

Curriculum Vitae

ANDREW J. KLUTH, PH.D.

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PROFESSIONAL PROFILE

A musicologist and musician invested in the study and performance of popular music and experimentalisms after 1950, I am at home in critical discussions of globally distributed popular musics, musics of the African Diaspora, jazz (#BAM), sound studies, and Euro-American art musics. My interdisciplinary training in (ethno)musicology, continental philosophy, and woodwind performance informs my teaching and research with perspectives from critical/social theory and a focus on relationships between theorizations of aesthetics, interpretation, and identity. Extensive background as a teacher and improvising collaborative multi-instrumentalist informs my cultivation of inclusive classrooms and student engagements that honor difference in terms of how each of us “be” as much as how we “know.” My greatest long-term concern as a scholar and teacher is the re-visioning of institutional music discourse toward a more global understanding of music study; one that forefronts inclusion and accessibility.

POSITIONS HELD

- 2022- CASE WESTERN RESERVE UNIVERSITY
Full-Time Lecturer, Department of Music
- 2022-23 ROBERTO OCASIO FOUNDATION LATIN JAZZ CAMP
Instructor alongside percussionist Bobby Sanabria
- 2019-22 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, jazz history, and music appreciation.
- 2005-08 THE MUSIC INSTITUTE OF CHICAGO (CHICAGO, IL)
Faculty: saxophone, clarinet, flute, musicianship, community outreach.

AWARDS AND HONORS

- 2024 Baker-Nord Center for Humanities Event Co-Sponsorship Grant (“Thinking Sound, Archives, and Identities, Close Listening with Alan Nakagawa” Lecture/Concert)
- 2023 Baker-Nord Center for Humanities Special Projects Grant (“Toward A Different Kind of Horizon” Lectures/Concert)

- 2022 Nominated: Carl F. Wittke Award for Excellence in Undergraduate Teaching
- 2022 CWRU: UCITE Advancing Internationalization, Inclusion, Diversity & Equity Teaching and Learning Collaborative Honorarium
- 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

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: Reflections on the Promise of the Possible"
- 2013 New York University: MA in Humanities and Social thought. Thesis Advisor: Prof. Friedrich Ulfers. 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

PUBLICATIONS

PEER REVIEWED ARTICLES

In Production

"In Praise of Mediation: (Re)Locating the Self in Alan Nakagawa's 'Peace Resonance'"

Accepted/Forthcoming for 2026

"New Light from the Dark Tree: Tracing Contiguities of Black Aliveness in Los Angeles"—will appear in *Journal of the Society for American Music* 20 (1)

- 2025 "'Bring Your Identity with You': Recent Feminist Interventions in Jazz Ecologies." *Journal of Jazz Studies* 16 (2): 322-35.

- 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.

EDITOR REVIEWED PUBLICATIONS

- 2024 “The day the music died: How Don McLean’s ‘American Pie’ Immortalized a Tragedy.” CWRU’s *The Daily*. <https://thedaily.case.edu/the-day-the-music-died-how-don-mcleans-american-pie-immortalized-a-tragedy/>
- 2023 “Review of Marina Peterson’s *Atmospheric Noise*.” *Journal of the Society for American Music*. Vol 17 (1): 6-9.
- 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.
- 2006 “Chris Potter’s Tenor Saxophone Solo on ‘The Jones’” *DownBeat Magazine* 73 vol, 10: 180-181.

PARTS OF BOOKS

- 2022 “Finding Home in the Unknown: Sounding Self Determination from the Streets to the Void.” In *Sonic Identity at the Margins*, edited by Joanna Love and Jessie Fillerup, 135-50. New York, NY: Bloomsbury.

BOOKS

In Production

White Zombie: Beyond Jazz, Race, and Revenant Culture

UNIVERSITY COURSES TAUGHT

CASE WESTERN RESERVE UNIVERSITY

- 2019- Intro to Black Studies, Aesthetics, and Music (graduate)
Music in Global Contexts (undergraduate)
Engaging (Post)Postmodern Music(ology) (upper-level undergrad/graduate)
Decolonizing Music Study (upper-level undergrad/graduate)
Methods & Topics in Ethnomusicology (graduate)
Viennese Classicism (graduate)
Introduction to Postmodernity & Postmodern Musicology (graduate)
Beethoven & the Age of Revolution (undergraduate)
20th Century American Music & Cultural Criticism (undergraduate)
Music Cultures of the World (undergraduate)
Undergraduate Capstone Seminar (undergraduate)
1977 in Twelve Records (undergraduate)
Popular Music Ensemble (undergraduate)

UCLA HERB ALPERT SCHOOL OF MUSIC

- 2018 As Instructor of Record:
Music Cultures of the World: Europe and America (undergraduate)
As Unofficial Instructor:
2015 Omni Musicality Group (OMG) – co-taught
2014 Charles Mingus Ensemble –Facilitated while Dr. James Newton organized Eric
Dolphy's papers for the Library of Congress
2013-6 As Graduate Teaching Fellow Supporting Instructor of Record:
Global Pop, Jazz In American Culture I & II, Music of Latin America, History of
Electronic Dance Music

PERFORMANCE EXPERIENCE

Selected Professional Ensembles

Basket Case Quartet (Saxophone/Electronics), 2025 - present

- Quartet performing original creative music

Me:You (Saxophone/Flute/Electronics), 2021 - present

- Collaborative experimental music/poetry ensemble featuring Cleveland polymaths RA Washington, Latoya Kent, and Jah Nada

Skatch Anderssen Orchestra (Tenor Saxophone), 2019 - 23

- Large ensemble in Cleveland, OH specializing in the repertoire of the Thad Jones/Mel Lewis big band, etc.

Postmodern Jukebox, 2018 – 19

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

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
 - Ensemble influenced by Afrobeat, Afro-Cuban, funk, jazz, jùjú music, & rock
 - Collaborations with Tony Allen, drummer from Fela Kuti’s Africa 70
- L’Orchestre Super Vitesse* (Tenor Saxophone), 2008 - 11
 - Specializing in the music of West African big bands
 - Music from national & regional 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)
Charles Mingus Ensemble (James Newton, Dir.), UCLA, 2013 - 14 (Tenor Saxophone)
Balkan Ensemble (Ivan Varimezov, Dir.) UCLA, 2013 - 14 (Clarinet)
Middle Eastern Music Ensemble (Issa Boulous, Dir.), University of Chicago, 2010 (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/ *AJ Kluth Quartet*

- Featuring myself (tenor/composition) Dr. Dave Thomas (keys), Bill Ransom (drums), Tony Sias (voice) performing “The Candlelight Lounge,” my piece commissioned by the Anisfield-Wolf Book Awards celebrating the conferral of Yusef Komunyakaa’s Lifetime Achievement Award. Maltz Performing Arts Center, Cleveland, OH – September 19, 2025

w/ *Red Rhinoceros*

- Bobby Selvaggio’s (Kent State U) octet performing his original compositions at Rubber City Jazz & Blues Festival – Akron, OH – September 6, 2025 (tenor saxophone)

w/ “Fiddler On The Roof” Cleveland Play House Production

- Reed II book for nine performances at Playhouse Square, Cleveland, OH – May 18-25 (clarinet)

w/ *Mourning [A] BLKstar*

- Special performance at Cleveland venue, Grog Shop, celebrating M[A]B’s ten-year anniversary – January 21, 2025 (tenor sax, electronics)

w/ “Some Like It Hot” First National Touring Broadway Production

- Reed II book for twenty-four performances at Playhouse Square, Cleveland, OH – November 5-24 (tenor sax, clarinet, flute)

- w/ “MJ The Musical” First National Touring Broadway Production
 - Reed I book for thirty-two performances at Playhouse Square, Cleveland, OH – July 16-April 11, 2024 (alto/tenor sax, clarinet, flute)
- w/ “Company” National Touring Broadway Production
 - Reed II book for twenty-four performances at Playhouse Square, Cleveland, OH – April 30-May 19, 2024 (clarinet, tenor saxophone)
- w/ “Funny Girl” National Touring Broadway Production
 - Reed III book for twenty-four performances at Playhouse Square, Cleveland, OH – February 20-March 10, 2024 (alto/baritone sax, clarinet, flute)
- w/ “Mrs. Doubtfire” National Touring Broadway Production
 - Reed I book for twenty-four performances at Playhouse Square, Cleveland, OH – January 9-28, 2024 (alto/tenor sax, clarinet, flute)
- w/ Langston Hughes’ “Black Nativity,” Karamu House players
 - Reed I book for fifteen performances at Playhouse Square, Cleveland, OH – December 1-17 2023 (tenor sax)
- w/ “The Wiz” Pre-Broadway National Tour
 - Reed I book for twenty-four performances at Playhouse Square, Cleveland, OH – October 3-22, 2023 (alto sax, clarinet, flute, piccolo)
- w/ “The Tina Turner Musical” First National Touring Broadway Production
 - Reed I book for twenty-four performances at Playhouse Square, Cleveland, OH – April 25-March 13, 2023 (tenor and alto saxophones)
- w/ “In the Heights” - Cleveland Metropolitan School District All-City Production
 - Reed I book for six performances at Playhouse Square, Cleveland, OH - April 12-16, 2023 (alto/tenor/sop sax, clarinet, flute, piccolo)
- w/ *Moor Mother, Lee Bains, & Mourning [A] BLKstar*
 - Part of the “Toward a Different Kind of Horizon” collaborative concert event at the Cleveland Museum of Art – March 24, 2023
- w/ *Me:You & Mourning [A] BLKstar*
 - Performed with both bands opening for and following Meshell Ndegeocello at the National Independent Venue Association (NIVA) Conference Pre-Party. Beachland Ballroom, Cleveland, OH – July 10, 2022
- w/ *Postmodern Jukebox*
 - 21 show Spring national 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 Modern Wing - May 13, 2009

CONFERENCE PRESENTATIONS

- 2/26 Accepted and In Progress: IASPM US Chapter Conference: "Modelling an Expansive Musical Body Politic," George Washington University
- 6/25 Theorizing African American Music Conference: "New Light from the Dark Tree: Tracing Contiguities of 'Black Aliveness' in Los Angeles," Emory University
- 3/25 IASPM US Chapter Conference: "Sartorial Signifyin(g) on Maroon Culture with Chief Xian aTunde Adjuah," University of Southern California
- 4/24 IASPM US Chapter Conference: "Phantasmic Identity Over Opinion?": Making Sense of the New Grammy Category "Alternative Jazz"
- 6/23 IASPM US Chapter Conference: "Jazz Festival Revels, Rebels, and Mutations," Minneapolis, MN – not presented due to family emergency
- 3/23 Conference of the Society for American Music: "What is this Revenant Called 'Jazz'?", Minneapolis, MN
- 10/21 8th Conference of the Royal Musical Association Music & Philosophy Study Group: "Decolonizing Ontological and Epistemological Assumptions of Institutional Music Study," King's College, London (Online)
- 6/21 Documenting Jazz Conference: "JAZZ IS DEAD – Long Live Jazz," University of Edinburgh, Scotland (Online)
- 5/21 IASPM US Conference: "JAZZ IS DEAD - Long Live Jazz," (Online)
- 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)
- 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

- 9/25 Guest on Dr. Dan DiPiero’s Podcast, Cry Baby: “Jazz Is Dead with Dr. AJ Kluth”
<https://dandipiero.substack.com/p/2-jazz-is-dead-with-dr-aj-kluth>
- 5/25 Case Western Reserve University, Cleveland USA: Panelist for “Sinners: A Multivocal Conversation on Blues People, the Big Screen, and Vampire Slayers,” sponsored/organized by CWRU Africana Studies minor
- 4/24 Case Western Reserve University, Cleveland USA: Guest Lecturer for PHIL 315 Art and Thought: “On Improvisation and Aesthetic Theory”
- 10/23 Oberlin Conservatory of Music: “Louis Armstrong’s NOLA & Popular Culture”
- 10/22 Oberlin Conservatory of Music: “Amiri Baraka’s ‘Blues Continuum’”
- 9/22 Case Western Reserve University, Cleveland USA: Colloquium Presentation – “What is this Revenant Called Jazz?: Nostalgia, Value, and Racialized Listening”
- 4/22 Case Western Reserve University, Cleveland USA: 2022 Humanities Festival – Moderator for “Skin in the Game: A Conversation with Kyle Kidd”
- 3/22 Case Western Reserve University, Cleveland USA: Invited discussion leader for *Mali Blues* (2016) – African Student Association, 2022 Film Festival
- 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: advanced speaking, writing, reading (telc Deutsch B1 certificate)
- French: novice speaking, writing, reading

- Spanish: novice speaking, writing, reading
- Italian: novice speaking

SERVICE

- 2025- Faculty Advisor – Case Sound Society (CWRU)
- 2025- Organizer – CWRU Haven Hour, live music and community gatherings
- 2025 Manuscript Referee – *Feminist Art Practices and Research: Cosmos*
- 2025 Manuscript Referee – *Journal of Jazz Studies*
- 2024 Organizer: “Thinking Sound, Archives, and Identities, Close Listening with Alan Nakagawa,” interdepartmental collaborative concert and discussion panels at CWRU/CMA (<https://www.clevelandart.org/events/alan-nakagawas-peace-resonance-hiroshima-wendover>)
- 2024- Ensemble Executive Committee, CWRU Music
- 2024- Manuscript Referee – *Journal of the American Musicological Society*
- 2024- PhD Qualifying Exam Committee – Riley Faulhammer
- 2024- Doctoral Committee – Raylana Cicerone, CWRU Musicology
- 2024- Doctoral Committee – Rafique Illyas-Watson, CWRU Musicology
- 2024- Doctoral Committee – Krista Mitchell, CWRU Musicology
- 2024 Society for American Music Conference ’24, Session Chair
- 2023 Organizer: “Toward a Different Kind of Horizon,” interdepartmental collaborative concert and discussion panels at CMA/CWRU (<https://thedaily.case.edu/toward-a-different-kind-of-horizon-collaborative-concert/>)
- 2021-3 Supervised fifteen (15) undergraduate Capstone theses to completion, CWRU
- 2023 AMS Popular Music Study Group Best Essay Award Committee
- 2023 Society for American Music Conference ’23, Session Chair
- 2023 Society for American Music, Conference Program Committee 2024
- 2023 CWRU/CPMS John P. Murphy Fellow in Pop Music Studies Selection Committee
- 2023- Manuscript Referee – *Journal of Jazz Studies*
- 2021- Manuscript Referee – *Danish Musicology Online*
- 2021 AMS Popular Music Study Group Award Committee
- 2020- Manuscript Referee – *Ethnomusicology Review*
- 2020-21 Coordinator – Decolonizing Music Study Reading Group, CWRU
- 2016-18 Manuscript Referee, *The Arts in Society* Knowledge Community
- 2016-18 Moderator: Tear It Down LA|OC’s “Tear Sheet” - aggregate Los Angeles creative music calendar
- 2013-15 Manuscript Referee and Assistant Editor, *Ethnomusicology Review*
- 2013-14 Graduate Student Representative, UCLA Department of Ethnomusicology

CURRENT AFFILIATIONS

- 2025- United Musicians and Allied Workers
- 2023- Cleveland Federation of Musicians - Local 4, Cleveland, OH
- 2020- Society for American Music
- 2019- International Association for the Study of Popular Music
- 2016- American Musicological Society

2016- Society for Ethnomusicology

SELECTED DISCOGRAPHY

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- 2025 Black Voltron, *Rest in Beats: A Live Band Tribute to J Dilla & Nujabes*. Independent. (Saxophone)
- 2024 Andrea Wittgens, "Red" from *Big Dreams Little Earthlings* (Saxophone)
- 2022 Kyle Kidd, *Soothsayer*. American Dreams Records. (Saxophone, Clarinet, Flute)
- 2022 RA Washington, *In Search of Our Father's Gardens*. Astral Spirits. (Saxophone)
- 2020 RIVVRS, *Start Living*. Position Music. (Saxophone, Clarinet)
- 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)
- 2008 Nyco (Ted Atkatz), *Realize*, Nyco Records. (Saxophones)
- 2007 tenniscourts, *tenniscourts*. 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

MusicologyAesthetic and Philosophical Foundations in
Systematic MusicologyEmpirical Foundations in Systematic
MusicologyMusical Canon(s) in Contemporary Global
PerspectiveIndependent Studies x2 (philosophical
hermeneutics)Jazz Studies

Jazz Pedagogy

Jazz History

Jazz Style and Analysis

Music Ensembles and Performance StudiesThelonious Monk Ensemble (James Newton,
Dir.)

Jazz Ensemble

Jazz Chamber Ensemble (Combo)

Omni Musicality Group

Jazz Performance/Improvisation

- Saxophone (Mark Colby, Justo Almario); Guitar (Bob Palmieri); Piano (Larry Novak)

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