

Jason Robinson, Ph.D.

Curriculum Vitae

Department of Music
Amherst College
Amherst, MA 01002

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Education:

- 2005 Ph.D. in Music (Critical Studies and Experimental Practices)
University of California, San Diego
- Dissertation: “Improvising California: Community and Creative Music in Los Angeles and San Francisco”
 - Committee co-chairs George Lewis (Edwin M. Case Professor of American Music at Columbia University) and Anthony Davis
- 2000 Master of Arts in Music (Critical Studies and Experimental Practices)
University of California, San Diego (chair – Anthony Davis)
- Thesis: “Intersecting Musical Identities”
- 1998 Bachelor of Arts in Music (Jazz Studies) at Sonoma State University
- 1998 Bachelor of Arts in Philosophy at Sonoma State University
- Thesis: “Aesthetics of Improvised Music” (advisor – Gillian Parker)

Areas of Research and Teaching:

- Musicology/Ethnomusicology
- African American music
- African-diasporic music
- Popular music
- Jamaican popular music
- Improvisation
- Globalization
- Interculturalism
- Jazz performance

Publications:

- “Bebop” and “Hardbop”
Encyclopedia of Popular Music of the World. Under contract. Continuum, forthcoming.
- “Cootie Williams”
Encyclopedia of the Blues. Edward Komara, ed. New York: Routledge, 2006.
- “The Challenge of the Changing Same: The Jazz Avant-Garde of the 1960s, the Black Aesthetic and the Black Arts Movement”
Critical Studies in Improvisation/ Études critiques en improvisation 1:2 (May 2005)
- Review – *Freestyle: the Art of Rhyme*, directed by Kevin Fitzgerald
Ethnomusicology (50:3 Fall 2006)
- Review article – *Race Music: Black Cultures From Bebop to Hip-hop*, by Guthrie P. Ramsey, Jr.
Critical Studies in Improvisation/ Études critiques en improvisation (forthcoming)
- Review article – *Freedom Is, Freedom Ain't: Jazz and the Making of the Sixties*, by Scott Saul
Critical Studies in Improvisation/ Études critiques en improvisation 1:2 (May 2005)
- Review article – *The Other Side of Nowhere: Jazz, Improvisation and Communities in Dialogue*, edited by Daniel Fischlin and Ajay Heble
Critical Studies in Improvisation/ Études critiques en improvisation 1:1 (September 2004)

Current Research/Publication Projects:

- “(Re)Sounding the African Diaspora: Identity Politics, Improvisation, and Transnationalism”
In progress
- “Dubbing the Reggae Nation: Transnationalism, Globalization, and Interculturalism”
In progress
- “Ambivalence and the Blues: William Grant Still’s *Afro-American Symphony*”
In progress
- “Black Los Angeles Redefined: Horace Tapscott and the Freestyle Fellowship”
In progress
- “Space, Race, and Transcending Place: Sun Ra, Afrofuturism, and Black Nationalism”
In progress
- Improvising California: Community and Creative Music in the Golden State*
Book manuscript, in progress

Recent Orature:

- “Space, Race, and Transcending Place: Sun Ra, Afrofuturism, and Black Nationalism.”
(presented on September 5, 2007 at the Guelph Jazz Festival Colloquium, University of Guelph, Ontario, Canada)
- “Identity, Improvised Music, and Social Activism in the United States and the Transborder Region.”
Invited speaker, Festival de Música y Musicología.
(presented on April 25, 2007 at the Universidad Autónoma de Baja California, Ensenada, Mexico)
- “Articulating the Reggae Transnation: New Social Formations in the Globalization of Jamaican Popular Music.”
Invited speaker, UCSD Critical Studies and Experimental Practices Seminar.
(presented on March 13, 2007 at the University of California, San Diego)
- “Improvisation, Transculturalism, and Social Change: Asian American Creative Music and the San Francisco Bay Area.” Roundtable panelist, American Studies Association.
(presented on October 13, 2006 at the national meeting of the American Studies Association in Oakland, California)
- “Beyond the Insider/Outsider Paradigm: Critical Ethnography and Improvised Music in the United States”
(presented on March 4, 2006 at the annual meeting of the Society for Ethnomusicology, Southern California Chapter at the University of California, San Diego)
- “Black Los Angeles Redefined: Horace Tapscott and the Freestyle Fellowship”
(presented on September 7, 2005 at the Guelph Jazz Festival Colloquium, University of Guelph, Guelph, Ontario, Canada)
- “From Trenchtown to Urban America: Reggae Music and the Transnational Flow of Popular Culture”
(presented on September 21, 2003 at the annual meeting of the United States branch of the International Association for the Study of Popular Music at the University of California, Los Angeles)
- “Creating California: Improvised Music in Los Angeles and the San Francisco Bay Area”
(presented on September 3, 2003 at the Guelph Jazz Festival Colloquium, University of Guelph, Guelph, Ontario, Canada)
- “Otherness and Racial Essentialism: William Grant Still’s *Afro-American Symphony*”
(presented on February 15, 2003 at Pacific Southwest Chapter meeting of the American Musicological Society at the University of Southern California, Los Angeles, California; and on October 5, 2002 at the Pacific Northwest Music Graduate Students' Conference at the University of British Columbia, Vancouver, British Columbia, Canada)
- “The Challenge of the Changing Same: The Jazz Avant-Garde of the 1960s, the Black Aesthetic, and the Black Arts Movement”
(presented on September 4, 2002 at the Guelph Jazz Festival Colloquium, University of Guelph, Guelph, Ontario, Canada)

Academic/Professional Awards:

Professional Development Award (2008)
University of California, San Diego
For research in England, Germany, and New York

Professional Development Award (2007)
University of California, Irvine
For research in Boston and New York

Meet the Composer
Creative Connections Grant (2006)
Performance and composer for Edgetone Music Summit
Oakland, California

Diplomacy Grant, U.S. State Department (2005)
Jason Robinson Quartet performance at the Ensenada Jazz
Festival
Ensenada, Mexico

Dissertation Fellowship (2003-2004)
Center for the Humanities
University of California, San Diego
Dissertation Grant (2002-2003)
Department of Music
University of California, San Diego
Distinguished Graduate in the
Field of Jazz (1998)
Department of Music
Sonoma State University
Full scholarship (1995-1998)
Department of Music
Sonoma State University

Teaching Experience:

(complete details available upon request)

African American Studies – University of California, Irvine

Dates: 2003 – current
Position: Lecturer

Courses taught:
Fire Music: Jazz and the Black Arts Movement (cross-listed in Music)
Bob Marley and the Global Caribbean (several times)
Popular Music of the African Diaspora (upcoming Spring 2008)

Music Department and Ethnic Studies – University of California, San Diego

Dates: 1998 – current
Position: Lecturer

Courses taught:
Improvisation Ensemble (graduate level)
Apprentice Teaching (graduate level)
Black Music/Black Texts (cross-listed in Literature and Ethnic Studies)
The Blues: An Oral Culture (cross listed in Ethnic Studies)
Jazz Roots: 1900-1943 (cross listed in Ethnic Studies)
Music of Multicultural America: “Popular” Music and Cultural Identity
A Social History of Jazz
Reggae, Bob Marley, and Globalization
Roots, Rock, Reggae: the Global Emergence of Jamaican Popular Music
Jazz Theory
Jazz Improvisation
World Music (full 3-quarter sequence)

Community college teaching:

Southwestern College (Chula Vista, CA)
San Diego City College (San Diego, CA)
Cuyamaca College (El Cajon, CA)
Dates: 2002 – current

Courses taught:

Afro-Cuban Jazz Ensemble (director)
Introduction to Music
Introduction to Jazz
Jazz History and Development
American Popular Music
History of Rock Music

Partial List of Recordings (as saxophonist, flutist and clarinetist):

Cosmologic *Eyes in the Back of My Head* 2008 (Cuneiform)
Jason Robinson *Fingerprint* 2007 (Circumvention)
Toots and the Maytals *Light Your Light* 2007 (Fantasy)
Cross Border Trio *New Directions* 2006 (Circumvention)
Cosmologic *III* 2005 (Circumvention)
Elijah Emanuel *Persistence of Vision* 2004 (Elijah Emanuel)
Trummerflora Collective *Rubble 1* 2004 (Accretions/Circumvention)
Hans Fjellestad/Peter Kowald/Dana Reason/Jason Robinson *Dual Resonance* 2003
(Circumvention)
Cosmologic *Syntaxis* 2002 (Circumvention)
Frontier Life: Banda Sonora 2002 (Accretions)
Groundation (with Don Carlos & The Congos) *Hebron Gate* 2002 (Youngtree)
Marcos Fernandes *Hybrid Vigor* (Accretions)
Jason Robinson *Tandem* 2002 (Accretions)
Off the Road: Peter Kowald Touring the U.S. in 2000
(documentary film by Laurence Petit Jouvét) 2001 (Petit-Jouvét)
Anthony Davis *Tania* 2001 (Koch International)
Cannonball *Hiphopulation* 2001 (43 Productions)
Trummerflora *No Stars Please* 2001 (Accretions)
Cosmologic *Staring at the Sun* 2000 (Circumvention)
Jason Robinson *From the Sun* 1998 (Circumvention)

Musical Recognition:

Grammy nomination for performance on Toots and the Maytals *Light Your Light* (2007/Fantasy_ *Tandem* was chosen as a Critic's Pick for 2002 in *Jazz Times Magazine*
Critical acclaim in a variety of publications, including the *Los Angeles Times*, *Jazz Times Magazine*, *The Wire*, *Signal To Noise*, *Cadence*, *Coda Magazine*, *All About Jazz*, and many other national and international journals

Leadership / Committees / Service:

Advisory Board (2006-present)
Critical Studies in Improvisation/ Études critiques en improvisation
Guest Lecturer, Osher Lecture Series (2006)
Lectures in Jazz History
University Extension
University of California, San Diego

(Leadership / committees / service – continued)

Southwestern College Faculty Jazz Concert and Workshops (2006)

Coordinator and participant
Southwestern College

Adjudicator, Folsom High School Jazz Festival (2004-current)

Jazz combo adjudicator and clinician, woodwind masterclasses
Folsom, California

Curriculum Director (founding) and Faculty (2003-current)

“Inside Out”: The UCSD Jazz Camp
University Extension
University of California, San Diego

Education Director

2003 Trummerflora Spring Reverb Festival
Museum of Contemporary Art, San Diego

Graduate Student Representative (2003-current)

Arts Libraries Advisory Committee
University of California, San Diego

Music Assistant / Research Specialist for Inner City Music Program (2002-04)

Monroe-Clarke Middle School
City Heights Pilot Program
San Diego State Foundation

Graduate Student Representative (2001-2003)

Music Department Faculty
University of California, San Diego

Invited Speaker – “Last Lecture” (2002)

Faculty Student Interaction Program
University of California, San Diego

Memberships:

American Musicological Society (AMS – national and regional chapter)

Society for American Music (SAM)

Society for Ethnomusicology (SEM)

International Association for the Study of Popular Music, US (IASPM-US)

American Studies Association (ASA)

Trummerflora Collective

Languages:

Basic reading and speaking in Spanish

References:

George E. Lewis
Edwin M. Case Professor of American Music
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