Presented at the National Council for History Education Annual Conference, Washington, D.C. March 14-16

2018 “Folk Music as a Lens into The Social History of America.” Presented at the New York State Council for Social Studies Annual Conference, Albany, New York, March 7-9.

(Chair) “Ethnomusicology in the K-12 Classroom”. Presented at the Society of Ethnomusicology Annual Meeting (SEM), Albuquerque, New Mexico, November 15-18.

“America's Collective Memory in Song: Teaching History through Popular Music.” Presented at the National Council for History Education Annual Conference, San Antonio, Texas, April 19-21.

“RUMBLE: Native Americans in Popular Music and the Classroom.” Presented at the New York State Council for The Social Studies Annual Conference, Albany, New York, March 8-10.

POSITIONS

2017- Director of Content, Rock and Roll Forever Foundation, New York, NY

2014- Adjunct Lecturer (Sole Instructor), Department of Music, Hunter College, New York, NY

The World of Music, The World of Music (Online)

A survey of international folk, popular, and art music styles for non-majors

History of Jazz

A survey of jazz in America, from the late 1800s to today, for non-majors.

2014-2015 Writing Fellow, Bronx Community College, New York, NY

-Trained faculty in writing-across-the curriculum (WAC) pedagogy through workshops and individual guidance.

-Helped develop course curriculum that integrated writing-as-learning approaches to classroom instruction.

-Developed an online resource to introduce writing conventions within a variety of disciplines.

2011-2014 Graduate Teaching Fellow (Sole Instructor), Department of Music, Hunter College, New York, NY

The World of Music

A survey of international folk, popular, and art music styles for non-majors.

2007-2009 Teacher's Assistant, Department of Music, Arizona State University, Tempe, AZ

Music as Culture (Professor: Dr. Theodore Solís)

An introduction to analytic approaches in selected world music traditions, for music majors.

Survey of American Music (Online) (Professor: Charles Carson)

Survey of American Music (Online/in-class hybrid) (Professor: Karen Bryan)

A survey of art, popular, and folk music in the United States since the 18th century, for non-majors.

SERVICE

2018 Consultant, Blues Studies Curriculum Program developed at University College of Southeast Norway

2016 Organizing Committee Member. Graduate Student Music Conference, "Music and Radicalism, Radicalism in Music." CUNY Graduate Center, April 22-23.

AWARDS, GRANTS, HONORS

2016 Baisley Powell Elebash Dissertation Writing Award

2015 Doctoral Student Research Grant, CUNY Graduate Center

2013 Baisley Powell Elebash Research Grant

2010 Enhanced Chancellor's Fellowship, CUNY Graduate Center

2010 Joann Kealiinohomoku Award for Excellence, Society of Ethnomusicology, Southwest Chapter

FIELDWORK

2011-present Romanian Diaspora, United States and Canada
-Conducted ethnographic research within the Romanian diaspora in the New York tri-state area; conducted phone and in-person interviews with Romanian professional and avocational musicians throughout the United States and Canada.

2008-2010 Chandler, Arizona
-Conducted ethnographic research as a participant-observer within an Evangelical Chinese church; conducted interviews with church leadership and parishioners.

2008-2009 Phoenix, Arizona
-Surveyed Hispanic grocery stores in South Phoenix as part of greater public health study sponsored by Arizona State University.

OTHER EXPERIENCE

2011-2016 Community Educator, New York City Department of Parks and Recreation
-Developed community-based education programming in tech-related areas.
-Developed and ran a teen summer music and technology program, and taught various federally funded professional training courses.
-Acted as lead editor for a collection high-school level tech-related curricula to be taught throughout the city.

2010-2011 Community Educator, Herberger Institute for Design and the Arts at Arizona State University
-Developed and taught after-school arts/tech curriculum at Title I Elementary and Middle schools.

RECORDING CREDITS

2019 Composer, Percussionist. Synth Bard. *Beyond the Crystal Cave* (CD/Digital). Ephem-Aural P02. (Electronic).

2017 Vocals. Steve Conte. *Gimme Gimme Rockaway*. (Vinyl/Digital). Wicked Cool Records WKC56723-1. (Rock).

2016 Composer, Percussionist. International Surrealist Bulletin. *Communitas* (Cassette/Digital). Ephem-Aural T15. (Experimental Jazz).

2015 Composer, Percussionist. Synth Bard. *Gold Box Renditions* (Cassette/Digital). Ephem-Aural T12. (Electronic).

2014 Percussionist, Keyboardist. Fellaheen. *You Only Get Hands or Get Wings*. (Compact Disc/Digital) Egads Music 66-0676. (Rock).

Composer, Percussionist. International Surrealist Bulletin. *Thieves and Shadows* (Cassette/ Digital). Ephem-Aural T05. (Experimental Jazz).

2012 Composer, Percussionist. International Surrealist Bulletin. *Ten Wounds Wiser* (Compact Disc/Digital). Ephem-Aural P01. (Experimental Jazz).

Percussionist. Friends & Farmers. *Friends & Farmers* (Cassette/Digital). Ephem-Aural T01. (Rock).

2011 Composer, Percussionist. Sungsang. *Anak Tanpa Bangsa*. Ascetic House/Le Horror.

SUNG01. (Experimental Gamelan)

Percussionist. The Phoenix Chorale. *Of a Rose: A Chorale Christmas*. (Compact Disc)
Phocho Records PhoCho1001. (Classical).

2010 Percussionist. Robert Spring. *Oncoming Traffic*. (Compact Disc) Summit Records 534.
(Classical).

PROFESSIONAL ASSOCIATIONS

Society for Ethnomusicology, Society for Romanian Studies,

LANGUAGES

Romanian (Reading), French (Reading), Spanish (Reading)