

ANDREW J. KLUTH

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EDUCATION

- 2018 University of California-Los Angeles: (PhD Expected) ABD in Ethnomusicology, Systematic Musicology Specialization. Advisor: Prof. Roger Savage; Committee Members: Prof. Robert Fink, Prof. James Newton, Prof. Steven Loza. Dissertation: “Challenges of Musical Experimentalism in Los Angeles: Toward a Mediation of Methodological Antimonies”
- 2013 New York University: MA in Humanities and Social thought. Thesis Advisor: Friedrich Ulfers, MA Thesis: “On the Familiar Strangeness of Musical Phenomena”
- 2006 DePaul University: MM in Jazz Studies, Saxophone Performance Track
- 2003 University of Wisconsin-Green Bay: BA in Applied Music, Minor in Arts Management

AWARDS AND HONORS

- 2016 Jorge Estrada Research Fellowship, UCLA Ethnomusicology
- 2015 Graduate Summer Research Mentorship, UCLA Graduate Division
- 2014 Summer Institute for Critical Studies in Improvisation, St. John’s, NL, Canada. Invited Participant: “Improvisation as Practice-Based Research.”
- 2013-15 Herb Alpert School of Music Fellowship, UCLA
- 2013-15 University of California Regents Fellowship, Ethnomusicology, UCLA
- 2006 DePaul University MM conferred “With Distinction”
- 2001 Continuing Music Major Scholarship, UWGB
- 2000 Chuck Richardson Saxophone Scholarship, UWGB

PUBLICATIONS

- PEER REVIEWED PUBLICATIONS
- In Press “The Problematic Role of ‘Thingliness’ in Experimental Music Canon Formation: The New York School, Free Jazz, and Recombinant Ontology” *The International Journal of Arts Theory and History*, forthcoming.
- In Press “Intertextuality and the Construction of Meaning in Jazz Worlds: A Case Study of Joe Farrell’s ‘Moon Germs’.” *Journal of Jazz Studies*, forthcoming.
- OTHER WRITINGS
- 2015 *Re-territorializing the Los Angeles John Zorn Marathon*. In *Ethnomusicology Review’s “Sounding Board”* (<http://ethnomusicologyreview.ucla.edu/content/re-territorializing-los-angeles-john-zorn-marathon>)
- 2014a Book Review: “Experience and Meaning in Music Performance”, Martin Clayton, Byron Dueck, and Laura Leante, eds. In *Ethnomusicology Review’s “Sounding Board”* (<http://ethnomusicologyreview.ucla.edu/content/book-review-experience-and-meaning-music-performance>)

- 2014b *A Consideration of the Worlding Power of Music in Tigran Hamasyan's "Shadow Theater."* In *Ethnomusicology Review's "Sounding Board"*
(<http://ethnomusicologyreview.ucla.edu/content/consideration-worlding-power-music-tigran-hamasyans-shadow-theater>)
- 2014c *Accounting for Meaning in Improvisation: Embracing New Research in Embodiment.* In *Ethnomusicology Review's "Sounding Board"*
(<http://ethnomusicologyreview.ucla.edu/content/accounting-meaning-improvisation-embracing-new-research-embodiment>)
- 2007 *Chris Potter on Standards: Ten Note-For-Note Transcriptions of Improvisations Over Standards and Standard-Style Tunes.* Chicago: Kluth Music, 2007.
- 2006 "Chris Potter's Tenor Saxophone Solo on 'The Jones'" *DownBeat Magazine* 73 vol, 10 (2006): 180-181.

PROFESSIONAL EMPLOYMENT

- 2016- THE THELONIOUS MONK INSTITUTE OF JAZZ
Teaching Artist, Jazz in the Classroom
- 2016 OFFICE OF INSTRUCTIONAL DEVELOPMENT (UCLA)
Teaching Assistant Coordinator
- 2014- TEACHING ASSISTANT/FELLOW (UCLA):
Musicology Department [2017]
Ethnomusicology Department [2014-16]
- 2007-08 MORRAINE VALLEY COMMUNITY COLLEGE (PALOS HILLS, IL)
Adjunct Faculty: jazz saxophone. Studio instructor and lecturer for jazz history and music appreciation.
- 2005-08 THE MUSIC INSTITUTE OF CHICAGO (CHICAGO, IL)
Faculty: saxophone, clarinet, flute, musicianship, community outreach. Studio and classroom teaching.

CONFERENCES (SELECTED)

- 4/17 Music in Action: "Old and New Dreams: Reflecting on the music of Flying Lotus, Thundercat, and Kamasi Washington," University of California Los Angeles
- 4/17 American Society for Aesthetics, Pacific Division: Commenter, Music and Ontology Panel, Asilomar, CA
- 2/17 Society for Ethnomusicology, Southern California and Hawaii Chapter: "In, but not of the (commercial) world? A consideration of Los Angeles' Dog Star Orchestra experimental music festival," California State University Fullerton
- 2/17 The Improvising Brain III: "The Construction of (Sonic) Space: Improvisation, Perception, and Meaning," Georgia State University
- 10/16 The Making of the Humanities V: "On Music's Capacity to Refigure Worlds: The Relevance of the Hermeneutic Turn in Music Studies," Johns Hopkins University
- 8/16 11th International Conference on The Arts in Society: "Plurality in Experimental Music: Appropriation and Philosophical Hermeneutics," University of California Los Angeles

- 7/16 Critical Theory for Musicology's 'Musicology after Postmodernism' Study Group:
"The Contemporary DIY Experimental Music Scene in Los Angeles: Metamodernity
and Philosophical Hermeneutics," Senate House, University of London
- 7/14 Summer Institute for Critical Studies in Improvisation as Practice Based Research:
"A Consideration of the Worlding Power of Music in Tigran Hamasyan's *Shadow
Theater*," Memorial University

LANGUAGES

German: intermediate speaking, writing, reading

French: intermediate speaking, writing, reading

Italian: basic speaking

SERVICE

2016- Moderator of Tear It Down LA|OC's "Tear Sheet"; aggregate Los Angeles creative
music calendar

2013-14 Assistant Editor, Ethnomusicology Review, UCLA

2013-14 Graduate Student Representative, UCLA Department of Ethnomusicology

AFFILIATIONS

2016- American Musicological Society

2016- Society for Ethnomusicology

2016- The Arts and Society Knowledge Community

2015- American Society for Aesthetics