

Mike Heffley Full Curriculum Vitae

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EDUCATION

Ph.D., Ethnomusicology, Wesleyan University, Middletown, Connecticut, 2000

Dissertation: "Northern Sun, Southern Moon: Identity, Improvisation, and Idiom in *Freie Musik Produktion*." **Advisor: Anthony Braxton.**

Degree committee: Anthony Braxton, Su Zheng, and Alvin Lucier (Wesleyan University); and John Szwed (Yale University).

M.A., Music/Arts Administration, Antioch University, Yellow Springs, Ohio, 1993.

Thesis: "The Oral Africanization of the Literate West: A Framework for Critical Perspective on the Musical Paradigm of Anthony Braxton."

B.S., Journalism, University of Oregon, Eugene, Oregon, 1977.

HONORS/AWARDS/FELLOWSHIPS/GRANTS

John Simon Guggenheim Memorial Foundation Fellowship (\$40,000, to support research and writing project "The Folkloric and the Radical in New and Improvised Music"), 2006-07.

DAAD Grant from German government to support Ph.D. dissertation research (1997).

Full tuition waiver and graduate teaching fellowship from Wesleyan University's Department of Music (1993).

One **National Endowment for the Arts** grant, six **Meet-the-Composer** and a dozen or so local and regional grants for the commissioning of new music for collaborative performances between my 16-piece ensemble, the Northwest Creative Orchestra, and internationally celebrated composers-improvisers, including: Anthony Braxton, Ursula Oppens, Andrew Hill, Julius Hemphill, Oliver Lake, John Carter, Vinny Golia, Wayne Horvitz, Marty Ehrlich, Tim Berne, Mark Helias, Jay Hoggard (1988–95).

Oregon Council for the Humanities grant to deliver lecture "From Blowing on Changes to Changing Them: Jazz Since the 1960s," at Southern Oregon State College, University of Oregon, Western Oregon State College, and Reed College (1991).

Memberships

Society of Ethnomusicology
Broadcast Music, Inc. (BMI)
College Music Society
California Scholarship Federation Lifetime Member
International Society of Music Educators
International Association of Jazz Educators
American Association of University Professors
Lyrica Society for Word-Music Relations
International Society for Improvised Music

Languages

German, French

PUBLICATIONS

Books

Northern Sun, Southern Moon: Europe's Reinvention of Jazz (Yale University Press, 2005).

The Music of Anthony Braxton (hardback; Westport, CT: Greenwood, 1996; softback; New York: Excelsior Publishing, 1996).

Academic Papers/Presentations (Download as PDF files at almatour.org/nutexts)

"Musical Improvisation and Cultural Hierarchy, Language, and Intercultural Collaboration," for *International Society for Improvised Music* conference, University of Michigan, Ann Arbor, MI, December, 2006.

"Black Atlantic's Black Aesthetic? Jazzhus Montmartre as Free Jazz's European Port of Entry," for panel presentation *Jazz in Denmark*, Society of Ethnomusicology annual conference, Honolulu, HI, November, 2006.

"Growing Young with Braxton's Music: A Retrospective Look Forward," final preconcert lecture (first three: Hugo DeCraen, Kevin Whitehead, John Szwed) in *Anthony Braxton at 60* festival of concerts, Wesleyan University, December 7, 2005.

"Braxton's Operatics: In Their Beginnings Was the Word," for Lyrica Society for Word-Music Relations competition, 2005.

"The Body as Generator, Analyst, and Theorizer of Free Improvisation," presented at *Brilliant Corners*, March, 2005, Leeds International Jazz Conference, Leeds College of Music, UK.

"West and East Meet Rest to Feast: Free Improvisation as World Music," presentation to John Szwed's graduate seminar at Columbia University, New York, April 2004.

"Anthony Braxton and the Utopian Tradition in Jazz," presentation to John Szwed's graduate seminar at Columbia University, New York, February 2004.

"Innovation, Upheaval, and Renewals Exploring New Directions in African-American Music in the 1960s," panel presentation at Society for Ethnomusicology conference, October 2001, Michigan State University, Detroit.

"The Archaic in New and Improvised Music," presentation at Darmstadt *Jazzforum*, Germany, September 2001. Published in *Jazz und Gesellschaft: Sozialgeschichtliche Aspekte des Jazz*, Hofheim: Wolke Verlag, 2002.

"European Improvisers: Whiteness as Friend, or Same Old Foe?" Accepted for presentation at Jyväskylä Summer Jazz Conference, University of Jyväskylä, Finland, July 2001.

"From the Epigonal to the Personal: The *Emanzipation* and *Kaputtspielphase* as Germany's Response to American 'Free Jazz.'" Wesleyan University Symposium "Music in the 'Free' World," panelist with John Corbett and George Lewis, February 2001.

"A Personal History of Jazz (pace Ken Burns)," guest speaker at Dartmouth University, February 2001.

"German Jazz East and West: Peter Kowald and Günter Sommer," for Prague International Jazz Conference, Prague, Czech Republic, 1999.

Guest lecturer at Prof. Michael Veal's Yale University African-American Music class (on Anthony Braxton's music), 1998.

"Borah Bergman: Fists of Fury," *signal to noise* (July/August 2000).

"The Tri-Centric Transcripts," *signal to noise* (Winter 2001).

"Tri-Axing the Rite Quest (Yen for a Change)" in *Mixtery: A Festschrift for Anthony Braxton*, ed. Graham Lock (London: Stride Publications, 1995), 237-45.

"West Meets Rest: German Pedagogical and Performative Collaborations with Non-Western Musicians and Educators," presented at the International Society for Music Educators' World Conference in Harare, Zimbabwe (July 1998), published in chapbook.

"A Composed Theory of Free Improvisation," presented at Graduate Student Music Theory Symposium, University of Wisconsin/Madison (1997).

"Free Jazz: Left by American Parents on European Doorsteps," presented at College Music Society's International Conference, Vienna (1997).

"Time is the Essence: Analytical Methodology for Freely Improvised Music," presented at Society for Ethnomusicology conference, Pittsburgh (1997).

"Music Scholarship as Literary Genre: Aesthetic Issues in the Writing of *The Music of Anthony Braxton*," presented at book-signing colloquium of Wesleyan graduate students and faculty (1996).

"The High and Rocky Road of Pacific Rim Players," presented at CD-signing colloquium of Wesleyan graduate students and faculty, on the work of my Northwest Creative Orchestra from 1988–93 (1995).

Opening lecturer (with Art Lange and John Szwed) in MacArthur-award winner Anthony Braxton's 3-day New York/world debut of his new large ensemble, *The Kitchen* (1995).

"From Blowing on Changes to Changing Them: Jazz Since the 1960s," presented at Southern Oregon State College, Eastern Oregon State College, Reed College, University of Oregon, and Oregon State University (1992).

Public/Applied Ethno/Musicology

(examples from more than 200 published pieces of arts journalism and/or public relations writing)

"Braxton and Bird: A Solo Flight Reunion," 3-CD review, *signal to noise*, Winter 2005.

"FOURinONE," CD review for *One Final Note*, 2005.

"Classic Electric," CD review, *signal to noise*, Spring 2005.

Liner notes to Peter Brötzmann CD *Little Birds Have Fast Hearts* (FMP, 1999).

Interview with Peter Brötzmann for *Music in Movement* (festival program, Wuppertal, Germany, 1997).

Columnist for *Jazzscene* (Jazz Society of Oregon journal), "South and About" (1986-92).

Special writer on music for *The Oregonian* (Portland daily), 1980; and *Northwest Magazine* (its Sunday supplement, 1984-91).

"Sounding Old, Sounding New," *Chamber Music* (New York, Winter 1992).

"Turtle Island String Quartet: America's String Savers?" *Chamber Music* (New York, Spring 1991).

"Marin Alsop," *Inside Arts* (Washington DC: Summer 1993).

"Oregon Presenters Attract Important Artists," *Chamber Music* (New York, Summer 1992).

"The Listener," *The Jazz Report* (Canada: Fall 1991).

"Wood of War and Music," *Northwest Magazine* (Portland, OR: February, 1984).

TEACHING

University of Phoenix

Humanities and Writing Instructor (2006+)

Rutgers University

Professor of English (Writing Instructor), Fall 2000 through Winter 2002

Wesleyan University

Teaching assistant to vibraphonist Jay Hoggard, "Jazz Ensemble" class (led sectionals, featured soloist) in Spring 1999 performance of Duke Ellington's "Sacred Concert" music for composer's centennial.

Teaching assistant to Peter Hoyt, 20th-Century Composition Techniques (conducted ear-training exercises, graded results) (Fall 1997).

Teaching assistant to Jay Hoggard, Jazz Ensemble class (led rehearsals, played trombone) (Spring 1997).

As music notation instructor, conducted eight-week workshop in the use of Finale music notation software for Macintosh (Fall 1996).

Private lessons instructor (trombone), African-American music, Western music (evaluations on request) (1993-96).

Teaching assistant to Anthony Braxton, "History of African-American Music" (lectured, led study groups, graded tests) (Winter 1996).

Teaching assistant to Mark Slobin, Worlds of Music (lectured, led study groups and performance workshops, graded tests) (Fall 1995).

Completed Graduate Pedagogy 501 seminar for Wesleyan Graduate Teaching Assistants (Fall 1995).

Guest speaker at Jay Hoggard's beginning Improvisation Workshop (Spring 1995).

Designed curricular activities—courses and reading lists, readings and conferences, internships and practica—for the fulfillment of my Master's and Ph.D. requirements at Antioch and Wesleyan Universities (1990–1996).

COMPOSITION/PERFORMANCE

Live, as trombonist, 1989–1998

Six New York engagements with Anthony Braxton's small and large groups.

Seven Connecticut engagements with Anthony Braxton's small and large groups.

One Connecticut engagement with Ursula Oppens, Marty Ehrlich, Tim Berne, Jay Hoggard, Mark Helias, and Pheeroan akLaff.

Two Connecticut engagements with trombonist Roswell Rudd.

One Connecticut engagement with pianist Borah Bergman.

Various Connecticut engagements with local jazz groups, as pianist/vocalist/trombonist.

Two Oregon engagements with reeds player/composer Anthony Braxton.

One Oregon engagement with reeds player/composer Oliver Lake.

Two Oregon engagements with reeds player/composer Vinny Golia

Two Oregon engagements with pianist Andrew Hill.

Recordings with others

Small Ensemble Music (Wesleyan) 1994 (Splasc(h) Records CD, 1999), with Anthony Braxton Sextet.

Eugene (1989) (Black Saint CD, 1991), with Anthony Braxton and my NW Creative Orchestra (highest review ratings from *Down Beat* and *Penguin Guide to Recorded Jazz*).

What It Is (Kimchee Records, 2002), with rock band *Cordelia's Dad*.

It's Your Dance (Sunnyside), co-composer with singer Meredith D'Ambrosio (1985).

Live, in studio as composer/improviser

Meditations on Bosnia: Three Motifs in Nine Parts and Twelve Keys for my (overdubbed) duo with myself on trombone and piano (2 CDs)

Meditations on Early Braxton, arranged and performed on MIDI piano and trombone Anthony Braxton's music for CD (1997)

Marriage, Disease, Divorce (seven-part poem read to improvisations on trombone, K2000 synthesizer; text to be projected during performance) (1CD)

Nine Medieval Troubador/Goliard Songs (vocals, K2000 synthesizer) (1CD)

Pierced Through by Love's Blackest Shafts (Dowland and other Elizabethan Songs) (vocals, amplified steel-string Fender acoustic guitar) (2CDs)

Why am I As I Am with Women? (poetry, vocals, 2 trombones, piano) (2CDs)

Songs for my Daughter I May Never Sing Again (jazz standards, vocals, 1 trombone, piano) (2 CDs)

Re:Guarding: Collaborations with Dead and Living Males and Females from Different Gene Pools (Hildegard of Bingen, J.S. Bach, Bosnian *ganga*, Bud Powell, John Coltrane, Anthony Braxton) (my written music mixed in with theirs, improvisations) (Joe Fonda, bass; Royal Hartigan, drums; Mike Heffley, vocals, trombone, guitar) (2CDs)

Jazz Standards (piano, two trombones) (2CDs)

Japanangka (Seed Dreaming), (trio with didjiridu player Peter Hadley; Robert Bethel, cello; electronic instruments built and played by Greg Acker; Mike Heffley trombone/vocal).

Songs of Nature and Love, studio session featuring my lyrics to and treatments of jazz instrumentals, sung by me while playing piano, with bassist Joe Fonda and drummer Pheeroan AkLaff.

Castor and Pollux, duo session with Cecil Taylor bandmate Chris Jonas and me, at Wesleyan Composers concert series "Late in the Century."

Bach Cello Suites 1-5, on solo trombone.

The Wing-Kissed Leak, for my Northwest Creative Orchestra's Tribute to John Carter, performed/recorded (1992).

The Heart Breath of the Universe, for three synthesizers, trombone, and reader, performed by Oregon composer Todd Barton's group "Trapezium" (1990).

ARTS ADMINISTRATION

1994-1996

Co-incorporated, with composer Anthony Braxton, the Tri-Centric Foundation, Inc., New York-based not-for-profit performance ensemble (40 musicians) with a mission to present and promote Braxton's work first in New York, then globally; served as general manager through 1996.

Oversaw Tri-Centric's publicity/promotion, accounting and bookkeeping, contract and volunteer personnel, rehearsal/performance logistics, organizational/legal housekeeping, and fundraising operations. 1995-96 events included three-day music festival at The Kitchen (NY), and six-day festival at The Knitting Factory (NY), each with a budget of about \$20,000.

Sought and received grants from Mary Flagler Carey Charitable Trust (\$20,000), Rockefeller Foundation (\$25,000), and private donor (\$30,000) to match Braxton's MacArthur Foundation Award monies for 1996-7 performance season.

Served on Wesleyan University's Center for the Arts Concert Committee to help book its 1996-99 season subscription series in Crowell Concert Hall. Booked twelve major artists for four different Wesleyan CFA events, performed with most of them.

1988-1995

After six-month internship, was hired by the Hult Center for the Performing Arts (Eugene, Oregon, major national presenter/venue) to write promotional and press copy in the Marketing and Programming Division.

After two years of designing projects and writing grants for them under "pastoring" nonprofits, organized my own, Pacific Rim Players, Inc., to commission/present/perform new music, workshops, and lecture-demonstrations by internationally acclaimed artists in collaboration with Northwest artists and educators.

As general manager of Pacific Rim Players, Inc., conceived and wrote successful regional and national (including NEA) grant proposals for Pacific Northwest music projects (generating a total of about \$60,000 income) that teamed up local/regional artists and communities with international celebrities including: Anthony Braxton, Oliver Lake, Jin Hi Kim, Steve Lacy, Leroy Jenkins, John Carter, Vinny Golia, Andrew Hill, Julius Hemphill, Ursula Oppens, Marty Ehrlich, Tim Berne, Mark Helias, Jay Hoggard, Roswell Rudd, Borah Bergman, Vinko Globokar.

Education

Master's Coursework (4.0 g.p.a.), 1990-93, done in Art Education department, University of Oregon, through Antioch University M.A. program: Arts Administration, Public Budget Administration, The Arts in Society, Cultural Policy and the Arts, Community Service and the Arts

Master's Internships

- Six months as assistant in Marketing and Programming department of Hult Center for the Performing Arts, Eugene, Oregon.
- Six months compiling resource guide and coordinating regional booking conference for Oregon Arts Commission, through Lane County Arts Council.
- Four months fundraising for and promoting four-day statewide Oregon Jazz Celebration and University of Oregon School of Music.

Critical Response to...

Northern Sun, Southern Moon: Europe's Reinvention of Jazz (Yale University Press, 2005).

The review in the new (Dec. 5) issue of *The Nation* declares the book "definitive" and states that "these European movements [in jazz] ... are vital, seldom acknowledged elements of jazz history, and it is unlikely that anyone will cover it as thoroughly as Heffley."

The Dec/Jan 2006 issue of *Bookforum* calls the book "commendable" and also notes that "the interviews in NORTHERN SUN, SOUTHERN MOON are uniformly excellent."

AllAboutJazz.com has named the book as one of the best jazz books of the year, in their "New York's Best of 2005" article currently online.

One Final Note review: "...the narrative is so discursive at points that it resembles those John Coltrane solos where the variations so outdistanced the theme as to almost make the head an afterthought. Heffley's minute analysis of important free jazz sessions adds to the significance of this volume...Heffley has produced a ground-breaking and insightful volume."

From Eugene Chadbourne's review *signal to noise*, winter 2006:..."The interviews Heffley conducted, the sections of these conversations he has chosen to document and his valuable collected research and commentary on writers such as the East German Bert Noglik represent in its totality an enterprise of massive proportions, created out of an intense love of this music as well as a deep desire to understand where it all came from and where it is all going."

* * *

With the publication of Mike Heffley's *Northern Sun, Southern Moon: Europe's Reinvention of Jazz*, Yale University Press joins the ranks of the few American academic presses that have published serious scholarly work on post-1965 experimental improvised musics in Europe. This book documents an important period in recent European music history that is only beginning to be addressed by scholars writing in English, and in the process, uses a unique combination of historical inquiry and ethnographic practice that brings out a series of fascinating and contentious issues surrounding this network of players and their music...

In fact, French, German Japanese, and Italian studies of improvised music rarely make it to the United States. In a globalized environment, American scholars' neglect of very well-developed writing on improvisation by people like Jost, Wolfram Knauer, Bert Noglik, Hans Kumpf, Christian Broecking, and the late Peter Niklas Wilson (one of the few whose writings have been rendered in English) can be seen as serious lacuna that impoverishes Stateside scholarship. Indeed, this is one of the major issues that the Heffley book addresses, and for which his book provides a welcome corrective...

Northern Sun is refreshingly ecumenical, refusing the polemical stance that marked British critic Ben Watson's hefty volume on guitarist Derek Bailey...

Readers expecting a straightforward chronological narrative of European free music will be disabused of that expectation within the first hundred or so pages. The organization of the book is episodic, traversing a wide range of discourses and histories. In particular, large swathes of the narrative are devoted to the exploration of origin stories, or what Heffley calls "big history"--not

only the immediate geopolitical environment, which is well covered, but also the large-scale historical and cultural network within which European free jazz can be situated. Perhaps inspired by Curt Sachs's popular 1961 text *The Wellsprings of Music*, Heffley's origin narratives range across vast tracts of European history.

The effect is bracing. The seeming torrent of references sprinkled throughout the book establishes the author's familiarity with subjects ranging from neuroscience to the Masons to sociobiology. The points of reference are too many to count, and yet one seems to move rapidly through them, sometimes barely stopping to smell the flowers. Then, suddenly and without warning, we zoom in from Heffley's frequent and often fascinating disquisitions into the symbolic, the arcane, the occult, and the generally spiritual, to the microlevel of the actual subject, the musicians.

For instance, Heffley's references to the work of musicologist and composer Jacques Chailley, known for his contention that *The Magic Flute's* libretto was written to incorporate Masonic ritual, amply establish Heffley's method with respect to the relationship of history, sound, and spirit (1971). As Heffley sees it, Chailley's work illuminates the "relationship between harmonic moment and the West's unfolding of it into temporal flows" (Heffley 2005: 34). Later, Heffley zooms in, hearing the "big and dirty" timbre of [Peter] Brötzmann's tenor saxophone as an example of "Chailley's first-octave OM" (138).

...Finally, as I read this intriguing and very valuable narrative, I was left with the impression that for all the talk of *Emanzipation*, African American musical culture and its experimental musicians still loom large in the discussions with these European musicians--whether as revered antecedents, favored colleagues, as objects of critique or ambivalence, or as foils for a negative aesthetic. Indeed, the centrality of African American culture to the narrative of European free music cannot be overlooked, and Heffley, unlike some commentators, is not at pains to disguise this evident fact.

George E. Lewis
Current Musicology
No. 78, Fall 2004
Columbia University

This is a weighty tome in all senses, but it deserves to find a serious audience. Heffley is a part-time instrumentalist whose ensemble has been fronted on record by his former teacher Anthony Braxton. But, more significantly here, he's an academic ethnomusicologist who's thought more deeply than most about the history of music from the ancient Greeks onwards, and the place of jazz--especially free jazz--within it...Heffley deals even-handedly with a vast array of individuals and albums while, in discussing the political currents of the period, he draws on numerous non-English-language books and articles. Given the scope of his subject, and the density of his references, he's surprisingly readable...He's just as happy to discuss in passing the relevance of Stan Kenton or Europeans such as Alfred Lion and Joseph Schillinger (whose teaching system was the basis of the original Berklee College) but he's also dealing with an important historical movement that has no counterpart in today's scene. Outside of Kevin Whitehead's *New Dutch Swing*, this is a first attempt to tackle this topic in English, and the book itself has no counterpart.

Jazzwise
May 2006, p.67
Brian Priestley

I had expected Mike Heffley's book to be provocative and rich, and now that I've seen it, it turns out to be that and more...This is a subject not yet addressed in writing in English, and one sadly

missing from the history and general literature of jazz. ..What Heffley has done is provide an introduction to the somewhat complex European response to American musical innovations of the 1960s, and in doing so, also tells us a great deal about the origins of American jazz, the world's reaction to it, the role of African American musicians in its origins and development, and the various ways in which black music was read and comprehended by white Americans and Europeans. In the process, he has also offered a fine discussion of European music in the twentieth century.

So, first off, what Heffley has given us is a guide to some important European and American musics that will do great service. Secondly, he has framed this material in a cultural history that reaches far beyond jazz, and situated it in a remarkably broad and erudite fashion. I'm tempted to say that every sentence contains new and provocative information. In any case, I cannot imagine any serious reader on the subject of jazz confronting this text and not being informed and even intellectually liberated by it. There will of course be those who do not like this music, do not see its importance, and perhaps even fail to appreciate the full brilliance of his efforts; but even they, I would imagine, will have to admit that this is an exceptional book. I really do think that this is a very important work, and one if promoted properly will create considerable critical interest...

Again, let me stress the importance of this work. There is nothing like it, and in the face of the strange retro, backward drift of jazz in recent times, this book will provide the basis for a very important discussion and reevaluation. Needless to say, in a world obsessed with globalization and the United States' role in it, this work would add a great deal to that debate.

Yale Professor John Szwed (author of
Space is the Place: the Lives and Times of Sun Ra and
So What: The Life of Miles Davis).

Mike Heffley has...approached the various European sources of journalistic and academic approaches towards jazz, compared them to musical developments within Europe, compared those to musical developments in the mainland of jazz, the United States. He keeps himself in focus, always realizing that he is writing about European cultural developments as an outsider, which can be hindering as well as helpful.

The main part of his study concentrates on free music, free improvised music, free jazz within Germany, perhaps, because Germany for different reasons was the focal point for this emancipation process. Heffley has undertaken considerable travels, interviews, researches in order to document the developments around Free Music Production, the Berlin record label / musicians' initiative on which so much of the pan-European free jazz music was documented. He looks at how free jazz in a West German / Western European context is also a revolt against classical aesthetics, asks how the element of "blackness" is translated into a society which does not really know the dichotomy of black and white as it is prevalent in American society.

His look at European jazz development is the look of an outsider with insider knowledge, not a bad position to ask the right questions. For instance: He asks about how improvised music can become an alternative concept to the Western concept of composed music, how one is influencing the other in the process and vice versa. He asks about the differences between the national scenes in Europe, namely, the English, Dutch and German free jazz scenes and its Scandinavian, French, and Italian equivalents. He chronicles the development of free jazz within Germany. He follows the attempts of the different national scenes to fuse, come together, draw influences from each other, establish kind of a pan- European free jazz identity. He looks at the collaboration of European and American musicians, which become more than just the leader-sideman relationship it had been before and take on more of a relationship between equals. He asks whether jazz in this surrounding is a realization of the idea of a universal music. Finally he

discusses analytical approaches towards this music, historical, theoretical, political, philosophical, pedagogical and personal.

Mike Heffley's manuscript offers a highly insightful look upon the European free jazz scene. Sure, his view is quite Germanophile, perhaps due to the fact that the aesthetic discussions and reflections in Germany about developments and problems within jazz and music in general were most outspoken. His book is not a history of European free jazz, but throws intelligent spotlights on some of the focal points that can make the reader understand ideas and decisions which led to an "emancipated" European jazz during the 1960s and after. This understanding of European jazz as an entity in itself, a music with its own history and development paralleling the mainstream developments of jazz in the United States is necessary to understand the current situation of jazz on the "old continent", its "re-invention of jazz." Heffley's book is a welcome contribution to such an understanding, full of invaluable information, interview documents and highly personal (and certainly discussible) reflections. His book invites readers to enter into this discussion, follow or contract him in his opinions and interpretations of the implications of jazz developments within Europe.

—Dr. Wolfram Knauer, director of
Europe's largest jazz archive, Germany's Jazz-Institute Darmstadt

The Music of Anthony Braxton (Greenwood, 1996) This is such an unprecedented and remarkably visionary book that it seems unfair to categorize it. Incited by Anthony Braxton's music, Heffley accepts the challenge by going wherever it takes him. His interrogation of Braxton's work is irresistible, and every page dares the reader to keep up with him, whether to the beginnings of civilization or to the outer reaches of space. Though it is as ambitious as *The Road to Xanadu*—J.L. Lowes' exploration of the secrets which lie behind Coleridge's poetry--I know of nothing quite like this extraordinary book.

—John Szwed, Yale University, author of *Space is the Place: The Lives and Times of Sun Ra* (Pantheon, 1997) and *So What: The Life of Miles Davis* (2002, Simon and Schuster)

This magnificent study is the ideal guide to a better appreciation of Anthony Braxton's visionary music. Writing with real flair and insight, Mike Heffley mixes panoramic overview and microscopic detail to explicate the complex brilliance of Braxton's sound-world. Like its subject, his book grips and inspires. It is the most exciting, creative, thought-provoking book on music I have read in years.

—Graham Lock, author of *Forces in Motion: Anthony Braxton and the Meta-Reality of Creative Music* (Quartet Books, 1988) and *Blutopia: Visions of the Future and Revisions of the Past in the Work of Sun Ra, Duke Ellington, and Anthony Braxton* (1999, Duke University Press)

Confronted by the staggering breadth and complexity of Anthony Braxton's musical cosmology, Mike Heffley does not flinch; he creates a metaphorical ontology of his own, exploring Braxton's multifaceted work and far-reaching vision from mythological, philosophical, and scientific angles that extend beyond ordinary music criticism into realms of sociology and cultural anthropology. Then he turns to the music, and finds his way through the labyrinth of recordings, compositional strategies, and improvisational systems, leaving a trail of solid analysis and informed interpretation for us to follow. This is more than just scholarship; it is an extraordinary achievement, a document of courage and imagination, consideration and care.

—Art Lange, former editor of *Down Beat* magazine

Mike Heffley is the author of a veritable thesis of 495 pages, *The Music of Anthony Braxton* (Greenwood Press, London, 1996). This work is without a doubt the old and new testament on Anthony Braxton. It is no light reading, but despite the absence of a discography it represents a level of achievement rarely attained. It will be the delight of Braxton aficionados.

— *Jazz Hot* (Paris)

The Music of Anthony Braxton draws on mysticism, numerology, the civilizations of ancient Africa, Greece and Rome. . . Heffley's labor of love brings a welcome, ambitious scale to the enterprise of jazz criticism.

— *In These Times* (Chicago)

Heffley clearly acknowledges the importance of both Lock's and Radano's books . . . Given the success of these books, it is to Heffley's credit that he is able to find his own space within this spectrum. . . Heffley's contribution to an understanding of Braxton's work results in a book which, quite intentionally, is as complex and diverse as the music itself. . . Heffley's content is often rich in insights and conveys a real understanding of both Braxton's music and its relationship to previous musical traditions. . . . For many listeners, the main difficulty with Braxton's music may be situated in this blurring of imaginary boundaries between the improvisatory nature of American jazz . . . and the controlling impulses within the Western tradition. . . The resulting collision between these two distinct sound-worlds produces a vibrant, stimulating music of which Heffley's somewhat idiosyncratic prose captures the essence. . . . The challenging nature of Heffley's book, with its idiosyncracies of structure and presentation, no doubt leaves it open to criticism from several different perspectives. However, it does present a valuable range of insights into Braxton's music, and . . . can make its own distinctive contribution to an understanding of both Braxton's music in particular and the "trans-African tradition of creative music" in general.

— *Music and Letters* (London)

While tough reading, it is the best book about Braxton yet. This is the most thorough examination of Braxton's music and the various contexts from which it emerges. It is the only book to date that very successfully explores the mystical side of Braxton, and Heffley does so with clarity, integrity, and genuine respect for Braxton. Because of its ambitious nature, this book is probably not the best place to begin when studying Braxton. But its ambitious nature has also created a book that matches the ambition of its subject matter, i.e., Braxton himself. This is essential reading for Braxtonians.

— Amazon.com reader review

Eugene (1989) Anthony Braxton with Mike Heffley's Northwest Creative Orchestra (Black Saint CD 120137-2) One of Braxton's finest records, and certainly the most accessible of the larger-group recordings, this features eight compositions dating from 1975 to the present day, and was recorded in Eugene, Oregon during a "creative orchestra" tour of the Pacific Northwest. Much of the credit for the project has to go to trombonist Mike Heffley, who originally proposed and subsequently organized the tour.

(London,

— *The Penguin Guide to Jazz on CD, LP and Cassette*
review with highest rating of four stars)

Eugene (1989), with the Northwest Creative Orchestra, will probably raise comparisons with Creative Orchestra Music 1976, Braxton's previous record of big-band pieces and one of his most celebrated albums, thanks in part to a peerless lineup that included Roscoe Mitchell, Leo Smith, Kenny Wheeler, George Lewis, Dave Holland and Muhal Richard Abrams. The NCO can't match that pedigree, but they're close to matching their predecessors' performance on this scintillating swing through big-band avant-garde.

— *Jazz--The Magazine* (London)

Eugene (1989) finds the conventional big band instrumentation broken and recombined in unusual configurations, as colors constantly change, moods emerge and withdraw. Guided by Braxton's dramatic organization, the eight pieces follow the musicians' involvement to self-determined design; much of the individual rhythmic impetus is jazz-oriented, but the melodic bent is frequently atonal—a cross-breeding of components with spiraling unisons, savvy solos, and a fresh view of big band possibilities.

—*Down Beat* (review with highest rating of five stars)

Picture yourself in a perfect jazz world where every city with 100,000-plus inhabitants has a resident orchestra that can play the music of visiting composers like Anthony Braxton, Carla Bley, or George Russell. Sound unlikely? I thought so too until I heard Eugene's Northwest Creative Orchestra with Anthony Braxton. . . What an amazing realization of a dream this record is. Trombonist Mike Heffley deserves a gold star for the perseverance it took to make this project possible.

—*Earshot Jazz* (Seattle)

Once Upon a Tempo ,

song cowritten with and recorded by Meredith d'Ambrosio (Sunnyside LP SSC 1011)

. . . ruminative ballads like "Once Upon a Tempo" have a gentle, persuasive charm and clearly rank among the album's highlights.

— *The Washington Post*

"Once Upon a Tempo" alludes faintly to Billy Strayhorn's "Lush Life" in its rhyme, content, and attitude. Penned by D'Ambrosio and Mike Heffley, it is an excellent original jazz ballad. Not just the lyrics, but the chords and melody may yet make this song a standard—it's that good.

— *Jazzscene* (Portland, Oregon)

"Two thousand stories have passed through my lips on evenings they could have been kissed: songs of love between the hopeless and lost, of the ups and the downs of the tender and crossed." Co-written with Mike Heffley . . . this is d'Ambrosio's autobiography in a tune.

— *The Register-Guard* (Eugene, Oregon)

Mixtery ,

(festschrift featuring my essay, London: Stride Publications, 1995)

Mixtery, edited by former *Wire* Deputy Editor Graham Lock, is a festschrift celebrating Anthony Braxton's 50th birthday. Yes, the festschrift is a product of the European academic world, and no, I couldn't imagine a similar honour for Lou Donaldson or Kenny Burrell; but this wonderful and useful volume sums up much of what Braxton and his music are all about . . . Lock's selection of 56 contributors creates a fluid portrait of the artist during various stages of his quarter-century plus career. . . What makes *Mixtery* a valuable resource tool is the large number of first rate essays on Braxton's music.

—The Wire

Mike Heffley is a musician and scholar of the highest caliber. His work as my teaching assistant in both my performance ensemble and music history class was consistently effective in getting across the most challenging intellectual material to the brightest students (as well as those far removed from the subject), and in drawing out the best performances and understanding of difficult music. As a scholar, he has established an extended body of writings that give real insight into creative music and creative music science. He is also the author of the first serious theoretical treatise on my music, published in 1996. His second book, on trans-Germanic music, will contribute invaluable to knowledge about the impact of trans-African musics in Eurasia.

-- Anthony Braxton

References on Request