

ANDREW J. KLUTH

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EDUCATION

- 2018 University of California-Los Angeles: PhD in Ethnomusicology, Systematic Musicology Specialization. Advisor: Prof. Roger Savage; Committee Members: Prof. Robert Fink, Prof. James Newton, Prof. Steven Loza. Dissertation: “A Study of the Los Angeles DIY Experimental Music Scene: Exploring the Promise of the Possible”
- 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

RESEARCH AND TEACHING INTERESTS

- Jazz and Critical Improvisation Studies; the Black American Music continuum and Euro-American experimentalism
- Globally distributed popular musics; Music of the African diaspora and its circulation
- Musicological and Ethnomusicological research methods, critical and social theory
- Aesthetics and contemporary interpretive strategies aligned with the continental tradition; Philosophical hermeneutics

AWARDS AND HONORS

- 2017 UCLA Herb Alpert School of Music Scholarship
- 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 UCLA 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 “Intertextuality and the Construction of Meaning in Jazz Worlds: A Case Study of Joe Farrell’s ‘Moon Germs’.” *Journal of Jazz Studies*.
- Submitted “Recovering Aesthetic Experience in Bourdieu’s Sociology of Art: A Hermeneutical Intervention.” Under review in *Current Musicology*.

2018 “The Problematic Role of ‘Thingliness’ in Experimental Music Canon Formation: The New York School, Free Jazz, and Recombinant Ontology” *The International Journal of New Media, Technology, and the Arts* 13 (1):1-6.

EDITOR REVIEWED PUBLICATIONS

2018 “A Reply to Yee’s: ‘The Psychodynamics of Chronic Depression in Music: An Agentially-Enriched Narrative Reading of Beethoven’s “Kreutzer” Sonata, Op. 47, Movement I.’” In *American Society for Aesthetics Graduate E-Journal*, Vol 10 (1): np.

2017 *Some Musical, Personal, and Theoretical Digressions Regarding “Music Without Handles.”* In *The American Society for Aesthetics Newsletter*. Vol 37 (2): 4-5.

2016 *Dave King’s RATIONAL FUNK: Pedagogy, Criticism, and Productive Absurdity.* In *Ethnomusicology Review’s “Sounding Board”* (<http://ethnomusicologyreview.ucla.edu/content/dave-kings-rational-funk>)

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

2016-17 THE THELONIOUS MONK INSTITUTE OF JAZZ

Teaching Artist, Jazz in the Classroom

2016-17 OFFICE OF INSTRUCTIONAL DEVELOPMENT (UCLA)

Teaching Assistant Coordinator

2014-17 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.

PERFORMANCE EXPERIENCE

Professional Ensembles

- Nerly Big Band*** (1st Tenor Saxophone), 2017 - 18
- Contemporary jazz orchestra in Erfurt, Germany
- Avalon Jazz Band*** (Clarinet), 2011 - 13
- Ensemble in New York City specializing in hot jazz repertoire
- The Sensorium Saxophone Orchestra*** (Alto Saxophone), 2011 - 13
- Avant-Garde saxophone orchestra in New York City led by Ben Miller (Destroy All Monsters)
- Caramelo*** (Tenor Saxophone, Flute), 2011 - 13
- Original world fusion/flamenco funk band in Brooklyn, NY
- The Manderley House Band, Sleep No More*** (Tenor Saxophone), 2011 - 13
- Part of Punch Drunk's critically acclaimed, site-specific theater work in NYC's Chelsea
- ALDRIC*** (Bandleader, Tenor Saxophone, Melodica, Electronics), 2009 - 11
- Original electro-acoustic improvised music
- The Chicago Afrobeat Project*** (Tenor Saxophone), 2008 - 11
- World music ensemble influenced by Afrobeat, Afro-Cuban, funk, jazz, jùjú music, & rock
 - collaborations with Tony Allen, Fela Kuti's drummer in Africa 70
- L'Orchestre Super Vitesse*** (Tenor Saxophone), 2008 - 11
- Specializing in the music of West African big bands
 - Music from national, regional, & private orchestras of post-independence Guinea, Mali, Senegal
- AJ Kluth Quintet*** (Bandleader, Tenor and Soprano Saxophones), 2006 - 8
- Original contemporary jazz; performances in prominent venues around Chicago.
- Trippin Billies*** (Saxophones, Flute, Tin Whistle)
- Saxophones, Flute, Tin Whistle; Specialized in the contemporary repertoire of the Dave Matthews Band; performed in prominent venues in six states throughout the Midwest

University Ensemble Participation

- Chamber Jazz Ensembles*** (Justo Almario, Dir.), UCLA, 2014 - 15 (Tenor Saxophone)
- Thelonious Monk Ensemble*** (James Newton, Dir.), UCLA, 2013 - 14 (Tenor Saxophone)
- Balkan Ensemble*** (Boris Kremenliev, Dir.) UCLA, 2013 - 14 (Clarinet)
- Middle Eastern Music Ensemble*** (Issa Boulous, Dir.), University of Chicago, 2009 (Clarinet)
- Jazz Band I & II*** (Bob Lark and Kirk Garrison, Dir.) DePaul University, 2004 - 6 (Alto and Baritone Saxophones, Clarinet, Flute)
- Performances with guest artists Rufus Reid, Slide Hampton, and Phil Woods

Select Performances

w/ **Ganavya Doraiswamy**

- Jazz standards, traditional Indian songs, and original music at Los Angeles jazz club, The Blue Whale - March 20, 2016

w/ **Toby Summerfield's "Never Enough Hope"**

- Through-composed and improvised avant-garde large group chamber music; performance of Summerfield's suite, *The Gravity of Our Commitment* - Starline Social Club, Oakland, CA - January 29, 2016

w/ **Don Ellis Portrait Big Band**

- Performances of "Strawberry Soup" and other Ellis pieces at University of California, Los Angeles; directed by Dr. Courtney Jones - April 3, 2015

w/ **Caramelo**

- Le Poisson Rouge, New York City - July 10, 2012

w/ **The Chicago Afrobeat Project**

- Zebulon, New York City - June 3, 2011

w/ **Trisha Brown Dance Company**

- *Foray Forêt* at Chicago's Museum of Contemporary Art - April 15, 2011

w/ **ALDRIC**

- Main stage at the Chicago Old Town Art Fair - June 12, 2011

w/ **L'Orchestre Super Vitesse**

- Art Institute of Chicago; celebration of the new Modern Wing - May 13, 2009

CONFERENCES

- 4/18 2018 Association for Art History Conference: "Soundscape, Memory, and Meaning: Thoughts on Alan Nakagawa's *Peace Resonance*," Courtauld Institute of Art and King's College London.
- 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: Invited 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

INVITED TALKS

- 2/18 Musikhochschule Franz Liszt - Weimar, Germany: Lecture - “Following Freedom, Afrofuturism, and Agency from Free Jazz to Hip Hop,” Master’s Seminar
- 11/16 UCLA - Los Angeles, USA: Lecture/Demonstration - “Free Improvisation: Histories and Techniques,” Omni Musicality Music Group

LANGUAGES

- English: native language
- German: intermediate speaking, writing, reading (telc Deutsch B1 certificate)
- French: novice speaking, writing, reading
- Italian: novice speaking

SERVICE

- 2016- Manuscript Referee, The Arts in Society Knowledge Community
- 2016-18 Moderator of Tear It Down LA|OC’s “Tear Sheet”; aggregate Los Angeles creative music calendar
- 2013-15 Manuscript Referee and 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
- 2018- The Association for Art History

DISCOGRAPHY

- 2017 **SINKEATER**, *Binge*. Independent. (Bandleader, Saxophone, Electronic Wind Instrument, Compositions)
- 2015 **Music as Math**, *I Think I May Have Had a Religious Experience*. Atomic Era. (Saxophones, Clarinets, Flute, Guitars, Electric Bass, Synthesizers, Compositions)
- 2014 **The Absolute**, *Grow*. RANDM Records. (Flute)
- 2013 **Sensorium Saxophone Ensemble**, *Cloud Eleven*. Living Records. (Alto Saxophone)
- 2012 **Caramelo**, *Ride*. Independent. (Saxophone, Flute)
- 2011 **Jennifer Hall**, *In This*. Independent. (Saxophone, Flute)
- 2011 **ALDRIC**, *Anvils and Broken Bells*. OA2 Records. (Bandleader, Saxophone, Melodica, Compositions)
- 2009 **AJ Kluth Quintet**, *Twice Now*. OA2 Records. (Bandleader, Saxophones, Compositions)
- 2009 **L'Orchestre Super Vitesse**, EP. *Eponymous*. Coach House Sounds. (Saxophone)
- 2009 **Malik Yusef**, *G.O.O.D. Morning G.O.O.D. Night*. G.O.O.D. Music. (Flute)
- 2009 **Ben Bitner**, *House of Yum*. B-Tite Music. (Saxophones, Flute)
- 2009 **The Webstirs**, *So Long*. Ginger Records. (Saxophones)
- 2007 **tennicourts**, *tennicourts*. Pop Ulysses. (Saxophone, Flute)
- 2007 **AJ Kluth Quintet**, *Sleeping EP*. Kluth Music. (Bandleader, Saxophones, Compositions)

GRADUATE COURSEWORK

Ethnomusicology

History of Ethnomusicology
Sociology of Music
World Music Cultures
Ethnomusicology Graduate Colloquium

Jazz Chamber Ensemble (Combo)
Omni Musicality Group
Jazz Saxophone
Jazz Guitar
Balkan Music Ensemble

Musicology

Aesthetic and Philosophical Foundations in Systematic Musicology
Empirical Foundations in Systematic Musicology
Musical Canon(s) in Contemporary Global Perspective

Language Studies

Beginning, Intermediate, and Advanced German

Jazz Studies

Jazz Pedagogy
Jazz History
Jazz Style and Analysis

Philosophy/Aesthetics/Theory

The Fate of Eros in German Philosophy
Enlightenment and its Limits
Nietzsche's Impact on 20th Century Thought
Passions of the Mind: Affect/Literature/Music in Europe 1600-1850
Poetics and Theory Proseminar: History of Poetics from Aristotle to Nietzsche
Heidegger and Wittgenstein
Modernism, Myth, and Magical Thinking
Topics in Gender Politics: Thinking Through the Body

Music Ensembles and Performance Studies

Thelonious Monk Ensemble (James Newton, Dir.)
Jazz Ensemble

REFERENCES

Dr. Roger Savage Professor, UCLA Department of Ethnomusicology
BOX 951657, 2675 SMB
Los Angeles, CA 90095-1657
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Phone: 310-206-1081

Dr. Steven Loza Professor and Chair, UCLA Department of Ethnomusicology
BOX 165706, 2520SMB
Los Angeles, CA 90095-1657
Email: sloza@ucla.edu
Phone: 310-206-1096

Dr. Robert Fink Professor and Chair, UCLA Department of Musicology
BOX 951623, 2445SMB
Los Angeles, CA 90095-1623
Email: rfink@humnet.ucla.edu
Phone: 310-206-7549

Dr. Jennifer Judkins Adjunct Assistant Professor, UCLA Music Performance Studies
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