

ANDREW J. KLUTH, PH.D.

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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

- Music History, Theory, and Practice; Popular/Art/Experimental Musics since 1950
- 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
- Continental Aesthetics and interpretive strategies; philosophical hermeneutics

AWARDS AND HONORS

- 2019 Non-Senate Faculty Professional Development Award, UCLA
- 2017 UCLA Herb Alpert School of Music Scholarship
- 2016 Jorge Estrada Research Fellowship, UCLA Ethnomusicology
- 2015 Graduate Summer Research Mentorship, UCLA Graduate Division
- 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 ARTICLES

- Submitted “Musical Experimentalism After Postmodernity: Considering a Utopian Impulse in the Los Angeles Scene.” Under review in *Utopian Studies*
- 2019 “Intertextuality and the Construction of Meaning in Jazz Worlds: A Case Study of Joe Farrell’s ‘Moon Germs’.” *Journal of Jazz Studies* 12 (1): 51-71.
- 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.

PEER REVIEWED BOOK CHAPTERS

Forthcoming “Sounding Home in the Unknown: Tracing Self Determination from the Streets to the Void.” In *Sonic Identity at the Margins*, edited by Joanna Love and Jessie Fillerup. Under contract with Bloomsbury. To be published late 2021.

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

- 2019- CASE WESTERN RESERVE UNIVERSITY
Visiting Assistant Professor, Department of Music
- 2018-19 UCLA HERB ALPERT SCHOOL OF MUSIC
Lecturer, Ethnomusicology Department
- 2016-19 THE HERBIE HANCOCK INSTITUTE OF JAZZ (PREV. THELONIOUS MONK INSTITUTE)
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.

UNIVERSITY COURSES TAUGHT

- 2019- CASE WESTERN RESERVE UNIVERSITY
Methods and Topics in Ethnomusicology (graduate)
Viennese Classicism (graduate)
Introduction to Postmodernity and Postmodern Musicology (graduate)
Beethoven & the Age of Revolution (undergraduate)
20th Century American Music and Cultural Criticism (undergraduate)
Introduction to World Music (undergraduate)
- 2018 UCLA HERB ALPERT SCHOOL OF MUSIC
Music Cultures of the World: Europe and America

PERFORMANCE EXPERIENCE

Selected Professional Ensembles

Postmodern Jukebox

- Popular touring pop/jazz act (Tenor Saxophone, Clarinet, Flute), 2018 - 19

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.

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 Rufus Reid, Slide Hampton, and Phil Woods

Selected Professional Performances

- w/ Postmodern Jukebox
- 21 show Spring tour, The Fillmore in Detroit, MI was particularly fun - February 1, 2019
- 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 in 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; opening of the new Modern Wing - May 13, 2009

CONFERENCES

- 11/20 Joint Meeting of the American Musicological Society (AMS) and the Society for Music Theory (SMT): "Payton vs. Jazz: Unpacking the Racialized Power Dynamics of an Instagram Meme," Online (accepted)
- 5/20 International Association for the Study of Popular Music: "JAZZ IS DEAD - Long Live Jazz," University of Michigan, Ann Arbor. (accepted - postponed)
- 2/19 Contested Frequencies: Sonic Representation in the Digital Age: "All Black Everything': Self-Determination from the Streets to the Void," University of Richmond, Virginia

- 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

- 9/20 Case Western Reserve University, Cleveland USA: Colloquium Presentation - “Pet Projects and Pet Theories: Notes on the Metamodern Love and Despair of Thundercat and Louis Cole”
- 10/19 UCLA - Los Angeles, USA: Lecture/Demonstration - “Negotiating Freedoms in Musical Improvisation”
- 2/18 Hochschule für Musik 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”

LANGUAGES

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

SERVICE

- 2020- Coordinator – Undergraduate Capstone Seminar, CWRU
- 2020- Coordinator – Decolonizing Music Study Reading Group, CWRU
- 2016-18 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

- 2020- Society for American Music
- 2019- International Association for the Study of Popular Music
- 2018- The Society for Utopian Studies
- 2016- American Musicological Society

SELECTED DISCOGRAPHY

- 2018 Michael Winter, *Approximating Omega*. Edition Wandelweiser Records. (Sample contributor)
- 2017 SINKEATER, *Purge*. KMAN 9.25 Tapes. (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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| <ul style="list-style-type: none"> <i>Ethnomusicology</i> History of Ethnomusicology Sociology of Music World Music Cultures | <ul style="list-style-type: none"> Ethnomusicology Graduate Colloquium <i>Musicology</i> |
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Aesthetic and Philosophical Foundations in
Systematic Musicology
Empirical Foundations in Systematic
Musicology
Musical Canon(s) in Contemporary Global
Perspective

Jazz Studies

Jazz Pedagogy

Jazz History

Jazz Style and Analysis

Music Ensembles and Performance Studies

Thelonious Monk Ensemble (James Newton,
Dir.)

Jazz Ensemble

Jazz Chamber Ensemble (Combo)

Omni Musicality Group

Jazz Saxophone

Jazz Guitar

Balkan Music Ensemble

Language Studies

Beginning, Intermediate, and Advanced
German

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

REFERENCES

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

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