

A HISTORY AND ANALYSIS OF THE ADVANCEMENTS IN  
JAZZ TUBA PERFORMANCE FROM 1940 UNTIL 2010

by

Daniel Richard Brown

---

Copyright © Daniel Richard Brown 2010

A Document Submitted to the Faculty of the

SCHOOL OF MUSIC

In Partial Fulfillment of the Requirements  
For the Degree of

DOCTOR OF MUSICAL ARTS

In the Graduate College

THE UNIVERSITY OF ARIZONA

2010

UMI Number: 3423828

All rights reserved

INFORMATION TO ALL USERS

The quality of this reproduction is dependent upon the quality of the copy submitted.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if material had to be removed, a note will indicate the deletion.



UMI 3423828

Copyright 2010 by ProQuest LLC.

All rights reserved. This edition of the work is protected against unauthorized copying under Title 17, United States Code.



ProQuest LLC  
789 East Eisenhower Parkway  
P.O. Box 1346  
Ann Arbor, MI 48106-1346

THE UNIVERSITY OF ARIZONA  
GRADUATE COLLEGE

As members of the Document Committee, we certify that we have read the document prepared by Daniel Richard Brown entitled *A History and Analysis of the Advancements in Jazz Tuba Performance from 1940 Until 2010* and recommend that it be accepted as fulfilling the document requirement for the Degree of Doctor of Musical Arts

\_\_\_\_\_  
Kelly Thomas Date: 8/5/10

\_\_\_\_\_  
Edward Reid Date: 8/5/10

\_\_\_\_\_  
Daniel Katzen Date: 8/5/10

Final approval and acceptance of this document is contingent upon the candidate's submission of the final copies of the document to the Graduate College.

I hereby certify that I have read this document prepared under my direction and recommend that it be accepted as fulfilling the document requirement.

\_\_\_\_\_  
Document Director: Kelly Thomas Date: 8/5/10

## STATEMENT BY AUTHOR

This document has been submitted in partial fulfillment of requirements for an advanced degree at the University of Arizona and is deposited in the University Library to be made available to borrowers under rules of the Library.

Brief quotations from this document are allowable without special permission, provided that accurate acknowledgment of source is made. Requests for permission for extended quotation from or reproduction of this manuscript in whole or in part may be granted by the copyright holder.

SIGNED: Daniel Richard Brown

## ACKNOWLEDGMENTS

First, I would like to thank my parents, Thomas and Karen, and my sister, Erika, for their continual support of my musical education. Second, I would like to thank my fiancé, Lisa, for her support during the course my studies at the University of Arizona. She has continually been a source of inspiration, understanding, and motivation throughout this process. Next, I would like to thank Dr. Kelly Thomas for his guidance and for all of the opportunities he has afforded me over the past three years.

I would also like to thank my other committee members, Professor Daniel Katzen and Professor Edward Reid for their feedback over the past three years and their willingness to help me along the path towards graduation. Finally, I would like to express my gratitude to all of my past music teachers including Velvet Brown, Dr. Daniel Burdick, Dr. David Denton, Dr. Kristine Denton, Dr. Gary Grant, Joseph Sensor, and Raymond Knight. They all helped me to reach this point in my career by sharing their knowledge and musicality with me.

## TABLE OF CONTENTS

LIST OF MUSICAL FIGURES .....	7
ABSTRACT.....	9
CHAPTER 1 – INTRODUCTION .....	10
Intent and Scope of Study.....	10
Statement of Primary Thesis.....	12
Justification.....	12
CHAPTER 2 – IN THE BEGINNING.....	14
CHAPTER 3 – THE 1940s: THE BIRTH OF THE COOL .....	18
CHAPTER 4 – THE 1950s: MELODY FROM THE BOTTOM.....	29
Ray Draper.....	29
Don Butterfield.....	36
CHAPTER 5 – THE 1960s AND 1970s: REAL BIG BANDS.....	42
Howard Johnson and Gravity.....	42
Rich Matteson, Harvey Phillips, and the Matteson-Phillips Tubajazz Consort.....	49
CHAPTER 6 – THE 1980s: BACK TO BASS LINES.....	57
CHAPTER 7 – THE 1990s: EXPANSION OF THE MELODIC TUBA.....	64
Sam Pilafian .....	65
Jim Self.....	73
CHAPTER 8 – 2000 AND BEYOND: BREAKING NEW GROUND .....	81
Jon Sass.....	81
Sérgio Carolino .....	83

## TABLE OF CONTENTS – CONTINUED

Selected Others.....	85
CHAPTER 9 – CONCLUSION.....	89
APPENDIX A – OCTAVE IDENTIFICATION.....	92
APPENDIX B – PERMISSIONS .....	93
REFERENCES.....	96

## LIST OF MUSICAL FIGURES

Musical Figure 1: Two-beat bass line .....	14
Musical Figure 2: “Godchild” Melody.....	23
Musical Figure 3: Beginning of “Move”.....	25
Musical Figure 4: “Birth of the Cool Theme” .....	27
Musical Figure 5: Ray Draper’s solo from “House of Davis”.....	32
Musical Figure 6: Ray Draper’s solo from “Paul’s Pal” .....	33
Musical Figure 7: Draper and Coltrane melody from “Paul’s Pal” .....	35
Musical Figure 8: Butterfield and Terry melody from “My Heart Belongs to Daddy”....	38
Musical Figure 9: Don Butterfield’s solo from “Mardi Gras Waltz” .....	40
Musical Figure 10: Statement of the melody from Gravity’s “Stolen Moments” .....	45
Musical Figure 11: Tuba 1 entrance from Gravity’s “Stolen Moments” .....	47
Musical Figure 12: Opening from Gravity’s “Big Alice” .....	48
Musical Figure 13: Unison passage from Gravity’s “Big Alice” .....	49
Musical Figure 14: Opening melody from MPTJC’s “Spooky” .....	52
Musical Figure 15: Six-part writing from MPTJC’s “Gregory is Here”.....	54
Musical Figure 16: Bob Stewart’s bass line from “First Line” .....	60
Musical Figure 17: Bob Stewart’s bass line from “Nonet” .....	61
Musical Figure 18: Bob Stewart’s bass line from “East St. Louis Toodle-Oo” .....	62
Musical Figure 19: Sam Pilafian’s solo from “Sweet Georgia Brown”.....	69
Musical Figure 20: Sam Pilafian’s solo from “When You’re Smiling”.....	71
Musical Figure 21: Sam Pilafian’s solo from “Indiana” .....	72

## LIST OF MUSICAL FIGURES – CONTINUED

Musical Figure 22: Jim Self’s solo from “Take the Stairs” .....	75
Musical Figure 23: Melody of “Basset Hound Blues” .....	77
Musical Figure 24: Jim Self’s solo on “Basset Hound Blues” .....	79

## ABSTRACT

The purpose of this study is to provide a history of the development of jazz tuba performance from 1940 until 2010. The history consists of profiles of jazz tubists that developed or participated in new styles of jazz tuba performance. Musical figures are provided for different decades of change. Figures are taken from the original scores or transcribed from recordings and analyzed to highlight advancements.

## CHAPTER 1 – INTRODUCTION

### Intent and Scope of Study

This study will concentrate on the developments in jazz tuba performance from the 1940s to 2010. This study will focus on decades of jazz tuba performance development through an examination of individual performers and the new style of jazz tuba playing that they developed or in which they participated. The term “jazz tuba” refers to the use of the tuba in jazz music as a bass line instrument and a melodic instrument whether the music is improvised or not. Traditional jazz (“trad jazz”) or “Dixieland jazz” refers to music performed in the New Orleans style that normally features collective improvisation. “Cool jazz” refers to music that arose in the 1940’s that contrasted with “bebop jazz” in its use of arrangements. For the purposes of this study, “cool jazz” will refer to music that is generally lighter in timbre than bebop that uses arranged music with interspersed improvised sections.

The bulk of this study will concentrate on the milestone recordings and ensembles of the past sixty years that feature jazz tubists. The document will begin with a brief overview of tuba in traditional jazz and early big bands. The main development in jazz tuba from the 1940s highlighted in this study is the use of the tuba as an ensemble member outside of the rhythm section. This study focuses upon Miles Davis’ landmark recording *The Birth of the Cool* to illustrate this development. The tuba continued to be used in various large ensembles from the 1950s to the present day in ways similar to the tuba’s use in the Miles Davis’ nonet. Two recordings by tubist Ray Draper and one recording by Clark Terry featuring tubist Don Butterfield released in the 1950s used the

tuba as one of the main melodic instruments. Draper and Butterfield will be focused upon in the chapter on the 1950s.

In the 1960s and 1970s, two different types of big bands that use tubas and euphoniums instead of trumpets, trombones, and saxophones were developed. Howard Johnson's Gravity (a 6-tuba ensemble with rhythm section) and the Matteson/Phillips TubaJazz Consort (a 3-euphonium, 3-tuba ensemble with rhythm section) are two ensembles formed during this period that will be featured in this study. Bob Stewart, one of the tubists with Gravity, began to record numerous albums in the late 1970s and through the 1980s that used the tuba as a bass instrument instead of the string bass. His work in this capacity will be examined in the 1980s chapter.

Several tubists emerged in the 1990s to further the tuba in jazz including J. Samuel Pilafian, tubist with Travelin' Light (a tuba/guitar duo), and Jim Self, a freelance tubist in Los Angeles who has been featured on numerous jazz recordings using the tuba in multiple roles. In the 2000s, numerous tubists continue to use the tuba in new and interesting ways. Multiple tubists will be discussed in this study that reveal the wide variety of jazz tuba projects over the past ten years.

Since the topic of jazz tuba is a large topic to address in this type of study, all possible examples and performers are not always mentioned or discussed in depth. The examples selected for use in this study are not the only possible examples for examination in jazz tuba developments. Future studies about jazz tuba performances that examine other tubists and additional projects from the tubists featured in this study would be a natural outgrowth of the present study.

### Statement of Primary Thesis

I will demonstrate that jazz tubists from 1940 until 2010 have elevated the role of the tuba in jazz from the bass line role in traditional jazz style to new levels of complexity and involvement outside of the rhythm section and as melodic instruments.

### Justification

This study will examine the developments brought about by various performers over the past sixty years. Some past articles, books, and studies have discussed the tuba in jazz, but the specific advancements presented by jazz tubists over time are not always presented. R. Steven Call wrote a chapter in Indiana Press's 1996 release entitled *The Tuba Source Book*. Call's chapter, "The Tuba in Jazz: A Historical View," provides a general historical overview of jazz tuba, but does not examine specific advances in performing styles over time. A 1998 dissertation by Thomas Bough discusses the tuba in early jazz music. The stated purpose of Bough's study is "to produce introductory pedagogical materials that will guide tuba players to a stylistically correct performance of early jazz music." This purpose restricts Bough's dissertation to only early jazz styles and, therefore, Bough does not discuss jazz tuba performance in other jazz styles.

Two different bass line exercise books written by Bob Stewart (*Breathing Bass Line*) and Jon Sass (*The Jon Sass Bass Line Book*) discuss problems that tubists experience when playing bass lines in ensembles and provide examples that can help to develop bass line playing skills. However, these two books do not address the progression of the tuba's role in jazz. Sam Pilafian and Frank Vignola (guitar) recorded

and released the educational CD *Getting It Together*. This recording features the Travelin' Light Duo playing “grooves” (tuba and guitar tracks that establish a mood or style to improvise melodies over) that can be used to develop improvising skills, but the specific history of jazz tuba is not an element discussed in the enclosed booklet.

The tuba has been used in other jazz styles besides early jazz music, but information about these developments in jazz tuba is limited to short interviews or biographical articles in different journals. There are no existing works that collect all existing information about jazz tubists and the developments in jazz tuba. There are also no existing works that analyze specific developments outside of traditional jazz music.

## CHAPTER 2 – IN THE BEGINNING

The tuba has had a wide variety of roles in jazz over the course of the 20<sup>th</sup> century. The tuba's role as a bass line instrument in the early history of jazz has been documented in other studies and publications. R. Steven Call notes in his article "The Tuba in Jazz: A Historical View" from *The Tuba Source Book* that the tuba's role in brass band music and early jazz (traditional jazz) in the early 20<sup>th</sup> century was to define the tempo and style of the music by playing on strong beats while providing a harmonic framework by emphasizing the roots and fifths of the chords.<sup>1</sup> This resulted in what is normally referred to as the two-beat bass line. Musical Figure 1 presents a sample two-beat bass line.

Musical Figure 1: Two-beat bass line

Thomas Bough's 1998 dissertation, *The Role of the Tuba in Early Jazz Music from 1917 to the Present: A Historical, Pedagogical, and Aural Perspective*, examines the performance techniques and the backgrounds of some tubists that perform in the

<sup>1</sup> R. Steven Call, "The Tuba in Jazz: A Historical View." In *The Tuba Source Book*, (Bloomington, IN: Indiana University Press, 1996), 529.

traditional jazz style. Bough looks at the backgrounds of several tubists from the 1920s including Quinn Wilson (tubist with Jelly Roll Morton and His Red Hot Peppers), Pete Briggs (tubist with Louis Armstrong and His Hot Seven), Bert Cobb (tubist with the King Oliver Creole Jazz Band), and Min Leibbrook (tubist with The Wolverines). These traditional jazz tubists typically doubled on the string bass and, when performing on the tuba, performed in the aforementioned two-beat bass line style.

It is important to note the beginnings of the tuba in jazz. The tuba was a member of the rhythm section and tubists rarely had the opportunity to perform improvised solos in traditional jazz. There are no concrete reasons for the limited opportunities to improvise, but given the large amount of capable “front line” improvisers (cornet/trumpet, clarinet, trombone, etc), tubists would not be needed to supply that aspect of the music. One of the few documented traditional jazz tubists who did perform improvised solos was Cyrus St. Clair. In a 1948 article, when Cyrus St. Clair was asked whether or not he was the first man to solo on the tuba, he replied that:<sup>2</sup>

I wouldn't know that for *sure*, but I can tell you this much. I was playing a tuba solo on a song called *Moonlight* as early as 1920 and I'm not sure that it wasn't even earlier. [emphasis in the original]

However, Cyrus St. Clair was a rare, if not unique, case in traditional jazz tuba performance. The tubists in traditional jazz ensembles were bass line performers and rarely anything more than that. Early swing bands, like Fletcher Henderson's Orchestra and the Paul Whiteman Orchestra, also used the tuba in a similar fashion to the tuba's use

---

<sup>2</sup> Moon, Bucklin and Kenneth Lloyd Bright. “Last of the Tubas: Cy St. Clair – A Man all Wrapped up in his Work.” *The Record Changer* 7, no. 5 (1948): 12.

in traditional jazz ensembles. However, the tuba's position in the rhythm section was taken over almost completely by the string bass in the 1930s.

The reasons behind the tuba's gradual disappearance from jazz rhythm sections during the Swing Era are unclear. Bob Stewart, another notable jazz tubist, has put forth several possible reasons for the tuba's exclusion from jazz rhythm sections. He suggests that the transition from a marching band to a dance band and the changing role of the bass instrument of the rhythm section made the use of the string bass more feasible.<sup>3</sup> R. Steven Call suggests several additional reasons for this role reduction. Call proposes that (1) the tubists (many also doubled on the string bass) decided to change instruments, (2) band leaders and musicians may have found the tuba to sound old-fashioned and ill-suited to modern bass lines, and (3) the changing roles of the rhythm section instruments resulted in a lighter-textured sound more suited to the string bass.<sup>4</sup> These possible reasons for the tuba's reduced role in early jazz history are all supported by good logic, but have yet to be verified perhaps because there is a lack of documentation about the tuba in traditional jazz.

Bough's dissertation also profiles tubists from traditional jazz ensembles that were founded in the 1950s and later including Rich Matteson, David "Red" Lehr, and Sam Pilafian. One of Matteson's major contributions to jazz tuba performance was his pioneering use of a walking 4-beat bass line style that was more akin to the style of bass

---

<sup>3</sup> Bob Stewart, "New Roles and Dimensions for the Contemporary Jazz Tubist," *T.U.B.A. Journal* 13, no. 2 (1985): 24.

<sup>4</sup> R. Steven Call, "The Tuba in Jazz: A Historical View." In *The Tuba Source Book*, (Bloomington, IN: Indiana University Press, 1996), 530.

line constructed by string bass players.<sup>5</sup> Rich Matteson is profiled in greater detail in Chapter 5 in a discussion of the Matteson-Phillips Tubajazz Consort. “Red” Lehr performs traditional jazz music on the sousaphone and, in addition to bass lines, Lehr “covers the other horn parts where needed and renders truly remarkable solos replete with numerous quotes from the jazz literature.”<sup>6</sup> Even though Lehr’s playing is notable, he is not included in this study because the style he normally performs in (trad jazz) is outside the scope of this study. Sam Pilafian has performed in a wide variety of jazz ensembles on the tuba including the Marohnic, Pilafian, Hopkins Nonet, the Pilafian Project (tuba, alto/soprano saxophone, and drums), and Travelin’ Light. Pilafian is profiled in greater detail in Chapter 7 in a discussion of his contributions to jazz tuba performance.

Bough’s dissertation examines the performance of the tuba in traditional jazz music, but does not expand beyond the early jazz style. Although references will be made to early jazz music in later chapters, the main focus of this study is the use of the tuba in jazz styles other than traditional jazz. Each chapter will examine notable jazz tuba recordings and notable jazz tubists in different time periods. The selected examples aim to illustrate various developments that were pioneered by the given tubist or ensemble.

---

<sup>5</sup> Matteson-Phillips Tubajazz Consort. *Tubajazz Superhorns*. Harvey Phillips Foundation, HPF-TJ-CD 3.

<sup>6</sup> Hepola, Ralph. “The Jazz Niche.” *T.U.B.A. Journal* 16, no. 3 (1989): 19.

## CHAPTER 3 – THE 1940s: THE BIRTH OF THE COOL

Recording: Miles Davis – The Complete Birth of the Cool

Tubist: Bill Barber

The development of cool jazz saw the expansion of the tuba's role after the use of the instrument was minimized during the Swing Era. The task of defining cool jazz is difficult to accomplish. The nebulous definition normally given revolves around a comparison of music labeled cool jazz with music labeled bebop. Mark Gridley points out that "a substantial amount of music called 'cool' is not distinguishable from bop."<sup>7</sup> Cool jazz is often considered "softer" than bebop in terms of its texture, dynamics, and articulation style. Cool jazz generally used a greater amount of arranged material when compared to bebop, which is generally improvisation heavy with minimal prearranged music. Another important difference between bebop and cool jazz can be found in an examination of tempos. Bebop jazz was performed in fast tempos while cool jazz typically was set at a slower pace. Naturally, there are exceptions to these generalizations, but these characteristics provide a basic definition of both bebop and cool jazz.

The focal point for tubists in the "cool jazz" style has historically been the *Birth of the Cool* recording led by Miles Davis. To fully appreciate the *Birth of the Cool* recording, however, one must first examine the ensemble that this recording aimed to emulate, Claude Thornhill's Orchestra. Several musicians involved in the *Birth of the*

---

<sup>7</sup> Mark Gridley, *Jazz Styles: History and Analysis* (Upper Saddle River, NJ: Prentice Hall, 2003), 170.

*Cool* recording were at one time associated with Thornhill's Orchestra including Gil Evans (arranger), Lee Konitz (alto saxophone), Gerry Mulligan (baritone saxophone), Bill Barber (tuba), and Sandy Siegelstein (horn).

Claude Thornhill's Orchestra is notable for its use of arrangements that call for a wide variety of instruments. These arrangements and the sound that they produced had a profound impact upon "cool jazz" in the late 1940s.<sup>8</sup> The basic instrumentation for this ensemble consisted of 3 trumpets, 2 trombones, 5 or 6 woodwind players doubling on clarinet and saxophone (alto, tenor, and baritone), guitar, piano, bass, and drums. This ensemble added two horns in arrangements beginning in mid-1941.<sup>9</sup> The horns often played long tones without vibrato to accompany members of the ensemble including Thornhill's piano solos. The ensemble first added a tuba in mid-1947.<sup>10</sup> The tuba was brought into the ensemble to act as a color instrument.<sup>11</sup> Thornhill's orchestra also employed a variety of additional musicians for recording sessions including vocal ensembles and flutists.

Gil Evans, an arranger who worked with Miles Davis on the *Birth of the Cool*, began arranging for the Thornhill Orchestra in 1941.<sup>12</sup> Sandy Siegelstein began playing horn with the Thornhill Orchestra when it was reorganized in 1946 after Thornhill's

---

<sup>8</sup>Vladimir Bogdanov, Michael Erlewine, Chris Woodstra, and Scott Yanow, ed, *All Music Guide to Jazz* (San Francisco: Backbeat Books, 1998), 1092.

<sup>9</sup> Charles Garrod, *Claude Thornhill and His Orchestra* (Portland, OR: Joyce Record Club, 1999), 6.

<sup>10</sup> Ibid. 15.

<sup>11</sup> R. Steven Call, "The Tuba in Jazz: A Historical View." In *The Tuba Source Book*, (Bloomington, IN: Indiana University Press, 1996), 530.

<sup>12</sup> Charles Garrod, *Claude Thornhill and His Orchestra* (Portland, OR: Joyce Record Club, 1999), 6.

military service.<sup>13</sup> Bill Barber and Lee Konitz both joined the ensemble in 1947.<sup>14</sup> Gerry Mulligan served as one of the ensemble's arrangers in 1947 as well as the ensemble's baritone saxophonist for a short time in 1948.<sup>15</sup>

The Thornhill-*Birth of the Cool* connection was born when Gil Evans met Miles Davis. Pete Welding recounts their meeting in the original liner notes to the *Birth of the Cool*.<sup>16</sup>

The two met when Evans approached Davis with a request to allow him to arrange the latter's "Donna Lee" for Thornhill. Davis asked that he be permitted to study Evans' charts and thus was brought into the arranger's circle. This took place towards the end of 1947, as the Thornhill band recorded "Donna Lee" in November of that year.

Their relationship grew over the next few months and the project began to take shape. Miles Davis was searching for a new musical avenue to pursue that differed from the "bebop" style of Charlie Parker. He discussed his thoughts about this style of musical experimentation with Gil Evans and found that his "conversations with Gil about experimenting with more subtle voicing...were exciting to me."<sup>17</sup> Gerry Mulligan eventually joined in with Davis and Evans in these conversations about this new project and their concept of the ensemble as based on Claude Thornhill's Orchestra emerged.<sup>18</sup>

The *Birth of the Cool* album came from some of the sessions we did trying to

---

<sup>13</sup> Charles Garrod, *Claude Thornhill and His Orchestra* (Portland, OR: Joyce Record Club, 1999), 9.

<sup>14</sup> Ibid. 16.

<sup>15</sup> Ibid. 17, 21.

<sup>16</sup> Miles Davis, *The Complete Birth of the Cool* (Capitol Records, CDP 7243 4 94550 2 3), 12.

<sup>17</sup> Miles Davis with Quincy Troupe, *Miles: The Autobiography* (New York: Simon & Schuster Paperbacks, 2005), 116.

<sup>18</sup> Ibid. 117-118.

sound like Claude Thornhill's band. We wanted that sound, but the difference was that we wanted it as small as possible. I said it had to be the voicing of a quartet, with soprano, alto, baritone, and bass voices.

Since one of this project's goals was to "sound like Claude Thornhill's band," it made sense for the project to include arrangers from the Thornhill Orchestra. Gil Evans and Gerry Mulligan, both formerly arrangers of the Thornhill Orchestra, determined that a nonet would provide the necessary instruments to achieve their tone color goals.<sup>19</sup> The nonet was made up of 6 ensemble members (alto saxophone, baritone saxophone, trumpet, horn, trombone, and tuba) and 3 rhythm section instruments (piano, bass, and drums).

The tubist for the *Birth of the Cool* project was Bill Barber. Barber was born in Hornell, New York on May 21, 1920. He attended both the Manhattan School of Music and the Juilliard School, but World War Two interrupted his studies. After his time in the service, Barber performed with the Kansas City Philharmonic before joining Claude Thornhill's Orchestra in 1947. His musical career after the *Birth of the Cool* involved freelance jobs in New York as well as further collaborations with Miles Davis and Gil Evans.

Tubists have recognized Bill Barber's performing ability for quite some time. Harvey Phillips, distinguished professor emeritus of Indiana University and a highly regarded tubist in his own time, had numerous encounters with Barber dating from 1950, the year of the release of the *Birth of the Cool* recording. The level of respect that Phillips

---

<sup>19</sup> Miles Davis with Quincy Troupe, *Miles: The Autobiography* (New York: Simon & Schuster Paperbacks, 2005), 116.

paid to Barber in a tribute article published shortly before Barber's death in 2007 echo the sentiments of many tubists.<sup>20</sup>

Bill Barber, tuba, should be known and acknowledged by everyone interested in the evolution and development of the tuba in American jazz from ragtime, to Dixieland, to swing, to bebop, to wherever it is going.

It is a common occurrence for tubists to compliment their colleagues for their abilities and accomplishments, but Barber received praise from outside of the tuba world as well. Gil Evans collaborated with Miles Davis several more times and included the tuba, played by Bill Barber, in the ensembles for *Miles Ahead*, *Porgy and Bess*, and *Sketches of Spain*. Gerry Mulligan, while reminiscing about the *Birth of the Cool*, considered Barber to be a "great player."<sup>21</sup> Stan Woolley concluded, "as a jazz tuba player [Barber's] modest but important role in the evolution of the music should not be underestimated."<sup>22</sup>

The *Birth of the Cool* provides an example of the tuba's expanding role in jazz music. Claude Thornhill's Orchestra began to use the tuba in the jazz idiom before the *Birth of the Cool*, but the tuba's role was not widely varied in that ensemble. The *Birth of the Cool* was chosen to represent the tuba in cool jazz in this study due to the tuba's elevated level of involvement and multiple roles in this recording. The use of the tuba in

---

<sup>20</sup> Alan Langstaff, Harvey Phillips, Michael Salzman, and Stan Woolley, "Two New York Tuba Legends Part II: Bill Barber (b. 1920)," *ITEA Journal* 34, no. 3 (2007): 35.

<sup>21</sup> Miles Davis, *The Complete Birth of the Cool* (Capitol Records, CDP 7243 4 94550 2 3), 19.

<sup>22</sup> Alan Langstaff, Harvey Phillips, Michael Salzman, and Stan Woolley, "Two New York Tuba Legends Part II: Bill Barber (b. 1920)," *ITEA Journal* 34, no. 3 (2007): 43.

the arrangements for the *Birth of the Cool* is mostly notable due to its role as a member of the ensemble and not as a member of the rhythm section.

The *Birth of the Cool* project, however, presented a renewed chance for the tuba in jazz outside of the rhythm section. “Godchild,” originally recorded on January 21, 1949, features the tuba in a new role: the melody. Musical Figure 2 presents the opening melody of “Godchild,” which is performed by the tuba and doubled by the baritone saxophone one octave higher. The first and main challenge of this melody is the range demand made upon the performer. This portion of the melody moves from Ab<sup>1</sup> to A<sup>3</sup>. This wide range, when coupled with the relatively brisk tempo of this melody (♩ = 130), provides significant performance challenges for tubists.

Musical Figure 2: “Godchild” Melody

This novel use of the tuba as a melody instrument reveals the *Birth of the Cool* arrangers’ confidence in the abilities of Bill Barber. When tubists performed as the bass instrument in the rhythm section, most of their playing consisted of two-beat bass lines in a relatively restricted range of the instrument. Musical Figure 1 (found in Chapter 2)

provides an example of this two-beat bass line playing in a representative range for “trad jazz” performance using a basic chord progression in F Major.

Another challenge facing the tubist in “Godchild” lies in balancing the melodic line with the bass line. While the tubist is playing this melody, the bass player is performing a bass line that uses some of the same exact pitches in the tuba melody. In the sample recording, Bill Barber and Joe Shulman show great sensitivity to this unique balance issue that was a new experience for both musicians. Barber gives his melodic line clarity through his crisp articulations while Shulman provides a steady tempo without being too loud.

While “Godchild” shows a new use of the tuba as a melody instrument, “Move” presents the tuba in another new situation: performing lines with fast figuration. “Move” was originally recorded on January 21, 1949. The rhythmic figures normally relegated to the tuba part in early jazz music were quarter notes (see Musical Figure 1). The tuba part in “Move,” however, reveals the potential of the tuba as an ensemble member. The tuba part is not a rhythmically simplified version of the melody, but a secondary melodic element generally doubled by the baritone saxophone. Musical Figure 3 presents the six ensemble instrument parts from the beginning of “Move.”

## Musical Figure 3: Beginning of "Move"

$\text{♩} = 132$

Alto Sax

Baritone Sax

Trumpet

Horn

Trombone

Tuba

Detailed description: This musical score is for the beginning of the piece "Move". It is written in 4/4 time with a tempo of 132 beats per minute. The key signature has one sharp (F#). The score includes parts for Alto Saxophone, Baritone Saxophone, Trumpet, Horn, Trombone, and Tuba. The Alto Saxophone part features a melodic line with eighth and sixteenth notes, including a triplet. The Baritone Saxophone part provides a harmonic accompaniment with eighth notes. The Trumpet part has a similar melodic line to the Alto Sax. The Horn and Trombone parts play sustained notes, while the Tuba part provides a bass line with eighth notes.

A. Sax.

B. Sax.

Tpt.

Hn.

Tbn.

Tba.

Detailed description: This musical score continues the beginning of "Move". It includes parts for Alto Saxophone (A. Sax.), Baritone Saxophone (B. Sax.), Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), and Tuba (Tba.). The Alto Saxophone and Trumpet parts feature a melodic line with eighth and sixteenth notes, including a triplet. The Baritone Saxophone part provides a harmonic accompaniment with eighth notes. The Horn and Trombone parts play sustained notes, while the Tuba part provides a bass line with eighth notes.

Move

By Denzil De Costa Best

© 1947 (Renewed 1975) BEECHWOOD MUSIC CORP.

All Rights Reserved. International Copyright Secured. Used by Permission

*Reprinted by permission of Hal Leonard Corporation*

“Move,” similar to “Godchild,” employs a wide range for the tuba. The tuba part ranges from Bb<sup>1</sup> to Ab<sup>3</sup>. The challenges faced in this piece are similar to the challenges presented to the tubists in “Godchild.” “Move” is also performed at a fast-paced tempo, which can lead to rhythmic clarity problems when the tuba is asked to perform fast rhythmic figures. The rhythm section at the beginning of “Move” consists of a drummer and bassist. The drummer keeps time while the bassist plays a walking bass line. The tubist is presented as an ensemble member even though the tuba’s range often overlaps with the string bass’s range. The baritone saxophone, tuba, trombone, and horn are all performing supportive roles in “Move” that compliments the main melody of the alto saxophone and the trumpet.

Musical Figure 4 presents another sample of the typical ensemble writing of the *Birth of the Cool* project. Musical Figure 4 is the short “Birth of the Cool Theme” that is an adaptation of Gil Evans’ arrangement of the bebop tune “Anthropology” that Evans arranged for the Claude Thornhill Orchestra.<sup>23</sup> This tune was never recorded in a studio session by the nonet, but it was performed live at the Royal Roost on September 4, 1948. The Royal Roost was a nightclub in New York City that featured this nonet, referred to as Miles Davis’ Tuba Band at the time, two different days in September of 1948. The “Birth of the Cool Theme” shows how the *Birth of the Cool* project fully integrated the tuba into the ensemble even when the parts involved difficult rhythmic and melodic sections. Instead of playing countermelody inserts like in Musical Figure 3, the tuba plays the same rhythm as the rest of the ensemble in Musical Figure 4.

---

<sup>23</sup> Miles Davis, *The Complete Birth of the Cool* (Capitol Records, CDP 7243 4 94550 2 3), 9.

Musical Figure 4: "Birth of the Cool Theme"

Medium Fast

Alto Sax

Baritone Sax

Trumpet

Horn

Trombone

Tuba

*f*

This musical score is for a six-piece saxophone section. It features six staves: Alto Sax, Baritone Sax, Trumpet, Horn, Trombone, and Tuba. The music is in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Medium Fast'. The score begins with a dynamic marking of *f* (forte). The Alto Sax part starts with a grace note on the first eighth note. The Baritone Sax part has a grace note on the first eighth note. The Trumpet part has a grace note on the first eighth note. The Horn part has a grace note on the first eighth note. The Trombone part has a grace note on the first eighth note. The Tuba part has a grace note on the first eighth note. The music consists of a series of eighth and quarter notes, with some slurs and accents.

A. Sax.

B. Sax.

Tpt.

Hn.

Tbn.

Tba.

This musical score is for a six-piece saxophone section. It features six staves: A. Sax., B. Sax., Tpt., Hn., Tbn., and Tba. The music is in 4/4 time with a key signature of three sharps (F#, C#, G#). The score begins with a dynamic marking of *f* (forte). The A. Sax. part has a triplet of eighth notes on the first eighth note. The B. Sax. part has a triplet of eighth notes on the first eighth note. The Tpt. part has a triplet of eighth notes on the first eighth note. The Hn. part has a triplet of eighth notes on the first eighth note. The Tbn. part has a triplet of eighth notes on the first eighth note. The Tba. part has a triplet of eighth notes on the first eighth note. The music consists of a series of eighth and quarter notes, with some slurs and accents.

The image shows a musical score for a jazz ensemble. The score is written for six instruments: A. Sax., B. Sax., Tpt., Hn., Tbn., and Tba. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score consists of five measures. The A. Sax. and B. Sax. parts are in the treble clef, while the Tbn. and Tba. parts are in the bass clef. The Tpt. and Hn. parts are in the treble clef. The B. Sax., Tpt., Hn., and Tbn. parts feature a triplet of eighth notes in the third measure. The Tba. part features a triplet of eighth notes in the third measure. The score ends with a double bar line in the fifth measure.

The *Birth of the Cool* recording reveals a trend concerning the tuba in jazz that continues to the present day. Jazz artists began to look at the tuba as a viable instrument in jazz only after they were given an excellent example of the possibilities of the tuba. Gil Evans was fully aware of the tuba's possibilities as a member of a jazz ensemble while he was an arranger for the Thornhill Orchestra. Bill Barber's playing ability, as shown through his work as a member of the Thornhill Orchestra, surely influenced the tuba parts written for him as part of the *Birth of the Cool* project. The advancements of the tuba in jazz are spurred along by the abilities of tubists and the recognition of these abilities by other jazz performers.

## CHAPTER 4 – THE 1950s: MELODY FROM THE BOTTOM

Recordings: Ray Draper Quintet – Tuba Sounds  
 Ray Draper Quintet – Ray Draper Quintet Featuring John Coltrane  
 Clark Terry Quintet with Don Butterfield – Top and Bottom Brass

Tubists: Ray Draper  
 Don Butterfield

The *Birth of the Cool* made use of the tuba outside of the rhythm section as an ensemble member. The tuba was not cast in a starring role in Miles Davis' project and generally played a supporting role in that ensemble. Additional projects led by Miles Davis and Gil Evans including *Miles Ahead*, *Porgy and Bess*, and *Sketches of Spain* continued to use the tuba as an ensemble member. Another example of the use of the tuba in an ensemble is the Stan Kenton Orchestra. Stan Kenton frequently included parts for the tuba in his band, but the tuba's role remained as a supporting member of the ensemble and as an additional orchestra color. The tuba was not the focal point for entire recording projects during the early 1950s. However, in the late 1950s, two tubists were given a chance to be "stars". Those tubists were Ray Draper and Don Butterfield.

## Ray Draper

Ray Draper was born on August 3, 1940 in New York City. Draper started on the string bass when he was 13, but, shortly thereafter, he switched to the tuba. Draper auditioned for and was accepted into the High School of Performing Arts in New York City.<sup>24</sup> He made his recording debut on a Jackie McLean recording on the Prestige label entitled *Jackie McLean & Co.* His first recording as a leader was a Prestige Records

---

<sup>24</sup> Ray Draper Quintet. *Tuba Sounds*. Prestige Records, OJCCD-1936-2 (P-7096).

album entitled *Tuba Sounds*. This album was recorded on March 15, 1957, several months before Draper was seventeen years of age. Later that year, on December 20<sup>th</sup>, Draper led his second recording session with John Coltrane as a sideman.

Draper's early career showed a great deal of promise. He recorded and performed with several notable jazz artists including Jackie McLean, John Coltrane, Donald Byrd, and Max Roach. Several of his tunes were recorded on sessions with him as a leader including "Jackie's Dolly," "Clifford's Kappa," and "Two Sons." He also showed interest in classical music composition with one of his pieces, *Fugue for Brass Ensemble*, receiving a premiere at New York University. However, his promising music career was derailed early on due to problems he experienced with drug use.<sup>25</sup> In the early 1960s, he served a prison sentence in California.<sup>26</sup> After serving his prison sentence, Draper did perform with Howard Johnson's tuba big band (Gravity) for a time, but his tenure with that ensemble was short-lived. Draper was killed during a robbery attempt in 1982 in New York City at the age of 42.

Draper's career, although brief, did help to put the tuba in a new position in small groups. In Draper's recordings, the tuba is not a rhythm section member. Instead of playing bass lines, Draper often played the melody line or a parallel supporting melody line. Ray Draper was also given ample opportunity to improvise solos unlike Bill Barber in the *Birth of the Cool* recordings. Ray Draper's solos were rhythmically oriented and

---

<sup>25</sup> Bogdanov, Vladimir, Michael Erlewine, Chris Woodstra, and Scott Yanow. *All Music Guide to Jazz*, 3<sup>rd</sup> ed. (San Francisco: Backbeat Books, 1998), 314.

<sup>26</sup> Call, R. Steven. "The Tuba in Jazz: A Historical View." In *The Tuba Source Book*, edited by R. Winston Morris, 529-32. (Bloomington, IN: Indiana University Press, 1996), 531.

normally contained a great deal of repetition. He is also notable because he was one of the few tubists in the 1950s to “utilize the instrument for bop improvisations.”<sup>27</sup>

Musical Figure 5 is a transcription of Draper’s improvised solo on the tune “House of Davis” recorded on his first album as leader, *Tuba Sounds*. Draper’s improvisation on this tune is representative of his improvisational style employing significant amounts of repetition in several different sections of the solo (marked in the score). His use of rhythm is diverse and he overlaps the middle phrases to connect different sections of the solo together (see bars 13 through 19). Draper moves into the higher range of the tuba (C<sup>4</sup>), but spends most of his time in the mid-register of the tuba.

Musical Figure 6 presents another example of Draper’s improvisational style. This example is transcribed from Draper’s recording with John Coltrane and is taken from their version of the Sonny Rollins’ tune “Paul’s Pal.” The aforementioned characteristics of Draper’s style are also present in this style. Draper’s use of the tuba’s range is similar in this solo as he reaches a comparable high point (D<sup>4</sup>), but the tessitura lies in the tuba’s mid-register. There is a great deal of rhythmic variety throughout this solo as well as another dovetailed phrase leading into the last 8 bars of the solo (bars 53 through 58). There is a significant amount of repetition in this solo within phrases (marked in the score) as well as repetition between phrases (for example: bars 5 through 7 are repeated with some variation in bars 37 through 40 and bars 45 through 48 in addition to other ideas with similar pitch collections).

---

<sup>27</sup> Bogdanov, Vladimir, Michael Erlewine, Chris Woodstra, and Scott Yanow. *All Music Guide to Jazz*, 3<sup>rd</sup> ed. (San Francisco: Backbeat Books, 1998), 314.

Musical Figure 5: Ray Draper's solo from "House of Davis"

The musical score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It consists of eight staves of music, each starting with a measure number. The notation includes various rhythmic values such as eighth notes, quarter notes, and half notes, along with rests and ties. Brackets above the staves indicate specific sections of the music:

- Staff 1: Measures 1-4. A bracket labeled "Repetition" spans measures 2-4.
- Staff 2: Measures 5-8. A bracket labeled "Repetition" spans measures 6-8.
- Staff 3: Measures 9-12. A bracket labeled "Dovetailed phrase" spans measures 10-12.
- Staff 4: Measures 13-16. A bracket labeled "Repetition" spans measures 14-16.
- Staff 5: Measures 17-20. A bracket labeled "Repetition" spans measures 18-20.
- Staff 6: Measures 21-24. A bracket labeled "Repetition" spans measures 22-24.
- Staff 7: Measures 25-28. A bracket labeled "Repetition" spans measures 26-28.
- Staff 8: Measures 29-32. A bracket labeled "Repetition" spans measures 30-32.

## Musical Figure 6: Ray Draper's solo from "Paul's Pal"

Repetition

5 Idea x - repeated phrase

9 Repetition

13

17 Repetition

21

25 *gliss.* *gliss.*

29 *gliss.*

33 Repetition

37 Idea x - repeated phrase with variation



## Musical Figure 7: Draper and Coltrane melody from “Paul’s Pal”

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of one flat (Bb). The melody in the treble clef consists of eighth and quarter notes, often with a grace note. The bass line provides a steady accompaniment with eighth and quarter notes.

Musical notation for measures 5-8. Measure 5 features a triplet of eighth notes in the treble. The bass line continues with a steady accompaniment.

Musical notation for measures 9-12. The melody continues with eighth and quarter notes, and the bass line provides accompaniment.

Musical notation for measures 13-16. Measure 13 features a triplet of eighth notes in the treble. The bass line continues with a steady accompaniment.

Musical notation for measures 17-20. The melody continues with eighth and quarter notes, and the bass line provides accompaniment.

Musical notation for measures 21-24. The melody continues with eighth and quarter notes, and the bass line provides accompaniment.

25

29

### Don Butterfield

Don Butterfield presents another example of non-rhythm section use of the tuba in jazz. Don Butterfield was born on April 1, 1923, in Centralia, Washington. After serving with the Army Air Corps during World War II, he hitchhiked with his tuba to New York City, where he auditioned for the legendary tubist William “Bill” Bell at Julliard.<sup>28</sup> He studied at Julliard before beginning work in recording studios. Butterfield’s ability on the instrument earned him numerous performing jobs in a wide variety of ensembles and styles ranging from classical music (American Symphony Orchestra, Radio City Music Hall Orchestra) to jazz (Dizzy Gillespie, Gerry Mulligan, Charles Mingus).<sup>29</sup> Butterfield taught at several universities throughout his life including the Mannes School, Montclair State, Trenton State, and William Paterson College.<sup>30</sup> He was also an avid composer for the tuba in a wide variety of settings from solos to large ensembles. He passed away on

<sup>28</sup> Attie, Paulette, Alice Butterfield, Harvey Phillips, and Dean Somerville. “Two New York Tuba Legends Part I: Don Butterfield (1923-2006).” *ITEA Journal* 34, no. 3 (2007): 26.

<sup>29</sup> Ibid.

<sup>30</sup> Ibid.

November 27, 2006, after suffering a stroke. Butterfield's work in jazz was quite varied, but his 1959 recording with the Clark Terry Quintet, *Top and Bottom Brass*, will be focused upon for this study.

Clark Terry and Don Butterfield met during a guest appearance by Terry with the Radio City Music Hall Orchestra. Terry and Butterfield's friendship resulted in *Top and Bottom Brass*, recorded on February 24<sup>th</sup> and 26<sup>th</sup> in 1959 and originally released on the Riverside Records label. Two different tunes have been selected from *Top and Bottom Brass* for this study that illustrate similar use of the tuba in the "front line" as the previous Draper examples.

Musical Figure 8 presents the opening chorus of "My Heart Belongs to Daddy" as performed by Terry and Butterfield. The tune opens with the tuba performing the melody with minimal accompaniment by the drummer Arthur Taylor. When the tune reaches the bridge, Terry enters and the tuba moves to a counter melody role similar to Draper's role in the aforementioned "Paul's Pal." However, while Draper's recordings were done when he was seventeen, *Top and Bottom Brass* was recorded when Butterfield was thirty-five years old. His ability on the tuba was well developed and his supporting melody in this tune reflects his performance skills on the tuba. The rhythmic complexities of Butterfield's part in "My Heart Belongs to Daddy" and the tune's fast pace reveals his high level of competency on the instrument. However, the perfect interaction of the trumpet and tuba lines indicates that Butterfield's supporting line was preplanned as opposed to improvised on the spot.

Musical Figure 8: Butterfield and Terry melody from “My Heart Belongs to Daddy”

The image displays a musical score for the Butterfield and Terry melody from the song "My Heart Belongs to Daddy". The score is written in a grand staff format, consisting of a treble clef and a bass clef joined by a brace. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The score is divided into six systems, each containing four measures. The first system (measures 1-4) features a bass line with eighth-note patterns and triplets, while the treble staff is mostly empty. The second system (measures 5-8) shows the treble staff beginning with a melodic line, while the bass line continues with accompaniment. The third system (measures 9-12) continues the melodic development in the treble and accompaniment in the bass. The fourth system (measures 13-16) shows the treble staff with a more active melodic line and the bass line providing harmonic support. The fifth system (measures 17-20) features a complex melodic line in the treble with many accidentals and the bass line with a steady eighth-note accompaniment. The sixth system (measures 21-24) concludes the figure with a final melodic phrase in the treble and a concluding bass line.

Musical Figure 9 presents Butterfield’s improvised solo from “Mardi Gras Waltz,” a tune written by Clark Terry. Butterfield’s extensive classical training can be seen in his solo on this tune. Butterfield provided comments about his performance on this tune for the original liner notes of this album.<sup>31</sup>

The first time we played this I was unable to understand why Clark was including it in the album. After I became more familiar with it, I realized that, of all the music included in the album, it was becoming my special favorite. The nature of the tune suggested to me all the summer park concert-band performances I had played, during school days and after. I tried to make my solo a take-off on classic concert band literature: in it there is a phrase of the *National Emblem March*, a bit of the cornet solo from the *Carnival in Venice* and a complete phrase of *Tubby the Tuba*. The most fun was to experiment with after beats in a bass solo line, something that bass and tuba players ordinarily *never* get to do. [emphasis in the original]

<sup>31</sup> Clark Terry Quintet with Don Butterfield. *Top and Bottom Brass*. Riverside Records, OJCCD-764-2 (RLP-1137).

## Musical Figure 9: Don Butterfield's solo from "Mardi Gras Waltz"

The musical score is written in bass clef with a 3/4 time signature and a key signature of one flat (B-flat major). It consists of eight staves of music, each starting with a measure number. The first staff begins with a treble clef and a 3/4 time signature, followed by a key signature change to one flat. The subsequent staves continue in the same key and time signature.

6 Carnival of Venice quote

10 National Emblem March quote

14

18 Tubby the Tuba quote

22

26

30

Butterfield's solo uses a slightly wider range of the tuba than Draper's solos. Draper's low point of  $C^2$  in his solos is a perfect fourth higher than Butterfield's low point of  $G^1$ . Butterfield also uses smaller rhythmic values throughout his solo than Draper utilizes in both of the transcriptions included in this study. However, Butterfield's ideas are taken from the classical world and from Butterfield's classical training.

Both Don Butterfield and Ray Draper presented the tuba in a different role in jazz. They improvised solos, played the melody, and played supporting melodic lines on multiple tunes. Although Draper's accomplishments are notable and an important part of the history of jazz tuba, his tone was far from the standard tuba sound produced by many of the players after Draper. Butterfield performed jazz tuba with a variety of major jazz artists, but his performances typically reflected his classical training and were not always in an appropriate jazz style. Their combined contribution to the tuba's status and role in jazz cannot be emphasized enough as they paved the way for further advancements in jazz tuba performance in small group settings.

## CHAPTER 5 – THE 1960s AND 1970s: REAL BIG BANDS

Recordings: Howard Johnson and Gravity – Gravity!  
 Matteson-Phillips Tubajazz Consort – Tubajazz Superhorns

Tubists: Dave Bargeron, Howard Johnson, Bob Stewart (Gravity)  
 R. Winston Morris, Daniel Perantoni, Harvey Phillips (Tubajazz Consort)

The use of the tuba as an ensemble instrument finds its roots in the Claude Thornhill Orchestra in the 1940s. The tuba was an ensemble instrument along with trumpets, trombones, saxophones, and other wind instruments. In the 1950s, small ensembles began to use the tuba as a melodic and solo instrument and large ensembles continued to employ the tuba as a regular ensemble member outside of the rhythm section. Two groups that formed during the 1960s and 1970s featured the tuba and, in the Matteson-Phillips Tubajazz Consort, the euphonium in an entirely new and novel way.

Howard Johnson's Gravity (originally named Substructure) and the Matteson-Phillips Tubajazz Consort present two different examples of the use of the tuba and euphonium as the entire basis of the ensemble. Their models do differ slightly as Gravity's instrumentation is six tubas and rhythm section while the Matteson-Phillips Tubajazz Consort's instrumentation is three tubas, three euphoniums, and rhythm section. There are also differences in the writing style of the arrangements performed by each group that will be examined throughout this chapter.

### Howard Johnson and Gravity

Howard Johnson was born on August 7, 1941, in Montgomery, Alabama, and was raised in Massillon, Ohio. Johnson's musical training began in the public schools where

he started out in the percussion section. He shortly moved to the baritone saxophone before also learning the tuba. He moved to New York City in 1963 and performed in ensembles led by Charles Mingus, Hank Crawford, and Archie Shepp.<sup>32</sup> In 1966, Johnson formed a long-lasting musical relationship with Gil Evans and performed in various Evans ensembles from 1966 until 1988.<sup>33</sup> In an interview with Marty Erickson, Johnson reveals his feelings about his experiences with Mingus and Evans.<sup>34</sup>

Marty Erickson: Of all your experiences, where would you say you experienced the most growth as a player?

Howard Johnson: I get asked that question a lot, and there's only one answer – Mingus and Gil Evans. As a tuba player, they asked me to do things nobody had asked before. They made me think differently about my instrument, and apparently had these things in their head, and weren't able to get what they wanted from other players to that point.

In 1968, Johnson formed Substructure, a tuba jazz ensemble. The original tubists in the group were Johnson along with Morris Edwards, Dave Barger (of Blood, Sweat, and Tears), Jack Jeffers, and Bob Stewart. Johnson eventually added another tubist to the group named Joe Daley. Earl McIntyre frequently subbed with the group as well.<sup>35</sup> In 1971, Johnson and three other members of Substructure (Stewart, Daley, and McIntyre) joined Taj Mahal's ensemble and were recorded on the Columbia label. All of the tubists doubled on other instruments, including baritone saxophone, trumpet and trombone, so there was a great deal of variety in the arrangements for this group. Taj Mahal reunited with Johnson on a 1997 Gravity album entitled *Right Now* on the Verve label.

---

<sup>32</sup> Bogdanov, Vladimir, Michael Erlewine, Chris Woodstra, and Scott Yanow. *All Music Guide to Jazz*, 3<sup>rd</sup> ed. (San Francisco: Backbeat Books, 1998), 608.

<sup>33</sup> Erickson, Marty. "Catching Up with Howard Johnson." *T.U.B.A. Journal* 28, no. 2 (2001): 55.

<sup>34</sup> Ibid.

<sup>35</sup> Ibid., 52.

After the original Taj Mahal gig ended for Substructure, the name of the group changed from Substructure to Gravity. Johnson's main reason for the name change rested in the forgettable nature of the name.<sup>36</sup>

I had to change the name because nobody could remember the name. They'd say "Sub-what? Sub-terranian, sub-basement, sub-standard..." I don't know... everything BUT Substructure. [emphasis in the original]

There have been many different tubists in Gravity over the years. The following list is by no means exhaustive, but does indicate the wide variety of skilled tubists that have performed with Howard Johnson's group. Some members, in addition to the members already mentioned, include Carl Kleinsteuber, Marcus Rojas, Tom Malone, Nedra Johnson, and Velvet Brown.

The use of only tubas in this ensemble is evidence of Gravity's importance in the development of jazz tuba performance. Gravity's arrangements demand a high-level of proficiency from all of their members from the lead part to the bottom of the ensemble. In addition to the basic Gravity ensemble of six tubas, some of the arrangements feature Howard Johnson on other instruments including baritone saxophone and pennywhistle. Occasionally, several members of the ensemble will perform on euphoniums, but a majority of their repertoire requires the ensemble members to perform on tubas. Although Gravity had been around since the late 1960s, their first recording (outside of recordings done by some group members with Taj Mahal) came in 1996. Their second album was the aforementioned 1997 release featuring Taj Mahal.

---

<sup>36</sup> Erickson, Marty. "Catching Up with Howard Johnson." *T.U.B.A. Journal* 28, no. 2 (2001): 52.

Musical Figure 10: Statement of the melody from Gravity's "Stolen Moments"

The musical score for five tubas (Tuba 2 to Tuba 6) is presented in a 4/4 time signature with a key signature of two flats. Tuba 2 plays the melody line, which begins with a quarter rest followed by eighth notes. Tuba 3, 4, and 5 play parallel motion, with Tuba 3 having a triplet of eighth notes in the second measure. Tuba 6 plays a low line, doubling the string bass part, with a quarter rest followed by a half note and a quarter note.

Musical Figure 10 is the opening statement of the melody by the tubas in Gravity's recording of Howard Johnson's arrangement of Oliver Nelson's "Stolen Moments." The first part rests for a portion of this arrangement, so this example includes the other five parts. The sixth part doubles the string bass part during most of the arrangement, which is common in many of Gravity's arrangements. This reinforces the string bass part and makes full use of the ability of the ensemble member performing the sixth part on a given arrangement. Bob Stewart (profiled in more detail in the next chapter) is normally the performer assigned to this part.

The remaining four parts in this example present the melody in a homorhythmic fashion with the second part playing the melody line while the remaining parts move in parallel motion. One major contribution of Gravity's writing for tubas is the range of the parts. The examples presented to this point used the tuba in the low to mid-range, but Gravity uses the high range frequently throughout their arrangements. For example, this

excerpt requires the second part to play  $A^4$ , which is significantly higher than the highest note found in the previous chapters ( $D^4$ ). Even the fifth part is required to move into the higher range ( $C^4$ ) more frequently than previous jazz tubists had done.

Another section of interest in “Stolen Moments” is shown in Musical Figure 11 with the entrance of the first part near the end of the first statement of the melody. The second part rests for several measures as the first part enters. Again, the placement of a high melody line in a tuba part is worth noting in this and many other Gravity arrangements. In the examples from previous chapters, tubists were required to play supporting roles to other instruments or play melodies in the tuba’s low to middle range. However, Howard Johnson has used Gravity’s instrumentation to illustrate the tuba’s capability to play high melodies. Johnson also employs the low and middle ranges of the tuba in the supporting lines found in this excerpt.

Musical Figure 12 is taken from Gravity’s arrangement of Don Pullen’s “Big Alice.” In this example, the tubas are split into two different roles. The first and second parts perform the melody while the third, fourth, and fifth parts act as harmonic and rhythmic support. The rhythm section in Gravity’s recording of this tune works in conjunction with the third, fourth, and fifth parts. Gravity performs this tune at a fast tempo ( $\text{♩} = 190+$ ), which can be problematic given the range of the melody and the amount of eighth notes in the melody. However, the members of Gravity perform the melody cleanly even when playing this tune at a fast tempo.

Musical Figure 11: Tuba 1 entrance from Gravity's "Stolen Moments"

This musical score is for six tubas, labeled Tuba 1 through Tuba 6, in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). Tuba 1 has a rest for the first two measures, then enters in the third measure with a melodic line of eighth notes. Tuba 2 has a half note in the first measure and rests for the rest of the piece. Tubas 3, 4, and 5 have a half note in the first measure, followed by eighth-note patterns in the subsequent measures. Tuba 6 has a half note in the first measure, followed by eighth-note patterns. The score consists of six staves.

This is a continuation of the musical score for six tubas, labeled 1 through 6. It continues the musical material from the previous system. Tuba 1 has a rest for the first two measures, then enters in the third measure with a melodic line of eighth notes. Tuba 2 has a half note in the first measure and rests for the rest of the piece. Tubas 3, 4, and 5 have a half note in the first measure, followed by eighth-note patterns in the subsequent measures. Tuba 6 has a half note in the first measure, followed by eighth-note patterns. The score consists of six staves.

Musical Figure 12: Opening from Gravity's "Big Alice"

The musical score for Musical Figure 12 is presented in four systems. Each system consists of two staves: the upper staff for tubas 1-2 and the lower staff for tubas 3-4-5. The key signature is one flat (B-flat) and the time signature is common time (C).  
 - **System 1:** Tuba 1-2 plays a melodic line starting with a triplet of eighth notes. Tuba 3-4-5 plays a supporting line, also featuring a triplet of eighth notes.  
 - **System 2:** Tubas 1-2 have rests for the first two measures, then enter with a melodic line. Tubas 3-4-5 play a supporting line of eighth notes.  
 - **System 3:** Tubas 1-2 have rests for the first two measures, then enter with a melodic line. Tubas 3-4-5 play a supporting line of eighth notes.  
 - **System 4:** Tubas 1-2 have rests for the first two measures, then enter with a melodic line. Tubas 3-4-5 play a supporting line of eighth notes. The piece concludes with a triplet of eighth notes in the upper staff.

The examples taken from Gravity's arrangements have shown that many of the main melodic parts are placed in the upper tuba parts while the lower tuba parts remain in supporting roles (parallel supporting melodies or bass lines). However, Musical Figure 13, taken from "Big Alice," presents the ensemble performing a unison section shortly before moving into the solo section. Again, this tune is performed at a fast tempo and shows that all of the members of Gravity, not just the upper tubas, can perform at a high level.

Musical Figure 13: Unison passage from Gravity's "Big Alice"

Howard Johnson's contributions to jazz tuba performance cannot be emphasized enough. His work with major jazz artists including Charles Mingus, Gil Evans, McCoy Tyner, and Freddie Hubbard have helped to elevate the standing of the instrument in jazz. Gravity's performances have been well received by tubists and non-tubists alike. Johnson and all of the members of Gravity have been presenting the tuba in a positive light for over 40 years in front of audiences in the United States and abroad.

Rich Matteson, Harvey Phillips, and the Matteson-Phillips Tubajazz Consort

Rich Matteson and Harvey Phillips developed another tuba big band model in the 1970s. Both Matteson and Phillips have been major proponents of euphonium and tuba performance respectively. Their professional relationship eventually led to their collaboration on the Matteson-Phillips Tubajazz Consort.

Rich Matteson was born on January 29, 1929, in Forest Lake, Minnesota. He studied piano and brass instruments when he was a child and eventually concentrated on the euphonium and valve trombone in 1946. He served in the army for two years in the early 1950s and, upon the end of his military service, Matteson attended the University of Iowa where he majored in tuba since the school did not have a euphonium degree at the time.<sup>37</sup> In the late 1950s and early 1960s, Matteson played tuba in several traditional jazz ensembles including Bob Scobey's Frisco Band and the Dukes of Dixieland. In 1973, Matteson was appointed to teach jazz improvisation at North Texas State University (now the University of North Texas).<sup>38</sup> In 1986, Matteson joined the faculty of the University of North Florida and established the Department of Music's jazz department. Matteson passed away on June 24, 1993, in Jacksonville, Florida.

Harvey Phillips was born on December 2, 1929, in Aurora, Missouri. Phillips studied tuba at the Julliard School (1950-54) and the Manhattan School (1956-58). While living in New York, Phillips was an active freelance musician and performed in a wide range of ensembles in both live and recorded performances.<sup>39</sup> In 1971, Harvey Phillips joined the faculty of Indiana University's School of Music and remained in that position until 1994. He commissioned dozens of solo and ensemble compositions and helped to organize the Tubists Universal Brotherhood Association (TUBA), now called the

---

<sup>37</sup> Dickman, Marc. "Rich Matteson: Portrait of an Original." *T.U.B.A. Journal* 19, no. 2 (1991): 47.

<sup>38</sup> Matteson-Phillips Tubajazz Consort. *Tubajazz Superhorns*. Harvey Phillips Foundation, HPF-TJ-CD 3.

<sup>39</sup> Ibid.

International Tuba and Euphonium Association (ITEA). He presented a series of recitals in Carnegie Hall and performed clinic/recitals all over the world.

Phillips and Matteson developed the idea of the Tubajazz Consort at the Chadron State College Tuba-Euphonium Conference in October of 1975. After hearing the Northern Iowa Tuba-Euphonium Ensemble led by Don Little perform a recital that included arrangements of jazz and pop standards, Phillips and Matteson developed the idea of a jazz ensemble consisting of 3 euphoniums and 3 tubas with a rhythm section of guitar, piano, bass, and drums. The group's first performance was at the First International Brass Congress in Montreux, Switzerland in 1976. The Matteson-Phillips Tubajazz Consort's original line up was Matteson, Ashley Alexander (euphonium), John Marcellus (euphonium), Phillips, Daniel Perantoni (tuba), Winston Morris (tuba), Jack Peterson (guitar), Steve Harlos (piano), Steve LaSpina (bass), and Jerry Coleman (drums).<sup>40</sup>

The Matteson-Phillips Tubajazz Consort's successful performance at Montreux led to other performances at conferences and music festivals including engagements at the Adelaide Festival of the Arts (1978), the Disneyland Jazz Festival (1978), TUBA/ITEA Conferences (1978, 1980, 1983, and 1990), and NAJE/IAJE Conferences (1977, 1978, 1981, 1991, and 1994). The group also recorded two LP's that have been re-released by the Harvey Phillips Foundation on one CD as the Matteson-Phillips Tubajazz Consort *Tubajazz Superhorns*. The Harvey Phillips Foundation also released a collection of live recordings of the group entitled *Tubajazz Superhorns Live!!!*

---

<sup>40</sup> Matteson-Phillips Tubajazz Consort. *Tubajazz Superhorns*. Harvey Phillips Foundation, HPF-TJ-CD 3.



The Matteson-Phillips Tubajazz Consort's (MPTJC) opening number at the debut performance at Montreux was Rich Matteson's original composition entitled "Spoofy." Musical Figure 14 presents several characteristics of the writing style found in many of the arrangements performed by the MPTJC. There are six instruments called for in this arrangement, but many times there is a great deal of doubling and tripling found in the arrangement. For instance, the opening statement of the melody in "Spoofy" is in all three tuba parts. Then, when the euphoniums enter at rehearsal mark B, the euphoniums are in unison while the tubas move to a unison supporting line. The first instance of three or more voices in "Spoofy" occurs at the end of bar 28. This six-part section only lasts for a little over two bars before the euphoniums and tubas converge together on the melody line.

Musical Figure 15 is taken from Rich Matteson's arrangement of Horace Silver's "Gregory is Here." The excerpt presents a six-part presentation of the melody taken from the beginning of the arrangement. The first euphonium part and the first tuba part contain the melody in octaves. The remaining four parts are in harmony with the melody line.

Musical Figure 15: Six-part writing from MPTJC's "Gregory is Here"

Score for Euphonium (Euph) and Tuba parts, measures 1-4. The score is in 4/4 time and B-flat major. The parts are:

- Euph 1
- Euph 2
- Euph 3
- Tuba 1
- Tuba 2
- Tuba 3

The Euphonium parts feature melodic lines with slurs and ties, while the Tuba parts provide harmonic support with sustained notes and rhythmic patterns.

Score for Euphonium (Euph) and Tuba parts, measures 5-8. The parts are:

- E 1
- E 2
- E 3
- T 1
- T 2
- T 3

The Euphonium parts continue with melodic lines, and the Tuba parts provide harmonic support. The score concludes with a double bar line.

When compared with the earlier Gravity examples in this chapter, the MPTJC examples stand out for more reasons than the differing instrumentation. One important distinction between Gravity and MPTJC can be found in the multi-part writing for each ensemble. Musical Figure 10 (Gravity) and Musical Figure 15 (MPTJC) both present the melody in the highest voice, but the Gravity example does not double the melody an octave lower like the MPTJC example. The six voices in Musical Figure 15 are homorhythmic while four of the five voices in Musical Figure 10 are homorhythmic. The remaining part in Musical Figure 9 doubles the string bass part. These two differences are important defining characteristics of both ensembles' arrangements.

One final difference worth pointing out is the different role the tuba plays in both ensembles. In Gravity, the tuba is the main focus of the ensemble. Howard Johnson does perform on the baritone saxophone and pennywhistle at times with the group and there are occasional uses of the euphonium in Gravity, but the tuba is normally given the most important parts in their arrangements. The Matteson-Phillips Tubajazz Consort focuses more attention on the euphoniums rather than the tubas. However, both groups have been able to elevate the tuba and the euphonium in the jazz performance world.

Gravity continues to perform to this day, but the Matteson-Phillips Tubajazz Consort is no longer an active performing ensemble. Winston Morris, one of the original members of the Matteson-Phillips Tubajazz Consort, leads a new ensemble, the Modern Jazz Tuba Project, based upon the Matteson-Phillips Tubajazz Consort model. The Modern Jazz Tuba Project performs some Matteson-Phillips Tubajazz Consort arrangements as well as new compositions written and arranged by the ensemble

members. They have recorded and released two CDs, *Live at the Bottom Line* and *Favorite Things*.

## CHAPTER 6 – THE 1980s: BACK TO BASS LINES

Recordings: Bob Stewart – First Line  
 Bob Stewart First Line Band – Goin’ Home  
 Bob Stewart and Ray Anderson – Heavy Metal Duo

Tubist: Bob Stewart

The tuba’s place as the bass instrument in the rhythm section was taken by the string bass during the Swing Era, but the tuba did make return forays as the bass instrument. The tuba returned to the bass role in numerous New Orleans-style ensembles during the Traditional Jazz revival that took place largely in the 1950s. Several of these groups were in San Francisco including Bob Scobey’s Frisco Jazz Band.<sup>41</sup> Scobey’s ensemble recorded several albums in the 1950s and 1960s that utilized the skills of Rich Matteson on tuba. Matteson also performed on the tuba with the Dukes of Dixieland from 1959 until 1961. However, the bass lines that Matteson and other tubists in the Traditional Jazz ensembles were using were generally two-beat bass lines (see Chapter 2, Musical Figure 1) and four-beat walking bass lines. The string bass was still the bass instrument in virtually all modern jazz ensembles. However, Bob Stewart’s bass lines showed that the tuba could function as the bass instrument in modern jazz ensembles.

Bob Stewart was born on February 3, 1945, in Sioux Falls, South Dakota. He began playing the trumpet at the age of ten and studied trumpet and tuba at the Philadelphia College of the Performing Arts.<sup>42</sup> He began to play jazz tuba in 1967 while

---

<sup>41</sup> Call, R. Steven. “The Tuba in Jazz: A Historical View.” In *The Tuba Source Book*, edited by R. Winston Morris, 529-32. (Bloomington, IN: Indiana University Press, 1996), 531.

<sup>42</sup> Bogdanov, Vladimir, Michael Erlewine, Chris Woodstra, and Scott Yanow. *All Music Guide to Jazz*, 3<sup>rd</sup> ed. (San Francisco: Backbeat Books, 1998), 1052.

teaching in Philadelphia public schools at a club chain that was named “Your Father’s Mustache.” He was asked to play in the New York “Your Father’s Mustache” location, where he met Howard Johnson.<sup>43</sup> Johnson soon formed “Sub-Structure” with several other tubists including Bob Stewart, later renamed “Gravity”. The circumstances surrounding the formation of this performance group is detailed in Chapter 5 of this study.

Stewart’s relationship with Johnson led to new opportunities in jazz for Stewart outside of traditional jazz ensembles. Johnson would bring Stewart to various band rehearsals and, if Johnson could not make some rehearsals or performances, Stewart would then get the chance to play with some of these ensembles. During this period (1970s), Stewart had the opportunity to perform with groups led by Carla Bley, Gil Evans, and McCoy Tyner in Johnson’s place.<sup>44</sup> Johnson and Stewart’s performances with Taj Mahal are documented in the previous chapter and they both had the opportunity to perform in Charles Mingus’ ensemble after the Taj Mahal performances (Johnson on baritone saxophone, Stewart on tuba).

In the late 1970s, Stewart met up with Arthur Blythe. Blythe asked Stewart to join his ensemble at the time (alto saxophone, cello, guitar, and drums) and play the tuba as the bass instrument of the group.<sup>45</sup> This was the beginning of a long and fruitful relationship that most recently brought about the jazz duo recording of Blythe and Stewart (alto saxophone and tuba, no rhythm section) from 2004. Stewart and Blythe

---

<sup>43</sup> Carolino, Sérgio. “Bob Stewart: Odyssey of a Jazz Tuba Master.” *ITEA Journal* 33, no. 4 (2006): 48.

<sup>44</sup> *Ibid.*, 49.

<sup>45</sup> *Ibid.*, 50.

recorded multiple albums together for several labels including a run of albums for Columbia during the 1980s. Stewart's success as a tuba bass player led him to lead his own ensemble in the late 1980s, the First Line Band. The group released two albums in the late 1980s: *First Line* (1987) and *Goin' Home* (1988). The First Line Band had different players on both albums. Some members of the ensemble were Steve Turre (trombone), Stanton Davis (trumpet), James Zoller (trumpet), Kelvyn Bell (guitar), and Buddy Williams (drums).

One difficulty Stewart had to overcome in his tuba bass life was finding places to breathe while performing complicated bass lines that did not have many opportunities to take a full breath. The traditional two-beat bass line (Chapter 2, Musical Figure 1) leaves ample space for breathing. However, Stewart was playing tuba bass in a modern jazz ensemble, not a traditional jazz ensemble. The two-beat bass line would not be a stylistically viable option for this kind of ensemble. Stewart expressed his own thoughts on the subject in an interview from 2006 from the International Tuba Euphonium Association journal.<sup>46</sup>

There were no bands using the tuba as the bass so I had no one to ask about breathing, how to build my endurance, backing up the horns or piano, or many other questions that would have helped me to play constantly during an hour set. So I had to pay the "swollen lip dues," a song that I'm sure many of you know.

Stewart's experiences overcoming these and other difficulties with tuba bass playing are addressed in his 2003 book, *Breathing Bass Line*. This book includes exercises Stewart has designed to address some performance issues that he has

---

<sup>46</sup> Carolino, Sérgio. "Bob Stewart: Odyssey of a Jazz Tuba Master." *ITEA Journal* 33, no. 4 (2006): 50.



Musical Figure 17 is another example of Stewart’s bass line style this time on “Nonet,” from his second album with the First Line Band, *Goin’ Home*. The range is generally as wide (Ab<sup>1</sup> to G<sup>3</sup>) as on Stewart’s bass line on “First Line.” However, a majority of the bass line on “Nonet” lies in a smaller range (C<sup>2</sup> to G<sup>3</sup>). This example also shows his ability to establish a bass pattern or ‘groove’. The ‘groove’ in this excerpt places emphasis on beat one of most bars. The first beat is also generally one of the longer rhythmic values in the bar. This example also includes multiple octave leaps as well as fast leaping figures with minimal or no space for a breath.

Musical Figure 17: Bob Stewart’s bass line from “Nonet”

The image displays three staves of musical notation for a bass line in 12/8 time, written in the key of B-flat major. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. The first staff begins with a fermata over the first note. The second and third staves are marked with measure numbers 4 and 7 respectively. The notation shows a consistent rhythmic pattern with occasional octave leaps and fast leaping figures.

Musical Figure 18 is taken from Stewart’s 2004 recording with Ray Anderson, *Heavy Metal Duo*. Although this recording was made outside of the given boundaries of this chapter, it was chosen because it illustrates Stewart’s bass line style on an older tune, “East St. Louis Toodle-Oo”. This tune was originally a Duke Ellington tune, but the duo of Stewart and Anderson present a modernized original take on this classic Swing Era tune. Anderson plays the melody of the tune while Stewart accompanies him as the tuba

bass. This recording was made without a rhythm section, so Stewart's ability to create a bass line and maintain the rhythmic drive of a tune is present with extreme clarity.

Musical Figure 18: Bob Stewart's bass line from "East St. Louis Toodle-Oo"

Detached

1

5

9

13

17

21

25

29

This example presents Stewart's style of constructing leaping bass lines that contain a great deal of octave leaps. The bass line in this excerpt extends from  $G^1$  to  $Ab^3$ , again illustrating Stewart's ability to play a bass line throughout a wide range on the tuba. Stewart incorporates his bass line style (a leaping bass line with a wide range) into an older style tune by using some elements of a two-beat bass line (generally smaller range, generally smaller leaps) with his own more modern style traits. For example, in bar 1 to the beginning of bar 4, Stewart's bass line only ranges from  $C^2$  to  $G^2$  and the largest leap is a minor third (example:  $C^2$  to  $Eb^2$ ). This limited range and leap size illustrates part of the older bass line style. However, Stewart's own bass line style is incorporated into this tune in multiple areas. One such area lies in bars 7 and 8. Stewart's bass line in these two bars ranges from  $G^1$  to  $Ab^3$  and contains octave leaps in both bars illustrating two characteristic traits of his bass line style.

Bob Stewart's ability to perform tuba bass in modern jazz ensembles at a high level from the 1970s onward has led to greater opportunities for tubists in modern jazz ensembles as the bass instrument. Several modern jazz tubists including Jon Sass and Sérgio Carolino cite their respect for Bob Stewart and his abilities on the tuba. His example of tuba bass playing has inspired an entire generation of jazz tubists who continue to pursue the use of the tuba as a bass instrument in modern jazz ensembles and beyond.

## CHAPTER 7 – THE 1990s: EXPANSION OF THE MELODIC TUBA

Recordings: Sam Pilafian & Friends – Travelin' Light  
 Travelin' Light – Makin' Whoopee  
 Jim Self – Tricky Lix  
 Jim Self – Basset Hound Blues

Tubists: Sam Pilafian  
 Jim Self

By the 1990s, the tuba had made a multi-faceted reappearance in jazz music. Claude Thornhill's Orchestra placed the tuba in a new role as a melodic ensemble member in the 1940s. Miles Davis and Gil Evans solidified the tuba's place as an ensemble voice in *The Birth of the Cool*. Other ensembles from the 1950s and onward utilized the tuba outside of the rhythm section as an ensemble voice including further Miles Davis/Gil Evans collaborations, Stan Kenton's Orchestra, and McCoy Tyner in various sized ensembles.

Tubists were given chances to perform as melodic instruments in small ensembles in projects involving Ray Draper and Don Butterfield. Ensembles were developed in the 1960s and 1970s that exclusively used tubas and euphoniums, featuring both instruments in a new way in jazz music. Finally, in the late 1970s and throughout the 1980s, the tuba made an appearance as the bass instrument in modern jazz ensembles playing more than the traditional two-beat bass line style that the tuba was required to perform in early jazz music. Bob Stewart pioneered the use of the tuba as the bass instrument in modern jazz ensembles during this time period.

The tuba had made its reentrance into jazz music as a bass instrument, a melodic instrument, an ensemble member, and as the basis of entire ensembles. In the 1990s, two

tubists continued to make progress for the tuba in several of these arenas in a variety of ensembles and recordings. Sam Pilafian and Jim Self both released albums presenting the tuba in a variety of jazz settings and showing an extremely high level of proficiency on their instruments.

### Sam Pilafian

Sam Pilafian was born in 1949 in Miami, Florida. Pilafian studied both tuba and bass when he was younger. While in high school, Pilafian studied with Connie Weldon (then Professor of Tuba at the University of Miami) and performed bass in jazz ensembles led by Jerry Coker. Pilafian attended the University of Miami and graduated with a B.M. in 1972. He taught at Boston University from 1974 until 1994. He is currently Professor of Tuba and Euphonium at Arizona State University. Pilafian is probably best known as one of the founding members of the Empire Brass. He was a member of the Empire Brass from 1972 until 1993.

He has performed the tuba in a wide variety of styles and ensembles including orchestras (Boston Symphony, New York Philharmonic), chamber ensembles (Empire Brass, Summit Brass), and jazz ensembles (Travelin' Light). His overall concept of sound and approach to the instrument has helped to influence an entire generation of classical and jazz tubists. In an interview with the TUBA Journal (now the ITEA Journal) conducted by Marty Erickson, Sam Pilafian was asked about his thoughts on “settling for mediocrity in playing.”<sup>49</sup>

---

<sup>49</sup> Erickson, Marty. “Catching Up with Sam Pilafian.” *T.U.B.A. Journal* 27, no. 4 (2000):

You [Marty] used to say all the time that you've gotta make your best sound when you play jazz. In other words, don't play with a crappy sound. We're from an era when some people didn't play very well on trumpet or trombone and would call their sound aberration "style."... So it is an important concept that you [Marty] gave me, because I do mix wild sounds, but it has to be based on the characteristic tone of the tuba.

Pilafian's approach to tuba performance can be heard in his recordings in classical settings with the Boston Symphony and the Empire Brass in addition to his wide array of jazz recordings. In 1990, Pilafian performed tuba on a unique recording released by Summit Records featuring the New York Trumpet Ensemble. He not only performed stylistically appropriate bass lines for the recordings tunes (classic jazz tunes composed by Duke Ellington, Louis Armstrong, "Jelly Roll" Morton, and others), he had chances to improvise solos as well. Throughout the 1990s, he released multiple recordings with the Travelin' Light group. The first recording of the Travelin' Light group was recorded in 1990 and released in 1991. This first CD, called *Travelin' Light*, happened by chance after an Empire Brass recording session.<sup>50</sup>

At the end of (my time with) Empire Brass, there was a recording session which caused the formation of "Travelin' Light," and it was because the record was done a day early with the Empire Brass. The producer said to me, "Why don't you keep some of these people and go ahead and make another record? What are your favorite tunes to do?" So, we wrote a bunch of tunes on the back of a business envelope...the next day, at 9:00, we started recording...

*Travelin' Light* featured Pilafian along with Frank Vignola (guitar), Mark Shane (piano), and Jimmy George (rhythm guitar). Pilafian and Vignola made up the core of the group and stayed together for multiple recordings including *Makin' Whoopee*,

---

45.

<sup>50</sup> Erickson, Marty. "Catching Up with Sam Pilafian." *T.U.B.A. Journal* 27, no. 4 (2000): 43.

*Christmas with Travelin' Light*, *Cookin' with Frank and Sam*, and *Getting it Together*, an educational recording for beginning jazz improvisation. All of these recordings reveal Pilafian's skill as a bass line improviser, a melody interpreter, and a solo improviser.

In addition to the previously mentioned more traditional jazz recordings, Pilafian has also been involved in several more modern jazz projects. One such project, The Pilafian Project, was recorded and released in 1998. This recording, *Meltdown*, featured Pilafian, Scott Zimmer (alto/soprano saxophones), and John O'Reilly, Jr. (drums) in a variety of musical "spheres" from classical to jazz to rock n' roll. The aim of the recording was to "blend jazz, rock n' roll, alternative, and classical into a singular musical experience" that is brought together by the common thread of "inspirations for improvisation."<sup>51</sup> He has also performed in a nonet based upon the *Birth of the Cool* ensemble. The Marohnic, Pilafian, Hopkins Jazz Nonet recorded several of the original *Birth of the Cool* tunes in addition to originals written especially for nonet. The project was inspired by the 50<sup>th</sup> anniversary of the *Birth of the Cool* project and influenced by nonets led by McCoy Tyner and Herbie Hancock.<sup>52</sup> The recording of this nonet utilized the talents of Pilafian, Greg Hopkins (trumpet), Gary Carney (trombone), Russell Scarbrough (trombone), Scott Zimmer (alto saxophone), Byron Ruth (alto/tenor saxophone), Steven Von Wald (baritone saxophone), Chuck Marohnic (piano), Ed Friedland (bass), and Dom Moio (drums).

---

<sup>51</sup> Pilafian Project. *Meltdown*. Summit Records, DCD 227.

<sup>52</sup> Erickson, Marty. "Catching Up with Sam Pilafian." *T.U.B.A. Journal* 27, no. 4 (2000): 48.

Pilafian's most notable and widely known recordings are with the Travelin' Light group. Three different solo improvisations from two different Travelin' Light albums will be focused upon for this study. The first music example is taken from the first Travelin' Light album, 1991's self-titled release on the Telarc label. This transcription first appeared in a slightly different version in Tom Bough's dissertation, *The Role of the Tuba in Early Jazz Music from 1917 to the Present: A Historical, Pedagogical and Aural Perspective*. This solo is taken from Travelin' Light's recording of "Sweet Georgia Brown" (see Musical Figure 19).

Sam Pilafian's high level of technical proficiency on the tuba is evident from the first notes of this solo. Travelin' Light performed "Sweet Georgia Brown" at a fast tempo on this recording and Pilafian's solo reveals his high level of ability by performing a technically challenging solo. Pilafian uses an extremely wide range in the first eight bars of the solo beginning on G<sup>2</sup>, reaching a high point of D<sup>5</sup> in bar five, and descending over three octaves to end on Bb<sup>1</sup> in bar eight. In addition to this opening wide range eighth note run, another example of Pilafian's use of an extremely wide range can be found from bar 13 to bar 16. In these bars, Pilafian performs a glissando from Ab<sup>2</sup> to Ab<sup>5</sup>. When reaching the apex of this gliss, Pilafian performs a lip trill that takes the pitch even higher. These two examples of extremely wide range usage by Pilafian are only a small sampling of Pilafian's use of a wide range found in many different improvisations that he has performed over time.

Musical Figure 19: Sam Pilafian's solo from "Sweet Georgia Brown"

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of seven staves of music, with measure numbers 5, 9, 13, 20, 25, and 29 indicated at the beginning of their respective staves. The notation includes various rhythmic patterns, slurs, and articulation marks. Specific performance instructions include 'gliss.' (glissando) at measure 13, '8va' (octave up) at measure 14, and 'growl' at measure 25. The piece concludes with a double bar line at the end of the seventh staff.

Pilafian presents a stylistically appropriate solo for this more traditional jazz-style ensemble. In addition to the previously mentioned wide ranges areas, Pilafian also adds variety to his sound with the use of growls on a few pitches as well as creating several repeated rhythmic motives. The next music example, a solo from "When You're Smiling," is taken from the same 1991 release by Travelin' Light (see Musical Figure 20).

Pilafian again uses a wide range in this solo although it is not as wide as the previous example. The respective low and high points in this example are Bb<sup>1</sup> to G<sup>4</sup>. The most notable aspect of this particular solo is Pilafian's use of rhythmic motives and specific intervals as melodic devices. For example, the first eight bars utilize one rhythm (a half note, quarter note, eighth note, and eighth note tied to a quarter note) three times (bar one, three, and seven). The next sixteen bars feature a great number of major and minor thirds that serve as the main melodic gestures in this section. The final eight bars prominently feature offbeat eighth notes that propel the solo to the highest pitch (G<sup>4</sup>) and wind the solo down where Pilafian moves back into the bass instrument role.

The final example drawn from the recordings of Travelin' Light, "Indiana," is taken from their 1993 release, *Makin' Whoopee* (see Musical Figure 21). Like in the previous two examples, Pilafian utilizes a wide range during the course of his solo. The respective low and high points of this solo are G<sup>1</sup> and F<sup>4</sup>. The rhythmic motives found throughout this solo are similar to many of the rhythms used in the previous Sam Pilafian solo examples. All three of these solos present stylistically appropriate solos for a traditional jazz ensemble and the rhythms contained within are performed with swung eighth notes. Although Pilafian has performed in modern jazz styles in addition to the more traditional style recordings of Travelin' Light, his work with Travelin' Light present his most well known jazz recordings. These solos contrast well with the improvisations of Jim Self that will be featured in the second portion of this chapter.

## Musical Figure 20: Sam Pilafian's solo from "When You're Smiling"

The musical score is written in bass clef, 4/4 time, and B-flat major. It consists of eight staves of music, each starting with a measure number. The notation includes various rhythmic values, slurs, and articulation marks.

Staff 1 (Measures 1-4):  
Measure 1: Quarter note G2, quarter note A2, quarter note Bb2, quarter note C3.  
Measure 2: Quarter note D3, quarter note E3, quarter note F3, quarter note G3.  
Measure 3: Quarter note A3, quarter note Bb3, quarter note C4, quarter note D4.  
Measure 4: Quarter note E4, quarter note F4, quarter note G4, quarter note A4.

Staff 2 (Measures 5-8):  
Measure 5: Quarter note Bb3, quarter note C4, quarter note D4, quarter note E4.  
Measure 6: Quarter note F4, quarter note G4, quarter note A4, quarter note Bb4.  
Measure 7: Quarter note C5, quarter note Bb4, quarter note A4, quarter note G4.  
Measure 8: Quarter note F4, quarter note E4, quarter note D4, quarter note C4. A slur covers measures 5-8 with the word "growl" written above the staff.

Staff 3 (Measures 9-12):  
Measure 9: Quarter note Bb3, quarter note C4, quarter note D4, quarter note E4.  
Measure 10: Quarter note F4, quarter note G4, quarter note A4, quarter note Bb4.  
Measure 11: Quarter note C5, quarter note Bb4, quarter note A4, quarter note G4.  
Measure 12: Quarter note F4, quarter note E4, quarter note D4, quarter note C4.

Staff 4 (Measures 13-16):  
Measure 13: Quarter note Bb3, quarter note C4, quarter note D4, quarter note E4.  
Measure 14: Quarter note F4, quarter note G4, quarter note A4, quarter note Bb4.  
Measure 15: Quarter note C5, quarter note Bb4, quarter note A4, quarter note G4.  
Measure 16: Quarter note F4, quarter note E4, quarter note D4, quarter note C4.

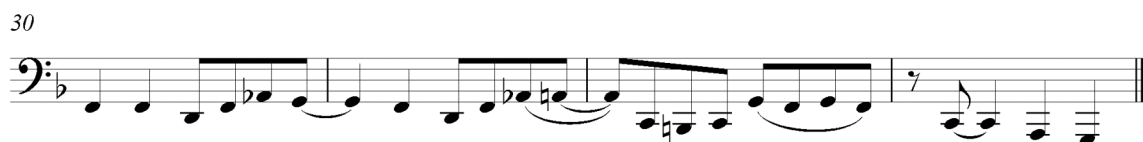
Staff 5 (Measures 17-20):  
Measure 17: Quarter note Bb3, quarter note C4, quarter note D4, quarter note E4.  
Measure 18: Quarter note F4, quarter note G4, quarter note A4, quarter note Bb4.  
Measure 19: Quarter note C5, quarter note Bb4, quarter note A4, quarter note G4.  
Measure 20: Quarter note F4, quarter note E4, quarter note D4, quarter note C4. A slur covers measures 17-20 with a "3" written above the staff.

Staff 6 (Measures 21-24):  
Measure 21: Quarter note Bb3, quarter note C4, quarter note D4, quarter note E4.  
Measure 22: Quarter note F4, quarter note G4, quarter note A4, quarter note Bb4.  
Measure 23: Quarter note C5, quarter note Bb4, quarter note A4, quarter note G4.  
Measure 24: Quarter note F4, quarter note E4, quarter note D4, quarter note C4.

Staff 7 (Measures 25-28):  
Measure 25: Quarter note Bb3, quarter note C4, quarter note D4, quarter note E4.  
Measure 26: Quarter note F4, quarter note G4, quarter note A4, quarter note Bb4.  
Measure 27: Quarter note C5, quarter note Bb4, quarter note A4, quarter note G4.  
Measure 28: Quarter note F4, quarter note E4, quarter note D4, quarter note C4.

Staff 8 (Measures 29-32):  
Measure 29: Quarter note Bb3, quarter note C4, quarter note D4, quarter note E4.  
Measure 30: Quarter note F4, quarter note G4, quarter note A4, quarter note Bb4.  
Measure 31: Quarter note C5, quarter note Bb4, quarter note A4, quarter note G4.  
Measure 32: Quarter note F4, quarter note E4, quarter note D4, quarter note C4.

## Musical Figure 21: Sam Pilafian's solo from "Indiana"



## Jim Self

Jim Self was born on August 20, 1943 in Franklin, Pennsylvania.<sup>53</sup> He began to play his first instrument, the electric guitar, when he was nine years old. He started the tuba when he was in 8<sup>th</sup> grade and went on to graduate from Indiana State College (now Indiana University of Pennsylvania) in 1965. He then joined the Army Band and earned his Master's degree from Catholic University. He eventually moved to Los Angeles and earned a DMA from the University of Southern California. He has been an active studio musician for over thirty years with performances on numerous major motion pictures including the "Voice of the Mothership" from *Close Encounters of the Third Kind*. He also performs in several orchestras in California including the Pasadena Symphony, the Pacific Symphony Orchestra, and the Hollywood Bowl Orchestra. Before moving to Los Angeles, Self was Assistant Professor of Tuba at the University of Tennessee. He also formerly taught at multiple schools in the California State University system. He currently teaches at the University of Southern California.

Self's contribution to jazz tuba performance is similar to that of Sam Pilafian. He has performed in several different jazz ensembles in recordings over the 1980s, 1990s, and 2000s. His first solo jazz recording, *Children at Play*, was released in 1983 and was chosen by *High Fidelity* as one of the year's top ten recordings.<sup>54</sup> This recording featured Self, Ron Kalina (harmonica), Jon Kurnick (guitar), Ernie McDaniel (bass), Harold Mason (drums), and Steve Forman (Latin percussion). Self's second effort, 1988's *New Stuff*, explored fusion jazz tuba and also made use of the EVI (electronic valve

---

<sup>53</sup> Collins, Zach. "Jim Self: A Fortunate Musician." *ITEA Journal* 36, no. 3 (2009): 34.

<sup>54</sup> *Ibid.*, 50.

instrument). His third album, 1990's *Tricky Lix*, is an ensemble performing a collection of standards and modern tunes. Gary Foster (alto saxophone, flute, and clarinet), Warren Luening (trumpet and flugelhorn), Bill Booth (trombone), Jon Kurnick (guitar), Joel Hamilton (bass), and Alan Estes (drums) joined Self on this recording. Self was the leader on one more recording in the 1990s, *Basset Hound Blues*. This album featured Self with Pete Christlieb (tenor saxophone), Terry Trotter (piano), Tom Warrington (bass), and Steve Houghton (drums) in another collection of standards and originals.

Self continues to further jazz tuba performance to this day. He conceived a new type of tuba, dubbed the "Fluba," which is a flugelhorn-shaped tuba. A Los Angeles-based instrument maker, Robb Stewart, built the Fluba for Self in the year 2000.<sup>55</sup> Self released multiple albums in the 2000s that feature him on the tuba, Fluba, and even the sousaphone including *My America* (a collection of arrangements of iconic American tunes by Kim Scharnberg), *Size Matters* (a small ensemble recording of standards and originals), *InnerPlay* (an album featuring Self backed by strings), and *The Odd Couple* (a recording reuniting Self with Ron Kalina on harmonica).

Self, like Pilafian, has brought a high level of technical proficiency on the tuba and characteristic tuba sound into jazz tuba performance. The first example of Jim Self's improvisational style is a solo taken from Self's recording of Curt Berg's "Take the Stairs," from Self's 1990 Concord Jazz release entitled *Tricky Lix* (see Musical Figure 22).

---

<sup>55</sup> Collins, Zach. "Jim Self: A Fortunate Musician." *ITEA Journal* 36, no. 3 (2009): 50.

## Musical Figure 22: Jim Self's solo from "Take the Stairs"

Musical score for Jim Self's solo from "Take the Stairs". The score is written in bass clef, common time (C), and consists of 37 measures. The key signature has one flat (B-flat). The score includes various musical notations such as slurs, ties, and glissandos. Measure numbers 5, 9, 13, 17, 21, 25, 29, 33, and 37 are indicated at the start of their respective lines.

Measures 1-4: Bass clef, common time. Notes: G2, A2, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108, G-108, F-108, E-108, D-108, C-108, Bb-109, A-109, G-109, F-109, E-109, D-109, C-109, Bb-110, A-110, G-110, F-110, E-110, D-110, C-110, Bb-111, A-111, G-111, F-111, E-111, D-111, C-111, Bb-112, A-112, G-112, F-112, E-112, D-112, C-112, Bb-113, A-113, G-113, F-113, E-113, D-113, C-113, Bb-114, A-114, G-114, F-114, E-114, D-114, C-114, Bb-115, A-115, G-115, F-115, E-115, D-115, C-115, Bb-116, A-116, G-116, F-116, E-116, D-116, C-116, Bb-117, A-117, G-117, F-117, E-117, D-117, C-117, Bb-118, A-118, G-118, F-118, E-118, D-118, C-118, Bb-119, A-119, G-119, F-119, E-119, D-119, C-119, Bb-120, A-120, G-120, F-120, E-120, D-120, C-120, Bb-121, A-121, G-121, F-121, E-121, D-121, C-121, Bb-122, A-122, G-122, F-122, E-122, D-122, C-122, Bb-123, A-123, G-123, F-123, E-123, D-123, C-123, Bb-124, A-124, G-124, F-124, E-124, D-124, C-124, Bb-125, A-125, G-125, F-125, E-125, D-125, C-125, Bb-126, A-126, G-126, F-126, E-126, D-126, C-126, Bb-127, A-127, G-127, F-127, E-127, D-127, C-127, Bb-128, A-128, G-128, F-128, E-128, D-128, C-128, Bb-129, A-129, G-129, F-129, E-129, D-129, C-129, Bb-130, A-130, G-130, F-130, E-130, D-130, C-130, Bb-131, A-131, G-131, F-131, E-131, D-131, C-131, Bb-132, A-132, G-132, F-132, E-132, D-132, C-132, Bb-133, A-133, G-133, F-133, E-133, D-133, C-133, Bb-134, A-134, G-134, F-134, E-134, D-134, C-134, Bb-135, A-135, G-135, F-135, E-135, D-135, C-135, Bb-136, A-136, G-136, F-136, E-136, D-136, C-136, Bb-137, A-137, G-137, F-137, E-137, D-137, C-137, Bb-138, A-138, G-138, F-138, E-138, D-138, C-138, Bb-139, A-139, G-139, F-139, E-139, D-139, C-139, Bb-140, A-140, G-140, F-140, E-140, D-140, C-140, Bb-141, A-141, G-141, F-141, E-141, D-141, C-141, Bb-142, A-142, G-142, F-142, E-142, D-142, C-142, Bb-143, A-143, G-143, F-143, E-143, D-143, C-143, Bb-144, A-144, G-144, F-144, E-144, D-144, C-144, Bb-145, A-145, G-145, F-145, E-145, D-145, C-145, Bb-146, A-146, G-146, F-146, E-146, D-146, C-146, Bb-147, A-147, G-147, F-147, E-147, D-147, C-147, Bb-148, A-148, G-148, F-148, E-148, D-148, C-148, Bb-149, A-149, G-149, F-149, E-149, D-149, C-149, Bb-150, A-150, G-150, F-150, E-150, D-150, C-150, Bb-151, A-151, G-151, F-151, E-151, D-151, C-151, Bb-152, A-152, G-152, F-152, E-152, D-152, C-152, Bb-153, A-153, G-153, F-153, E-153, D-153, C-153, Bb-154, A-154, G-154, F-154, E-154, D-154, C-154, Bb-155, A-155, G-155, F-155, E-155, D-155, C-155, Bb-156, A-156, G-156, F-156, E-156, D-156, C-156, Bb-157, A-157, G-157, F-157, E-157, D-157, C-157, Bb-158, A-158, G-158, F-158, E-158, D-158, C-158, Bb-159, A-159, G-159, F-159, E-159, D-159, C-159, Bb-160, A-160, G-160, F-160, E-160, D-160, C-160, Bb-161, A-161, G-161, F-161, E-161, D-161, C-161, Bb-162, A-162, G-162, F-162, E-162, D-162, C-162, Bb-163, A-163, G-163, F-163, E-163, D-163, C-163, Bb-164, A-164, G-164, F-164, E-164, D-164, C-164, Bb-165, A-165, G-165, F-165, E-165, D-165, C-165, Bb-166, A-166, G-166, F-166, E-166, D-166, C-166, Bb-167, A-167, G-167, F-167, E-167, D-167, C-167, Bb-168, A-168, G-168, F-168, E-168, D-168, C-168, Bb-169, A-169, G-169, F-169, E-169, D-169, C-169, Bb-170, A-170, G-170, F-170, E-170, D-170, C-170, Bb-171, A-171, G-171, F-171, E-171, D-171, C-171, Bb-172, A-172, G-172, F-172, E-172, D-172, C-172, Bb-173, A-173, G-173, F-173, E-173, D-173, C-173, Bb-174, A-174, G-174, F-174, E-174, D-174, C-174, Bb-175, A-175, G-175, F-175, E-175, D-175, C-175, Bb-176, A-176, G-176, F-176, E-176, D-176, C-176, Bb-177, A-177, G-177, F-177, E-177, D-177, C-177, Bb-178, A-178, G-178, F-178, E-178, D-178, C-178, Bb-179, A-179, G-179, F-179, E-179, D-179, C-179, Bb-180, A-180, G-180, F-180, E-180, D-180, C-180, Bb-181, A-181, G-181, F-181, E-181, D-181, C-181, Bb-182, A-182, G-182, F-182, E-182, D-182, C-182, Bb-183, A-183, G-183, F-183, E-183, D-183, C-183, Bb-184, A-184, G-184, F-184, E-184, D-184, C-184, Bb-185, A-185, G-185, F-185, E-185, D-185, C-185, Bb-186, A-186, G-186, F-186, E-186, D-186, C-186, Bb-187, A-187, G-187, F-187, E-187, D-187, C-187, Bb-188, A-188, G-188, F-188, E-188, D-188, C-188, Bb-189, A-189, G-189, F-189, E-189, D-189, C-189, Bb-190, A-190, G-190, F-190, E-190, D-190, C-190, Bb-191, A-191, G-191, F-191, E-191, D-191, C-191, Bb-192, A-192, G-192, F-192, E-192, D-192, C-192, Bb-193, A-193, G-193, F-193, E-193, D-193, C-193, Bb-194, A-194, G-194, F-194, E-194, D-194, C-194, Bb-195, A-195, G-195, F-195, E-195, D-195, C-195, Bb-196, A-196, G-196, F-196, E-196, D-196, C-196, Bb-197, A-197, G-197, F-197, E-197, D-197, C-197, Bb-198, A-198, G-198, F-198, E-198, D-198, C-198, Bb-199, A-199, G-199, F-199, E-199, D-199, C-199, Bb-200, A-200, G-200, F-200, E-200, D-200, C-200, Bb-201, A-201, G-201, F-201, E-201, D-201, C-201, Bb-202, A-202, G-202, F-202, E-202, D-202, C-202, Bb-203, A-203, G-203, F-203, E-203, D-203, C-203, Bb-204, A-204, G-204, F-204, E-204, D-204, C-204, Bb-205, A-205, G-205, F-205, E-205, D-205, C-205, Bb-206, A-206, G-206, F-206, E-206, D-206, C-206, Bb-207, A-207, G-207, F-207, E-207, D-207, C-207, Bb-208, A-208, G-208, F-208, E-208, D-208, C-208, Bb-209, A-209, G-209, F-209, E-209, D-209, C-209, Bb-210, A-210, G-210, F-210, E-210, D-210, C-210, Bb-211, A-211, G-211, F-211, E-211, D-211, C-211, Bb-212, A-212, G-212, F-212, E-212, D-212, C-212, Bb-213, A-213, G-213, F-213, E-213, D-213, C-213, Bb-214, A-214, G-214, F-214, E-214, D-214, C-214, Bb-215, A-215, G-215, F-215, E-215, D-215, C-215, Bb-216, A-216, G-216, F-216, E-216, D-216, C-216, Bb-217, A-217, G-217, F-217, E-217, D-217, C-217, Bb-218, A-218, G-218, F-218, E-218, D-218, C-218, Bb-219, A-219, G-219, F-219, E-219, D-219, C-219, Bb-220, A-220, G-220, F-220, E-220, D-220, C-220, Bb-221, A-221, G-221, F-221, E-221, D-221, C-221, Bb-222, A-222, G-222, F-222, E-222, D-222, C-222, Bb-223, A-223, G-223, F-223, E-223, D-223, C-223, Bb-224, A-224, G-224, F-224, E-224, D-224, C-224, Bb-225, A-225, G-225, F-225, E-225, D-225, C-225, Bb-226, A-226, G-226, F-226, E-226, D-226, C-226, Bb-227, A-227, G-227, F-227, E-227, D-227, C-227, Bb-228, A-228, G-228, F-228, E-228, D-228, C-228, Bb-229, A-229, G-229, F-229, E-229, D-229, C-229, Bb-230, A-230, G-230, F-230, E-230, D-230, C-230, Bb-231, A-231, G-231, F-231, E-231, D-231, C-231, Bb-232, A-232, G-232, F-232, E-232, D-232, C-232, Bb-233, A-233, G-233, F-233, E-233, D-233, C-233, Bb-234, A-234, G-234, F-234, E-234, D-234, C-234, Bb-235, A-235, G-235, F-235, E-235, D-235, C-235, Bb-236, A-236, G-236, F-236, E-236, D-236, C-236, Bb-237, A-237, G-237, F-237, E-237, D-237, C-237, Bb-238, A-238, G-238, F-238, E-238, D-238, C-238, Bb-239, A-239, G-239, F-239, E-239, D-239, C-239, Bb-240, A-240, G-240, F-240, E-240, D-240, C-240, Bb-241, A-241, G-241, F-241, E-241, D-241, C-241, Bb-242, A-242, G-242, F-242, E-242, D-242, C-242, Bb-243, A-243, G-243, F-243, E-243, D-243, C-243, Bb-244, A-244, G-244, F-244, E-244, D-244, C-244, Bb-245, A-245, G-245, F-245, E-245, D-245, C-245, Bb-246, A-246, G-246, F-246, E-246, D-246, C-246, Bb-247, A-247, G-247, F-247, E-247, D-247, C-247, Bb-248, A-248, G-248, F-248, E-248, D-248, C-248, Bb-249, A-249, G-249, F-249, E-249, D-249, C-249, Bb-250, A-250, G-250, F-250, E-250, D-250, C-250, Bb-251, A-251, G-251, F-251, E-251, D-251, C-251, Bb-252, A-252, G-252, F-252, E-252, D-252, C-252, Bb-253, A-253, G-253, F-253, E-253, D-253, C-253, Bb-254, A-254, G-254, F-254, E-254, D-254, C-254, Bb-255, A-255, G-255, F-255, E-255, D-255, C-255, Bb-256, A-256, G-256, F-256, E-256, D-256, C-256, Bb-257, A-257, G-257, F-257, E-257, D-257, C-257, Bb-258, A-258, G-258, F-258, E-258, D-258, C-258, Bb-259, A-259, G-259, F-259, E-259, D-259, C-259, Bb-260, A-260, G-260, F-260, E-260, D-260, C-260, Bb-261, A-261, G-261, F-261, E-261, D-261, C-261, Bb-262, A-262, G-262, F-262, E-262, D-262, C-262, Bb-263, A-263, G-263, F-263, E-263, D-263, C-263, Bb-264, A-264, G-264, F-264, E-264, D-264, C-264, Bb-265, A-265, G-265, F-265, E-265, D-265, C-265, Bb-266, A-266, G-266, F-266, E-266, D-266, C-266, Bb-267, A-267, G-267, F-267, E-267, D-267, C-267, Bb-268, A-268, G-268, F-268, E-268, D-268, C-268, Bb-269, A-269, G-269, F-269, E-269, D-269, C-269, Bb-270, A-270, G-270, F-270, E-270, D-270, C-270, Bb-271, A-271, G-271, F-271, E-271, D-271, C-271, Bb-272, A-272, G-272, F-272, E-272, D-272, C-272, Bb-273, A-273, G-273, F-273, E-273, D-273, C-273, Bb-274, A-274, G-274, F-274, E-274, D-274, C-274, Bb-275, A-275, G-275, F-275, E-275, D-275, C-275, Bb-276, A-276, G-276, F-276, E-276, D-276, C-276, Bb-277, A-277, G-277, F-277, E-277, D-277, C-277, Bb-278, A-278, G-278, F-278, E-278, D-278, C-278, Bb-279, A-279, G-279, F-279, E-279, D-279, C-279, Bb-280, A-280, G-280, F-280, E-280, D-280, C-280, Bb-281, A-281, G-281, F-281, E-281, D-281, C-281, Bb-282, A-282, G-282, F-282, E-282, D-282, C-282, Bb-283, A-283, G-283, F-283, E-283, D-283, C-283, Bb-284, A-284, G-284, F-284, E-284, D-284, C-284, Bb-285, A-285, G-285, F-285, E-285, D-285, C-285, Bb-286, A-286, G-286, F-286, E-286, D-286, C-286, Bb-287, A-287, G-287, F-287, E-287, D-287, C-287, Bb-288, A-288, G-288, F-288, E-288, D-288, C-288, Bb-289, A-289, G-289, F-289, E-289, D-289, C-289, Bb-290, A-290, G-290, F-290, E-290, D-290, C-290, Bb-291, A-291, G-291, F-291, E-291, D-291, C-291, Bb-292, A-292, G-292, F-292, E-292, D-292, C-292, Bb-293, A-293, G-293, F-293, E-293, D-293, C-293, Bb-294, A-294, G-294, F-294, E-294, D-294, C-294, Bb-295, A-295, G-295, F-295, E-295, D-295, C-295, Bb-296, A-296, G-296, F-296, E-296, D-296, C-296, Bb-297, A-297, G-297, F-297, E-297, D-297, C-297, Bb-298, A-298, G-298, F-298, E-298,

The musical score consists of five staves of music in bass clef. The first staff (measures 42-45) features a glissando in measure 42, followed by a triplet of eighth notes in measure 43, and another triplet of eighth notes in measure 45. The second staff (measures 46-50) shows a series of eighth notes in measure 46, a half note in measure 47, a quarter note in measure 48, and eighth notes in measure 49. The third staff (measures 51-54) contains eighth notes in measure 51, a quarter note in measure 52, eighth notes in measure 53, and a half note in measure 54. The fourth staff (measures 55-59) begins with a glissando in measure 55, followed by eighth notes in measure 56, a quarter note in measure 57, eighth notes in measure 58, and a half note in measure 59. The fifth staff (measures 60-60) starts with a glissando in measure 60, followed by eighth notes in measure 61, a quarter note in measure 62, eighth notes in measure 63, and a half note in measure 64.

Self's solo uses a wide range like the earlier Pilafian examples. The respective low and high points in Self's solo from "Take the Stairs" are  $Bb^1$  and  $Ab^4$ . In this particularly lengthy solo, Self employs a wide variety of rhythms. For example, Self uses a variety of triplet figures (quarter note, eighth note, and sixteenth note) in this solo in addition to short sixteenth note figures. When compared to the earlier Ray Draper and Don Butterfield transcriptions from Chapter 4, Self's solo contains a wider range of rhythmic and pitch variety. Although Draper and Butterfield were significant figures in jazz tuba performance due to their collaborations with major artists and their own artistry, Self's performance on this recording reveal a major progression in the growth of jazz tuba. Self's technical prowess on the tuba is apparent in this solo as he performs fast rhythmic passages in various ranges of the tuba while maintaining a high quality tuba sound.

Jim Self's next recording as a leader in the 1990s was 1998's *Basset Hound Blues* released on the d'Note Records label. Self's affinity for basset hounds can be found in multiple places including his recording label (Basset Hound Records) and his publishing company (Basset Hound Music). *Basset Hound Blues* features the Jim Self tune of the same name, which is reproduced in Musical Figure 23.

Musical Figure 23: Melody of "Basset Hound Blues"

The musical notation for the melody of "Basset Hound Blues" is presented in three staves of bass clef, 4/4 time. The first staff begins with a measure containing a whole note chord (C1, F1, C2) and a whole note melody note (C1). The second staff continues the melody with various intervals and rests. The third staff concludes the melody with a final note and a double bar line.

This melody presents a great deal of large leaps in the melody line, a standard component of many classical pieces using the tuba. However, the wide leaps in this solo feature the tuba in a new and novel way in "Basset Hound Blues." Self's ability on the tuba is evident during the performance of this melody as he maintains a characteristic tuba sound even when performing the widest leap in the melody from C<sup>1</sup> to F<sup>4</sup>. Self's improvised solo on "Basset Hound Blues" is presented as Musical Figure 24.

Like in the previous example, Self performs a larger number of different rhythms throughout the course of this solo over a wide range (F<sup>1</sup> to F<sup>4</sup>). One unique aspect of Self's performance style that cannot be fully appreciated with notation is his ability to

perform rhythms in a wide variety of rhythm feels. At times, Self performs the rhythms with a straight feel and at other times he performs in the more standard swing feel. However, there are points in his improvisations on tunes like the included solo from “Basset Hound Blues” where the rhythms are played in an even more stretched out swing manner. These moments of rhythmic stretching can be found in a variety of Jim Self’s recordings, but two moments in this particular transcription that stand out from others are found in bar 17 and bar 28. The rhythms presented in the transcription are but one possible interpretation of these bars due to the rhythmic stretching found in Self’s performance in these bars.

When comparing the two performers profiled in this chapter, two main differences between them emerge. One difference between them is the type of music performed by Pilafian and Self. Travelin’ Light generally performed jazz standards in a more traditional jazz style while Jim Self generally performs his own works or newly composed works in a more modern jazz style. When Self does perform standard tunes, he often performs them in an original manner arranged especially for his group’s recording. Their improvisational styles are also quite different. Pilafian’s style includes less rhythmic variety than Self’s style. However, this difference between Pilafian and Self’s improvisational styles is to be expected since each tubist performs in a different style of jazz music.

## Musical Figure 24: Jim Self's solo on "Basset Hound Blues"

Musical score for Jim Self's solo on "Basset Hound Blues". The score is written in bass clef, 7/8 time, and B-flat major. It consists of nine staves of music, with measure numbers 5, 9, 13, 17, 21, 25, 29, and 33 indicated at the beginning of each line. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Notable features include triplets (marked with '3') and glissandos (marked with 'gliss.'). The piece concludes with a double bar line.

Sam Pilafian and Jim Self have both raised the standard of jazz tuba performance by their addition of high quality characteristic tuba tone and superb technical proficiency. As mentioned in Chapter 5, Rich Matteson and Howard Johnson showed their ability to play over changes like the best jazz players with their great technique. However, their sounds are very unique and not the characteristic sound that is expected from modern tuba and euphonium performers. Pilafian and Self advanced jazz tuba by presenting the tuba in jazz with the characteristic sound of the tuba that has become the standard in modern tuba performance while doing so with a high level of technical proficiency.

## CHAPTER 8 – 2000 AND BEYOND: BREAKING NEW GROUND

Tubists: Jon Sass  
Sérgio Carolino  
Marty Erickson  
Joe Murphy  
Stefan Kac  
Roland Szentpáli  
Nat McIntosh

The potential for the tuba in jazz is only now becoming realized through numerous projects undertaken since the year 2000. From the 1940s until 2000, the tuba had reestablished its position in the rhythm section of jazz ensembles and had seen expanded opportunities in small ensembles, large ensembles, and ensembles made up entirely of tubists. Now that many avenues in jazz had been opened for a new generation of tubists, it is no surprise that more tubists are involved in similar projects to those already discussed in this study. However, multiple tubists are blazing new trails in jazz tuba performance. Some of these new paths may lead to more possibilities for the tuba in the future. Two of these tubists, Sérgio Carolino and Jon Sass, will be examined in depth in this chapter in addition to information about the projects of several other tubists.

### Jon Sass

Jon Sass was born in the Bronx, New York in 1961. He began playing the tuba when he was 14 years old and studied with Sam Pilafian when he was 15 years old. After hearing Howard Johnson's Gravity perform in Central Park, Sass sought out Johnson for

additional lessons.<sup>56</sup> Upon completing high school, Sass took part in a month-long European tour with the Vienna Arts Orchestra due to Howard Johnson's recommendation. Sass continued to participate in numerous European tours while studying in Pilafian's studio at Boston University. Sass earned a Bachelor's degree in Tuba Performance in 1985 from Boston University and moved back to Europe.<sup>57</sup>

In 1994, Jon Sass started a relationship with the Austrian based ensemble "Heavy Tuba." Heavy Tuba is an ensemble of 3 tubas, 4 euphoniums (that also double on trombone), and a rhythm section of guitar, piano/keyboards, bass, percussion, and drums. Sass has performed on four recordings with Heavy Tuba including *Faces* (a live album from 1994), *Saganhaft* (a live album from 1997), *At the Montreux Jazz Festival* (from 2000), and *Pictures at an Exhibition* (a 2003 recording of Helmar Hill's, the pianist with Heavy Tuba, arrangement of the orchestral classic).

Heavy Tuba, although similar in terms of instrumentation to the previously mentioned Matteson-Phillips Tubajazz Consort, has a unique sound and ensemble concept. Heavy Tuba performs music in a wide variety of styles from rock n' roll to jazz to blues to funk to classical. Sass is featured in a prominent way on many of Heavy Tuba's recordings as a bass line soloist, melodic instrument, and as a solo improviser. Heavy Tuba has recorded several of Sass' original tunes on their albums as well. Jon Sass' solo album from 2004, *Sassified*, presents a whole new way of using the tuba in jazz and beyond. *The Jon Sass Bass Line Book* contains transcribed bass line excerpts from Heavy Tuba recordings and *Sassified*. The book comes with a play-along CD and

---

<sup>56</sup> Mathez, Jean-Pierre. "Jon Sass Part 1." *ITEA Journal* 31, no. 3 (2004): 62.

<sup>57</sup> *Ibid.*, 63.

various rhythmic examples that are paired with each bass line. Sass includes instructions for the performance of the given bass line or rhythmic example in a short introductory paragraph before most exercises.

*Sassified* presents the tuba in an entirely new way on each track. On some tracks, Sass uses multi-tracking and looping technology to create layered tuba sounds. *Sassified* does have jazz influences, but it is almost beyond categorization due to the wide variety of styles on the recording. Sass designed this project to be a mix of multiple styles of music including jazz, funk, classical, and R&B. For example, “heart 2 heart” uses multi-tracking and sounds akin to an R&B ballad sung by an a cappella quartet. Sass lays down a bass line groove and layers a vocal-like choral tuba melody above the bass line. Two tracks on *Sassified*, “Look Its Rainbow Tuba” and “Outside Inside,” utilize the tabla (Indian hand drums) with the tuba. Sass again utilizes multi-tracking technology by first laying down a bass line groove that works in tandem with the tabla before entering with the melody line. The result is an entirely original sound and use of the tuba. The entire *Sassified* project presents a new picture of the possibilities for the tuba in the future. Sass has created an original sound and musical landscape throughout this recording. There is great potential for further exploration in this musical direction.

### Sérgio Carolino

Another modern tubist, Sérgio Carolino, continues to pursue new performance opportunities for the tuba in jazz and beyond. He began to study the tuba at Lisbon’s Conservatory when he was 11 years old. He has attended masterclasses conducted by

some of the most renowned tubists in the world including Roger Bobo, Øystein Baadsvik, Mel Culbertson, Gene Pokorny, and Harvey Phillips. He is currently principal tuba in the Oporto National Orchestra and Professor of Tuba and Chamber Music at the National Superior Orchestral Academy in Lisbon.<sup>58</sup>

In addition to performing classical music as a member of the Oporto National Orchestra and as a tuba soloist, Carolino's other musical endeavors are widely varied and unique. Since 2002, Carolino has been involved with an assortment of innovative and unique performing ensembles including the TGB trio (Tuba, Guitarra, & Bateria, which is a trio that performs originals, jazz tunes, and rock tunes among others), the European Tuba Trio (two tubas and one euphonium, which is a trio that performs mainly original music with extensive improvisation), 2tUBAS&friends (a tuba duo with drums that performs music written especially for the group), and the Postcard Brass Band (a New Orleans-style quartet of soprano sax, trombone, sousaphone, and drums that perform in the traditional jazz style with modern twists).

Over the next year or two, Carolino has several more recording projects planned. In addition to several classical recordings due to be released by 2011, Carolino is recording follow-up CDs with TGB, 2tUBAS&friends, and the Postcard Brass Band.<sup>59</sup> His high level of activity and high level of recordings produced over the past four years mark Carolino as a major proponent of the tuba in music in general. Classical composers in the pieces written specifically for Carolino have employed his outstanding virtuosity

---

<sup>58</sup> Miller, Andrew. "ITEA Profile: Sérgio Carolino (Portugal)." *ITEA Journal* 31, no. 3 (2004): 26.

<sup>59</sup> Swoboda, Deanna. "What's Happening With Sérgio Carolino?" *ITEA Journal* 37, no. 2 (2010): 62.

on the tuba. Carolino has also brought his high level of technical skill on the tuba into all of the ensembles that he performs with in the jazz idiom.

Both Carolino and Sass have taken new paths in jazz that stretch the definition of the term jazz while, at the same time, both tubists have expanded the possibilities of the tuba in music in general. As with many different fields, whether it is music, art, sports, or other areas of specialization, when certain figures show new possibilities that we could only dream of before, the next generation builds upon those new possibilities to lead to an even higher level of achievement in the future. Several other modern tubists are involved in projects that advance some of the older models profiled in previous chapters and projects that explore new musical territory for the tuba.

#### Selected Others

Marty Erickson provides a modern example of the tuba in small ensembles in the 2000s. He has released multiple albums featuring the tuba as a melody instrument. Two of his recordings, *Smile* and *You and I*, present jazz tuba in highly polished productions that include notable artists like Frank Mantooth (piano) and Wycliffe Gordon (trombone). Erickson's playing is another example of high quality tuba tone in a jazz setting. Two notable tracks from *You and I*, "Multiphonic Intro" and "Baloozievocalizescatoozietune Toon", features Erickson and Gordon performing extended multiphonic cadenzas and using multiphonics in melodic and accompaniment material. Although Erickson is not the first jazz tubist to utilize multiphonics in a recording, his use of this technique in a

jazz setting illustrates the multiple talents that many modern tubists, both classical and jazz, are expected to master.

Joe Murphy is a member of the Modern Jazz Tuba Project mentioned at the end of Chapter 5. He is featured on both Modern Jazz Tuba Project recordings, *Live at the Bottom Line* and *Favorite Things*, as a soloist and as an arranger. In addition to performing in this ensemble of low brass instruments, Murphy also led a recording project for an ensemble called the Loudhorns. The Loudhorns is an ensemble that is made up of three trumpets, one horn, two trombones, and one tuba with a four-member rhythm section (keyboards, guitar, electric bass, and drums). In addition to arranging a majority of the group's 2009 release, *One for Maynard*, Murphy also performs multiple solos on this recording. Murphy provides a modern example of the tuba as an ensemble member in larger jazz ensemble settings from a tuba and euphonium jazz ensemble to a more mixed ensemble like the Loudhorns.

Stefan Kac performs with a wide variety of ensembles based out of Minneapolis, Minnesota. For several years he was a member of the Pan-Metropolitan Trio, an ensemble made up of tuba, Chapman Stick, and drums. The group's 2007 independent release, *Isolation*, featured several of Kac's works. Kac is also a member of Ingo Bethke, a sextet consisting of trumpet, sax, and tuba with a three-piece rhythm section (piano, bass, and drums). Kac brings a unique voice to jazz tuba performance by performing in modern jazz ensembles in modern styles including avant-garde jazz. In addition to performing in these and other jazz and classical ensembles, Kac is also an active composer of jazz and classical music. His compositions have won awards from the

International Tuba Euphonium Association in two categories (Tuba featured in Jazz/Rock/Fusion and Tuba feature in Chamber Music).

Roland Szentpáli is highly regarded in the tuba community as a performer and composer. He has released numerous recordings of classical and jazz music. Szentpáli presents an example of a tubist exploring new opportunities and possibilities for the tuba in jazz and beyond. Two recent recordings that feature Szentpáli showcase these new avenues of opportunity for the tuba. The Loopdoctors' 2008 release, *Whiteorangeblack*, presents Szentpáli's tuba along with Áron Romhányi (keyboards, rap), Péter Szendőfi (drums), and programmed loops. The RTB Crew's 2010 release, *Meet the Beat*, presents Szentpáli and Romhányi along with Revolution (beat-box). Both of these recordings place the tuba in unique situations that provide one example of the many unexplored areas of musical territory for the tuba.

Nat McIntosh is one of the founding members of the Youngblood Brass Band, an eight-member ensemble that was developed out of the New Orleans brass band model. His mastery of extended techniques including multiphonics and DJ-imitation on the sousaphone is featured prominently with the Youngblood Brass Band. One example of McIntosh's technical proficiency can be found on the Youngblood Brass Band's 2000 release, *Unlearn*. "The Warrior Comes Out to Play" from *Unlearn* showcases McIntosh's multiphonics, sousaphone beat-boxing, and simulated electronic sound effects. The New Orleans brass band tradition, although not examined in this study, is another avenue of performance for tubists. McIntosh's work in this particular ensemble type has been groundbreaking in many respects for jazz tuba performance.

These tubists present a small sampling of the modern tubists performing jazz tuba in a wide variety of styles. The level of performing on the tuba has been raised greatly over the span of time covered by this study. It is safe to postulate that the level of jazz tuba performing will continue to rise while at the same time diversifying.

## CHAPTER 9 – CONCLUSION

The tuba's presence in jazz music has gradually increased from the 1940s until the present. In early jazz history, the tuba was generally required to perform two-beat bass lines. Then, after a brief span of time where the tuba's role in jazz was minimized, the tuba made an appearance as an ensemble member in the Claude Thornhill Orchestra and Miles Davis' *Birth of the Cool*. The tuba was mainly used in these and other ensembles during this time period as an ensemble voice with occasional melody sections. The tubists in these ensembles were not given opportunities to improvise.

In the 1950s, Ray Draper and Don Butterfield were given the opportunity to perform as main melodic instruments in small ensembles. These recordings present early examples of the tuba used as a front line instrument instead of a bass line instrument or a secondary ensemble member. In the 1960s and 1970s, tubas, along with euphoniums, were featured in big bands made up of entirely low brass instruments. The leaders of these ensembles, Howard Johnson (Gravity) and Rich Matteson/Harvey Phillips (Matteson-Phillips TubaJazz Consort), were major proponents of the tuba and euphonium and used their ensembles to showcase both instruments' capabilities in a jazz context.

In the 1980s, Bob Stewart brought the tuba back into the bass role in the rhythm section in modern jazz music. Stewart set an example for many tubists with his bass lines and led the way for more tubists to play the role of the bass instrument in modern jazz ensembles. In the 1990s, Sam Pilafian and Jim Self performed the tuba in small groups presenting a high quality characteristic tuba sound in jazz. Both Pilafian and Self have performed in a wide range of jazz styles and reveal the progress of the tuba's

development in jazz over time when compared to earlier examples. Modern jazz tubists continue to expand the possibilities of the tuba in jazz through projects that stretch the limits of definition. Tubists like Jon Sass and Sérgio Carolino continue to develop the tuba's role in older ensemble models while exploring new musical territories for the tuba in jazz and beyond.

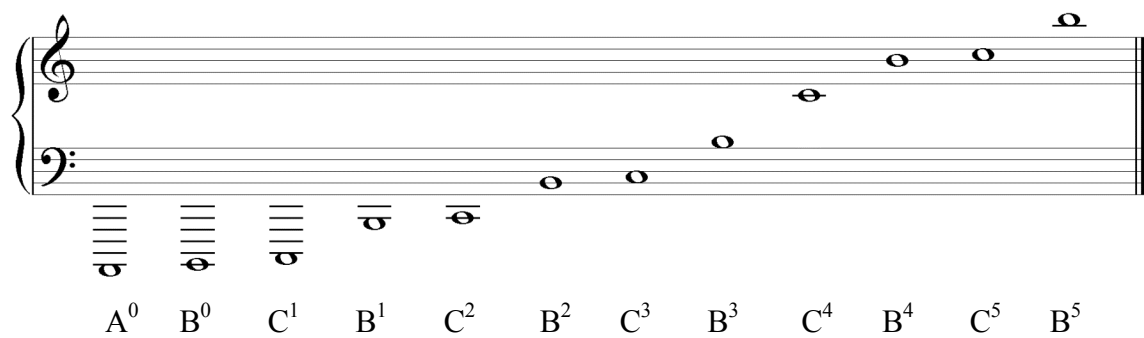
This study has shown the outline of development of the tuba in jazz over the past 70 years. The examples provided present samples of the contributions of various jazz tubists to jazz tuba performance. Tubists have progressed from simple bass lines to complicated, rhythmically diverse improvised solos. Many modern jazz tubists utilize a wider range than their predecessors. Ranges have expanded greatly from the limited ranges often used in the more restrictive two-beat bass line style to modern day jazz tuba soloists that perform in three or more octaves.

The overall quality of sound produced by jazz tubists has also increased greatly. There are numerous possible reasons for this improvement in tuba tone including the availability of high quality instruments and the introduction of better pedagogy for tubists. Many of the modern tubists performing jazz music have had some sort of classical training, which can also help to explain the improvement in tone over time. Improvements in recording technology and techniques have also helped to improve tuba tone since some of the issues associated with recording a high quality tuba sound have been resolved. A comparison of Don Butterfield's sound on *Top and Bottom Brass* with Sam Pilafian's sound on *Travelin' Light* reveals this increase in jazz tuba recording quality. Although this study has provided information about many notable jazz tubists

and their contributions to jazz tuba performance, there are more areas that can be explored in future jazz tuba research.

One aim of this study is to provide a foundation for further research about jazz tuba in the future. The tubists profiled in this study can be further examined in future studies. Additional tubists from the time periods are also possible subjects for jazz tuba research. Some additional tubists include Joe Tarto, Red Callender, Dave Gannett, Dave Bargeron, and Michel Godard. The New Orleans brass band tradition also contains many jazz tubists worthy of study including Nat McIntosh and Anthony “Tuba Fats” Lacen. The traditional jazz ensemble has been examined in Thomas Bough’s study, but there continues to be more possibilities for research in this area of jazz tuba performance.

## APPENDIX A – OCTAVE IDENTIFICATION



A musical score for a grand staff (treble and bass clefs) showing a sequence of notes. The notes are: A<sup>0</sup>, B<sup>0</sup>, C<sup>1</sup>, B<sup>1</sup>, C<sup>2</sup>, B<sup>2</sup>, C<sup>3</sup>, B<sup>3</sup>, C<sup>4</sup>, B<sup>4</sup>, C<sup>5</sup>, B<sup>5</sup>. The notes are placed on the staff lines as follows: A<sup>0</sup> (bass line), B<sup>0</sup> (bass line), C<sup>1</sup> (bass line), B<sup>1</sup> (bass line), C<sup>2</sup> (bass line), B<sup>2</sup> (bass line), C<sup>3</sup> (bass line), B<sup>3</sup> (bass line), C<sup>4</sup> (bass line), B<sup>4</sup> (treble line), C<sup>5</sup> (treble line), B<sup>5</sup> (treble line). Below the staff, there are five groups of vertical lines representing fingerings for the first five notes: A<sup>0</sup> (four lines), B<sup>0</sup> (four lines), C<sup>1</sup> (three lines), B<sup>1</sup> (two lines), C<sup>2</sup> (one line).

A<sup>0</sup> B<sup>0</sup> C<sup>1</sup> B<sup>1</sup> C<sup>2</sup> B<sup>2</sup> C<sup>3</sup> B<sup>3</sup> C<sup>4</sup> B<sup>4</sup> C<sup>5</sup> B<sup>5</sup>

## APPENDIX B – PERMISSIONS



7777 West Bluemound Road  
Post Office Box 13819  
Milwaukee, WI 53213-0819

Tel: 414-774-3630  
Fax: 414-774-3259  
email: halinfo@halleonard.com

hlcopyright@halleonard.com

June 28, 2010

Daniel Brown  
3993 North Campbell Ave, Apt 2203  
Tucson, AZ 85719

RE: **Move**  
By Denzil De Costa Best  
© 1947 (Renewed 1975) BEECHWOOD MUSIC CORP.  
All Rights Reserved International Copyright Secured Used by Permission  
*Reprinted by permission of Hal Leonard Corporation*

Dear Mr. Brown:

We hereby grant you permission to include an excerpt from the above-cited composition in your dissertation. Credit will be given directly under the music to be included as listed above. This permission is limited to use of the above-cited composition for purposes of your dissertation, and does not include any right to use the composition, or any part thereof, in any other publications, or for any commercial purposes.

Our fee for this usage is \$15.00.

The terms of this agreement shall not be deemed effective unless and until we receive a countersigned copy of this letter, along with the fee cited above.

Sincerely,

Daniel Peters  
Permissions Administrator  
Business Affairs

Agreed to:

By \_\_\_\_\_  
Daniel Brown

HoJoTuba@aol.com <HoJoTuba@aol.com> Tue, Feb 16, 2010 at 4:06 PM  
To: drbrown1@email.arizona.edu

Hello, Daniel

How's this for a deal? My Gravity book is presently in disarray and not in shape for sending out without some cleaning up. So, I'll send you those charts if you will manage the clean-up and re-copying including making a score. I tend to believe that everybody under 30 has Finale and Sibelius skills that us fogies don't have (OK, I am starting Sibelius, but I won't have it in time for you). So, is that a good deal? When I send it, it will be made very clear what I want. If you agree, I'll send it in the time you need it. Sounds like a win-win to me.

later, HJ

Tuba-Euphonium Press <tepress@iteaonline.org> Mon, Mar 8, 2010 at 9:32 PM  
Reply-To: tepress@iteaonline.org  
To: Daniel R Brown <drbrown1@email.arizona.edu>

Hi Daniel,

As long as you are using the excerpts for educational purposes only then under the "fair use" guidelines you can do anything you need to do for your dissertation without our permission as long as you include the pieces in your bibliography and use the proper citations.

If you decide to sell your dissertation for profit...then that would be a different story. ;o)

Good Luck,

Monica

---

Monica Althouse  
Tuba-Euphonium Press Manager  
PO Box 326  
Baltimore MD, 21203

Phone/Fax: 1 (888) 331-ITEA (4832) x4  
International Calls Phone/Fax: (443)927-1786  
<http://www.iteaonline.org>

Bob Stewart <tubob@hotmail.com> Fri, Apr 9, 2010 at 4:03 AM  
To: drbrown1@email.arizona.edu

Hello Again,

I feel very honored, thanks for your interest in my work!!

You are very welcome to use the excerpts during your DMA studies.

Sorry we did not get an opportunity to speak out in Denver. Hope you enjoyed both presentations.

If you record your lecture recital I would enjoy listenin to your presentation

Jim Self <jimself@bassethoundmusic.com> Thu, Jun 17, 2010 at 10:45 AM  
To: Daniel R Brown <drbrown1@email.arizona.edu>

Daniel,

Well I am quite impressed that you would think they were worthy of study and transcription. Of course you are welcome to use them. I would like a copy when you are finished and would really like to see the transcriptions—to see what I played!

Keep me in the loop.

Great ITEC

Jim

Jim Self <jimself@bassethoundmusic.com> Tue, Jul 6, 2010 at 10:38 AM  
To: Daniel R Brown <drbrown1@email.arizona.edu>

Yes Daniel to use of the BHB lead sheet

Jim

## REFERENCES

Dissertation

Bough, Thomas. *The Role of the Tuba in Early Jazz Music from 1917 to the Present: A Historical, Pedagogical and Aural Perspective*. Ann Arbor: UMI, 1999.

Books

Bogdanov, Vladimir, Michael Erlewine, Chris Woodstra, and Scott Yanow. *All Music Guide to Jazz*, 3<sup>rd</sup> ed. San Francisco: Backbeat Books, 1998.

Burns, Mick. *Keeping the Beat on the Street: The New Orleans Brass Band Renaissance*. Baton Rouge, LA: Louisiana State University Press, 2006.

Callender, Red and Elaine Cohen. *Unfinished Dream: The Musical World of Red Callender*. New York: Quartet Books, 1985.

Davis, Miles with Quincy Troupe. *Miles: The Autobiography*. New York: Simon & Schuster Paperbacks, 2005.

Garrod, Charles. *Claude Thornhill and His Orchestra*. 2nd ed. Portland, OR: Joyce Record Club, 1999.

Gridley, Mark. *Jazz Styles: History and Analysis*. 8th ed. Upper Saddle River, NJ: Prentice Hall, 2003.

Mendoza, Freddie. *Master of the Euphonium: Rich Matteson Jazz Euphonium Solos*. Denton, TX: Harold Gore Publishing Co., 2005.

Nelson, Mark. *The Tuba as a Solo Instrument: Composer Biographies*. Annandale, VA: Tuba Press, 1995.

Sass, Jon. *The Jon Sass Bass Line Book*. Vuarmarens, Switzerland: Editions Bim, 2007.

Stewart, Bob. *Breathing Bass Line*. New York: Elektrarts Music, 2003.

Tarto, Joe. *Basic Rhythms and the Art of Improvisation*. New York: Charles Colin Music, 1976.

Scores

Davis, Miles. *Birth of the Cool: Original Scores*. Milwaukee, WI: Hal Leonard Corporation, 2003.

Matteson, Rich. *Spoofy*. Tuba-Euphonium Press, 1995.

Silver, Horace. *Gregory is Here*. arr. Rich Matteson. Tuba-Euphonium Press, 1995.

### Articles

Attie, Paulette, Alice Butterfield, Harvey Phillips, and Dean Somerville. "Two New York Tuba Legends Part I: Don Butterfield (1923-2006)." *ITEA Journal* 34, no. 3 (2007): 24-33.

Buttery, Gary. "Michel Godard: Tuba Magic in World Music." *T.U.B.A. Journal* 26, no. 2 (1999): 64.

------. "Jim Self: LA Freelance Tubist." *T.U.B.A. Journal* 26, no. 4 (1999): 45-46.

Call, R. Steven. "The Tuba in Jazz: A Historical View." In *The Tuba Source Book*, edited by R. Winston Morris, 529-32. Bloomington, IN: Indiana University Press, 1996.

Carolino, Sérgio. "Bob Stewart: Odyssey of a Jazz Tuba Master." *ITEA Journal* 33, no. 4 (2006): 48-54.

Collins, Zach. "Jim Self: A Fortunate Musician." *ITEA Journal* 36, no. 3 (2009): 34-52.

Dickman, Marc. "Rich Matteson: Portrait of an Original." *T.U.B.A. Journal* 19, no. 2 (1991): 46-59.

Erickson, Marty. "At Phyrst." *T.U.B.A. Journal* 26, no. 4 (1999): 43-44.

------. "The Jazz Column." *T.U.B.A. Journal* 27, no. 3 (2000): 38.

------. "Catching Up with Sam Pilafian." *T.U.B.A. Journal* 27, no. 4 (2000): 43-50.

------. "Catching Up with Howard Johnson." *T.U.B.A. Journal* 28, no. 2 (2001): 51-57.

------. "The Tuba in Jazz: A Brief Discography." *T.U.B.A. Journal* 28, no. 2 (2001): 59.

------. "Catching Up with Jun Yamaoka." *ITEA Journal* 29, no. 4 (2002): 45-48.

Feldman, Enrique. "Benefits from Incorporating Improvisation into the Practice Room." *ITEA Journal* 32, no. 4 (2005): 80-81.

Fritze, Gregory. "Jazz." *T.U.B.A. Journal* 18, no. 2 (1990): 22-23.

------. "The Play-along Method of Learning Jazz Improvisation." *T.U.B.A. Journal* 19, no. 1 (1991): 48-50.

----- . "The Basics of Playing a Bass Line." *T.U.B.A. Journal* 19, no. 3 (1992): 36-38.

----- . "A Week of Jazz in Lexington." *T.U.B.A. Journal* 20, no. 1 (1992): 32-33.

Härtel, Klaus. "Jon Sass, the Jazz Musician, and Paul Halwax, of the Vienna Philharmonic Orchestra: 'A Vienna Coffee House (non) dispute.'" *ITEA Journal* 34, no. 2 (2007): 64-67.

Hepola, Ralph. "The Jazz Niche." *T.U.B.A. Journal* 14, no. 3 (1987): 19, 73.

----- . "The Jazz Niche." *T.U.B.A. Journal* 14, no. 4 (1987): 13.

----- . "The Jazz Niche." *T.U.B.A. Journal* 15, no. 1 (1987): 19, 25.

----- . "The Jazz Niche." *T.U.B.A. Journal* 15, no. 2 (1987): 13, 22.

----- . "The Jazz Niche." *T.U.B.A. Journal* 15, no. 3 (1988): 14-16.

----- . "The Jazz Niche." *T.U.B.A. Journal* 15, no. 4 (1988): 35-37.

----- . "The Jazz Niche." *T.U.B.A. Journal* 16, no. 1 (1988): 30, 51.

----- . "The Jazz Niche." *T.U.B.A. Journal* 16, no. 2 (1988): 12-17.

----- . "The Jazz Niche." *T.U.B.A. Journal* 16, no. 3 (1989): 19-21.

----- . "The Jazz Niche." *T.U.B.A. Journal* 16, no. 4 (1989): 13-15.

----- . "The Jazz Niche." *T.U.B.A. Journal* 17, no. 1 (1989): 15-17.

----- . "The Jazz Niche." *T.U.B.A. Journal* 17, no. 2 (1989): 10-13.

----- . "The Jazz Niche." *T.U.B.A. Journal* 17, no. 3 (1990): 13-15.

Hester, Steven. "Joe Tarto: Titan of the Tuba." *T.U.B.A. Journal* 15, no. 1 (1987): 11-12.

Holtz, Thomas. "Dixieland Jazz Tuba Fundamentals." *ITEA Journal* 30, no. 4 (2003): 60-66.

Kleinsteuber, Carl. "An Interview with Howard Johnson." *T.U.B.A. Journal* 11, no. 1 (1983): 6-11.

- Langstaff, Alan, Harvey Phillips, Michael Salzman, and Stan Woolley. "Two New York Tuba Legends Part II: Bill Barber (b. 1920)." *ITEA Journal* 34, no. 3 (2007): 35-43.
- Mathez, Jean-Pierre. "Jon Sass Part 1." *ITEA Journal* 31, no. 3 (2004): 62-63.
- Miller, Andrew. "ITEA Profile: Sérgio Carolino (Portugal)." *ITEA Journal* 31, no. 3 (2004): 26, 28.
- Moon, Bucklin and Kenneth Lloyd Bright. "Last of the Tubas: Cy St. Clair – A Man all Wrapped up in his Work." *The Record Changer* 7, no. 5 (1948): 11-12, 24.
- Sass, Jon. "Jon Sass Part 2." *ITEA Journal* 31, no. 3 (2004): 66-67.
- Schmidt, Paul. "An Interview with Michel Godard." *T.U.B.A. Journal* 22, no. 2 (1995): 40-42.
- Self, James. "Reclaiming Our Heritage." *TU.B.A. Journal* 5, no. 3 (1978): 12-16.
- Shearer, James. "ITEA Lifetime Achievement Awards: Don Butterfield." *ITEA Journal* 33, no. 4 (2006): 20.
- Shoop, Stephen. "The Dixieland Band: A Meaningful Avenue of Performance for the Tuba Player." *T.U.B.A. Journal* 13, no. 1 (1985): 13-14.
- Somerville, Dean. "A Week with Don Butterfield." *T.U.B.A. Journal* 25, no. 3 (1998): 40-41.
- Stewart, Bob. "The Legitimate Jazz Artist: Part I, An Interview with Earl McIntyre." *T.U.B.A. Journal* 12, no. 1 (1984): 5-8.
- . "The Legitimate Jazz Artist: Part II, An Interview with Tony Price." *T.U.B.A. Journal* 12, no. 2 (1984): 10-13.
- . "New Roles and Dimensions for the Contemporary Jazz Tubist." *T.U.B.A. Journal* 13, no. 2 (1985): 24-25.
- Swoboda, Deanna. "What's Happening With Sérgio Carolino?" *ITEA Journal* 37, no. 2 (2010): 61-62.
- Taylor, Amy. "New York Tuba Experience." *T.U.B.A. Journal* 24, no. 4 (1997): 58-59.
- Taylor, Christine. "Dixie Power Trio: A Review." *T.U.B.A. Journal* 24, no. 3 (1997): 54-55.

Recordings

2 Tubas and Friends. *agreements & disagreements*. Yamaha.

Avent, Pip. *Pip Avent and his Tuba Smarties*. Self-Released.

Bargeron, Dave and Michel Godard. *TubaTuba*. Enja Records, CD 9133-2.

Big Bottom Band. *RooDoo VooDoo*. Carmen Records, 5144.

Bill Scarlett Quartet featuring Jim Self. *Size Matters*. Basset Hound Records, BHR 108-2.

Blythe, Arthur and Bob Stewart. *Exalted Conversation*. Self-Released.

Bob Stewart First Line Band. *Goin' Home*. JMT Productions, 919 026-2.

Callender, Red. *Basin Street Brass*, Legend Record Co., LGS 1003.

----- *Speak Low*. Fresh Sound Records, FSR-CD 459.

Carolino, Sérgio, Mário Delgado, and Alexandre Frazão. *tubaguitarra&bateria*. Clean Feed Records, CF023CD.

Clark Terry Quintet with Don Butterfield. *Top and Bottom Brass*. Riverside Records, OJCCD-764-2 (RLP-1137).

Davis, Miles. *The Complete Birth of the Cool*. Capitol Records, CDP 7243 4 94550 2 3.

----- *Miles Ahead*. Columbia Records, CK 65121.

----- *Porgy and Bess*. Columbia Records, CK 65141.

----- *Sketches of Spain*. Columbia Records, CK 65142.

Dickman, Marc. *A Weaver of Dreams*. Self-Released, FMS-2391.

Dirty Dozen Brass Band. *Funeral for a Friend*. Sheridan Square Records.

Erickson, Marty and John Sheridan. *My Very Good Friend*. Self-Released.

Erickson, Marty. *DEG/Willson Presents Smile: The Music of Marty Erickson*.  
<http://www.degmusic.com>.

Erickson, Marty and Wycliffe Gordon. *You and I*. Blues Back Records, BB005.

- Eshelman, Jon and Kent. *Life is Good*. Self-Released.
- European Tuba Trio. *Jeudi 26*. Yamaha/Feeling Musique.
- Feldman, Hank. *Tubesia*. Mark Custom Recording Service, MCD-2275.
- Gannett, Dave. *Tubas From Hell*. Summit Records, DCD 155.
- Heavy Tuba and Jon Sass. *Faces*. ATS Records, CD-0450-0894.
- . *Sagenhaft*, ATS Records, CD-0490.
- . *At Montreux Jazz Festival*. ATS Records, CD-0521.
- . *Pictures at an Exhibition*. ATS Records, CD-0560.
- Hubbard, Freddie. *Collectibles Jazz Classics: Sing me a Song of Songmy and Echoes of Blue*. Atlantic Recording Corporation, COL-CD-6821.
- Ibrahim, Abdullah and Ekaya. *African River*. Enja Records, CD 6018 2.
- Ingo Bethke. *Ingo Bethke*. Self-Released.
- Kalina, Ron and Jim Self. *The Odd Couple*. Basset Hound Records, BHR 110-2.
- Johnson, Howard and Gravity. *Gravity!* Motor Music, 531 021-2.
- . *Right Now! Featuring Taj Mahal*. Verve Records, 314 537 801-2.
- Jones, Thad and Mel Lewis. *Consummation*. Blue Note Records, 7243 5 38226 2 0.
- Lacen, Anthony. *Anthony "Tuba Fats" Lacen with the Rue Conti Jazz Band and Special Guests Orange Kellin and Dan Pawson*. GHB Records, BCD-344.
- Loop Doctors featuring Roland Szentpáli. *WhitOrangeBlack*. Art Music Records, amr-01.
- Loudhorns. *one for maynard*. Loud Conversation Pieces, LCP-5428.
- Mahal, Taj. *The Real Thing*. Columbia Records, CK 65859.
- Matteson-Phillips Tubajazz Consort. *Matteson-Phillips Tubajazz Consort*. Mark Records, MJS 57587.
- . *Tubajazz Superhorns*. Harvey Phillips Foundation, HPF-TJ-CD 3.

- . *Tubajazz Superhorns Live!!!* Harvey Phillips Foundation, HPF-TJ-CD 4.
- McCoy Tyner Big Band. *Updown/Downtown*. Milestone Records, MCD-9167-2.
- MJT Project. *Live at the Bottom Line*. Heartdance Music, HDM-1090.
- . *Favorite Things*. Heartdance Music, HDM-1120.
- Original Wildcat Jass Band. *Introducing The Original Wildcat Jass Band*. Self-Released.
- . *I'll be Glad When You're Dead and Other Songs of Encouragement, Admiration, and Support*. Self-Released.
- . *Two Deuces*. Self-Released.
- . *Rhythm Street*. Self-Released.
- Pan-Metropolitan Trio. *Isolation*. <http://www.panmetropolitantrio.com>.
- Pilafian Project. *Meltdown*. Summit Records, DCD 227.
- Pilafian, Sam and Friends. *Travelin' Light*. Telarc International Corporation, CD-80281.
- Pilafian, Sam and Patrick Sheridan. *Dos Amigos with Tambores*. Carmen Records, Carmen Records 5143.
- Ray Draper Quintet. *Tuba Sounds*. Prestige Records, OJCCD-1936-2 (P-7096).
- . *Featuring John Coltrane*. Prestige Records, OJCCD-986-2 (NJ-8228).
- . *A Tuba Jazz*. Fresh Sound Records, FSR-CD 20.
- RetroPotential. *RetroPotential*. Self-Released.
- RTB Crew. *Meet the Beat*. ZenePont, ZNPNT08.
- Salotti, Harry. *Full Swing Ahead*. Self-Released.
- Sass, Jon. *Sassified*. ATS Records, CD-0582.
- Scandinavian Tuba Jazz. *How Deep is the Ocean*. Four Leaf Records, FLC 5093.
- Self, Jim. *Basset Hound Blues*. d'Note Records, DND 1021.

- Self, Jim. *My America*. Basset Hound Records, BHR 107-2.
- *Tricky Lix*. Concord Records, CCD-4430.
- Self, Jim with Strings. *InnerPlay*. Basset Hound Records, BHR 109-2.
- Shearer, Jim and Charlie Wood. *The Memphis Hang*. Summit Records, DCD 502.
- Stewart, Bob and Ray Anderson. *Heavy Metal Duo*. Self-Released.
- Stewart, Bob, Thomas Alkier, Christof Lauer, and Wolfgang Puschnig. *Bluebells*. CMP Records, CMP CD 56.
- Stewart, Bob. *First Line*. JMT Productions, 919 014-2.
- *Then & Now*. Postcards, POST1014.
- Tim Postgate Hornband featuring Howard Johnson. *Tim Postgate Hornband featuring Howard Johnson*. Guildwood Records, GR006.
- *Banjo Hockey*. Guildwood Records, BHMCD0065.
- Travelin' Light. *Makin' Whoopie*. Telarc International Corporation, CD-83324.
- *Cookin' with Frank and Sam*. Concord Records, CCD-4647.
- *Getting it Together*. Summit Records, DCD 183.
- *Christmas with Travelin' Light*. Telarc International Corporation, CD-83330.
- Tyner, McCoy. *Tender Moments*. Blue Note Records, RVG Edition 7243 5 96509 2 0.
- Vida Rica. *Vida Rica*. Self-Released.
- Westenhofer, Lee. *Bubbles*. Westy Works, WW101.
- Youngblood Brass Band. *Unlearn*. Self-Released.
- *center:level:roar*. ozone music, OZO902.
- *live.places*. Layered Music, LR011.