

## ANDREW J. KLUTH

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### EDUCATION

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- 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

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### RESEARCH AND TEACHING INTERESTS

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- 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

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### AWARDS AND HONORS

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- 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

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### PUBLICATIONS

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#### 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**

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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

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### Professional Ensembles

- Nerly Big Band* (1<sup>st</sup> 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

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- 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 11<sup>th</sup> 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

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### INVITED TALKS

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- 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

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### LANGUAGES

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

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### SERVICE

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- 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

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### AFFILIATIONS

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- 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

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- 2018 **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 **tenniscourts**, *tenniscourts*. Pop Ulysses. (Saxophone, Flute)
- 2007 **AJ Kluth Quintet**, *Sleeping EP*. Kluth Music. (Bandleader, Saxophones, Compositions)

## GRADUATE COURSEWORK

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### ***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 20<sup>th</sup> 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

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**Dr. Roger Savage** Professor, UCLA Department of Ethnomusicology  
BOX 951657, 2675 SMB  
Los Angeles, CA 90095-1657  
Email: rsavage@ucla.edu  
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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Phone: 310-210-6234