

The Lasting Legacy of the Tuba in Jazz: its History, Trailblazing Musicians, and Essential Musical Examples

Marc T. Gaspard Bolin, July 4, 2023



*Clockwise from the top left: Sid LeProtti's Band, San Francisco, 1923 (John Terrell, tuba); Howard Johnson at the New Orleans Jazz and Heritage Festival on April 28, 2001; Sérgio Carolino at the 2022 Numskull Brass Festival; Fletcher Henderson's Orchestra, 1925 (Ralph Escudero); Unidentified tubist with the Phil Spitalny's Hour of Charm Orchestra; Ray Draper, image used for the front cover of the album, *The Ray Draper Quintet, Featuring John Coltrane*.*

In the world of jazz, the tuba has carved its own unique path, thanks to the trailblazing musicians who have embraced its rich and distinctive sound. Although the tuba and its close relative, the sousaphone, played a significant role in early New Orleans-style jazz, they have now become more of a specialized musical instrument within the style. If you're looking to delve into its captivating world, here's a (not so) brief history and a curated list of essential jazz tuba tracks that are sure to captivate your ears and expand your musical horizons.

So, grab a cup of coffee or tea, get comfortable, and join us as we delve into the world of this powerful and sometimes gentle giant.

Proto-Jazz Styles: Jug Band and Orchestrated Ragtime

Step back in time to the early 20th century, when the roots of jazz were beginning to take hold. In a world filled with rhythm and syncopation, orchestrated ragtime ensembles and jug bands emerged as the early progenitors of this revolutionary musical genre. These vibrant and energetic groups paved the way for what would become one of history's most influential forms of music.



Lt. James Reese Europe (left) and members of his 369th Infantry Regiment jazz band upon their return to the United States from Europe, New York, New York, February 12, 1919. The 369th was also known as the 'Harlem Hellfighters.' (Photo by [Underwood Archives/Getty Images](#)).

Orchestrated Ragtime

Orchestrated ragtime ensembles were at the forefront of the early jazz movement, combining the syncopated rhythms of ragtime with the orchestral arrangements of classical music. These ensembles emerged in the early 1900s, primarily in the African American communities of large urban environments, such as Chicago, Kansas City, Memphis, New Orleans, and New York. With its lively and offbeat rhythms, ragtime provided the perfect foundation for these groups to experiment and push the boundaries of musical expression.

Orchestrated ragtime was a popular genre of music in the early 1900s, represented on records by Arthur Pryor's concert band and many other concert

or marching bands, generally composed of white musicians. These bands recorded many titles of orchestrated ragtime pieces between 1905 and 1920.

Arthur Pryor is primarily recognized for his exceptional talent on the trombone, and his impact endures as aspiring trombonists continue to study his arrangements in instructional books. In addition to his remarkable achievements as a trombonist and bandleader, Pryor possessed a unique perspective on ragtime. Born in the prime location of St. Joseph, Missouri, which was renowned for its authentic classic ragtime. Two exceptional rags that he composed in 1899, namely "An Arkansaw Husking Bee" and "Southern Hospitality," stand out as intricate and eccentric pieces in his ragtime repertoire. "The Arkansaw Husking Bee" vividly depicts the rural music he would have been exposed to while growing up near the Kansas and Arkansas borders.

As assistant conductor and solo trombonist for the famous band of John Philip Sousa, Pryor helped spread the ragtime craze throughout the U.S. and Europe. Not only did he compose most of the band's ragtime material, but he also taught the Sousa musicians how to play the syncopations in a relaxed, unhurried way - the way that he heard it back in Missouri.

The instrumentation of these groups evolved over time, with some ensembles even incorporating banjos and guitars. But typically, they consisted of clarinets, saxophones, trumpets and cornets, alto horns, French horns, both valved and slide trombones, snare and bass drums, cymbals, and—you guessed it—tubas and helicons holding down the bass.

The characteristic elements of Orchestrated Ragtime Ensembles include the use of syncopation, improvisation, and a steady bass line. The lead melody is generally played in the treble register, while the bass line is played in a steady, rhythmic pattern. The use of call-and-response techniques between the various instruments is also common.

The repertoire of Orchestrated Ragtime Ensembles typically includes popular ragtime compositions of the time and original compositions by the musicians themselves. Historical examples of Orchestrated Ragtime Ensembles can be found in early jazz and ragtime recordings, often made on phonograph cylinders or early gramophone records.

Some notable composers and performers in this genre include James Reese Europe, W. C. Handy, and Wilbur Sweatman. James Reese Europe was a prominent African American composer, arranger, and musician, and pioneer in the development of jazz and ragtime music. His Society Orchestra, was one of the first African American ensembles to perform for white audiences. Europe enlisted in the U.S. Army during World War I and became the leader of the 369th Infantry Band, also known as the Harlem Hellfighters. The Hellfighters played a significant role in introducing ragtime to a European audience and helped to popularize jazz music, *en masse*.

Representative Artists: James Reese Europe (1914-1919), W. C. Handy (1912-1944), Arthur Pryor (1895-1917), and Wilbur Sweatman (1903-1920).

Jug Band

While orchestrated ragtime ensembles made waves in urban centers, jug bands emerged in a different context. The Jug Band originated in Louisville, Kentucky, in the early 1900s but was prevalent in other African American communities of the Southern United States, particularly in Mississippi and Tennessee. These bands were known for their unique instrumentation, often including homemade or *ad-hoc* instruments such as washtub bass, washboard, jug, kazoo, comb with wax paper (produces a kazoo-like sound), musical saw, and more.

It was an African American idiom that emerged from early forms of theater in the U.S., such as Vaudeville (a type of variety show that included singing, dancing, comedy, and other acts), tent shows (traveling productions that would set up tents in towns and cities and perform plays and other forms of entertainment), melodramas, and medicine shows. Early jug band musicians played for entertainment on street corners and various public venues. In the early 20th century, the jug band gained enough popularity to make its way onto wax.

Jug bands typically consisted of a combination of stringed instruments, such as banjo, fiddle, guitar, and mandolin, wind instruments, such as harmonica, cornet, and clarinet, along with the aforementioned homemade instruments. The jugs were played by blowing *into*, not across the top—with a puckered embouchure akin to free-buzzing. This performance practice utilized the jug as a resonating chamber that produced a deep and resonant sound.

The jug band is closely related to early jazz and the Classic Blues. Representative artists were Gus Cannon, Wilbur Sweatman, Ma Rainey, Mamie Smith, and the Memphis Jug Band. One of the most prominent figures in the history of jug bands was Gus Cannon, a musician known for his skill on the banjo and his charismatic stage presence. Cannon's band, Gus Cannon's Jug Stompers, gained popularity with their energetic performances and catchy tunes. Another influential figure was Will Shade, who formed the Memphis Jug Band and recorded numerous songs that showcased the vibrant and soulful sound of jug band music.

Mamie Smith and Ma Rainey both performed with jug band accompaniment.

Representative Artists: Alabama Jug Band (1934); Five Harmaniacs (1926-7); Ma Rainey's Dixieland Jug Blowers (1926-7); Memphis Jug Band Tub Jug Washboard Band (1928); State Street Ramblers (1931).

* Mamie Smith's "Crazy Blues" was the first recording by a Black female vocalist and helped to popularize the Classic Blues genre.

The Jazz Tuba in Early Jazz

Jazz music originated in New Orleans in the late 19th and early 20th centuries, where the use of brass, drums, and reeds in marching bands and dance bands became the instruments of jazz. Traditionally, the tuba played a supporting role in early jazz. It held a prominent and crucial position, serving as a member of the rhythm section—along with the snare and bass drum outdoors, or piano, banjo,

or guitar, and sometimes drums indoors, but rarely was it given the opportunity for solos, as they were restricted to playing "oompah" rhythms and providing the foundation for the harmony. But before long, creative artists began "leaning into" or "walking up" to chord roots (e.g., bum-bum-bum-bum) and outlining the tune's harmony.

Numerous tuba players have significantly contributed to the rich history of early jazz recordings, although they may not have achieved superstardom. Hayes Alvis, Wellman Braud, Steve Brown, Lawson Buford, Cyrus St. Clair, Bert Cobb, June Lawrence Cole, Ralph Escudero, George Murphy "Pops" Foster, Jim Lannigan, Min Leibbrook, Chink Martin, William "Bass" Moore, Joe Tarto, William "Billy" Taylor Sr., and Henry Turner are familiar only to the most ardent of jazz enthusiasts, though they performed alongside renowned musicians such as Louis Armstrong, Bix Beiderbecke, Eddie Condon, Johnny Dodds, Albert Nichols, Earl Hines, King Oliver, McKinney's Cotton Pickers, Mezz Mezzrow (originally Mesirrow), Bubber Miley, Jelly Roll Morton, Jimmie Noone, Kid Ory, Luis Russel, Bessie Smith, Jabbo Smith, Elmer Snowden, Muggsy Spanier, Omer Simeon, and Fats Waller.

Here are just a few that played a significant role in shaping the genre:

Wellman Braud's (sometimes Breaux; January 25, 1891 – October 29, 1966)

Wellman Braud, a prominent string bassist during the 1920s, established himself as the first in a line of exceptional bass players for Duke Ellington's orchestra. This lineage would later include notable musicians such as Jimmy Blanton, Oscar Pettiford, and even Charles Mingus.

Wellman Braud's musical journey began in New Orleans, where he honed his skills playing various instruments like the tuba, guitar, and drums. After a stint with Charlie Elgar from 1920 to 1922, he embarked on a European tour with Will Vodery's Plantation Revue before venturing into freelancing in New York. Joining Duke Ellington's Orchestra from 1927 to 1935, Braud played a crucial role in driving the band's sound with his exceptional bass playing. His recordings during this period showcased his talent, making him a standout in his field alongside his only close competitor, Pops Foster.

In 1927, it appears that Ellington made a significant change from playing the tuba to the bass. In the song "East St. Louis Toodle-Oo," Welman Braud can be heard playing the tuba, but in the following recording of "Black and Tan Fantasy," Braud switches to the string bass. It's worth mentioning that Duke still incorporates the banjo in this recording. While some may associate the banjo with the tuba, Ellington and Braud should be recognized for their innovative use of the double bass in jazz rhythm sections.

In October 26, 1927, Braud had his initial recording sessions with Duke. In the song "Washington Wobble," Braud impresses with a short pizzicato solo. This solo holds significance as some historians argue that it is the first recorded jazz bass solo using pizzicato technique, preceding Bill Johnson's solo on Johnny Dodd's "Bull Fiddle Blues" in July 1928. Despite being labeled as a two-beat

player, Braud often showcased his skill in the four-beat pizzicato walking style. One notable example is the Okeh recording of "Misty Mornin" in November 1928, where he seamlessly transitions between arco and four-beat style. In the recording of "Black and Tan Fantasy" on November 3, 1927, Braud also demonstrates his versatility by alternating between arco and pizzicato. During the March 1928 Victor session of "Black Beauty," Braud incorporates double-time techniques. Lastly, in a November 1928 session, Braud pays homage to his earlier tuba intro by recreating it on the bass in the song "I Can't Give You Anything but Love."

Following his departure from Ellington, Braud went on to collaborate with the Spirits of Rhythm from 1935 to 1937 before establishing his own trio. He also had recording sessions with Jelly Roll Morton from 1939 to 1940 and Sidney Bechet from 1940 to 1941. However, in 1940, Braud decided to open a poolroom in New York, which led him to become a part-time musician. In subsequent years, he had the opportunity to reunite with Duke Ellington in 1944 and 1961, as well as perform with Bunk Johnson in 1947 and Kid Ory's Creole Jazz Band in 1956.



Sid LeProtti's Band, San Francisco, 1923. Roy Tayborn (trombone/euphonium), Elliot Worth (trumpet), John Terrell (tuba), unknown (banjo), Harry Pierson (drums), Lottie Brown (singer/dancer), unknown (violin), George Heard (clarinet), Sid LeProtti (piano/leader), Norris Hester (alto sax).

Steve Brown (b. 1890 – 1965)

Steve Brown was a prominent string bassist and tubist in the early 20th century. Brown was known for his unique approach to the tuba, which blended elements of ragtime and jazz. In 1926-27, he played with Jean Goldkette, and in 1928, he joined Paul Whiteman's orchestra. Brown's musical style had a significant impact

on the development of orchestral jazz during the 1920s. His recordings with both Goldkette and Whiteman remain popular with jazz enthusiasts to this day.

Lawson Buford

Lawson Buford, a renowned and skilled bass clef musician, has left behind an impressive collection of recordings that showcase his exceptional talent. Unfortunately, there is not much information available about his personal life or background beyond his musical achievements. Based on the records and discographies, Buford was highly active in the vibrant jazz scene of Chicago during the latter half of the 1920s. One notable recording session took place on September 17, 1926, where Buford collaborated with Elgar's Creole Orchestra. This ensemble also featured notable musicians such as clarinetist Darnell Howard and drummer Ben Thigpen. Four tracks were recorded during this session and later released under the Vocalion label. In April of 1927, Buford had the opportunity to showcase his talent with King Oliver & His Dixie Syncopators. Oliver's band was renowned for its exceptional lineup, including musicians like Kid Ory, Omer Simeon, and Barney Bigard. Buford, along with Luis Russell and Paul Barbarin, formed a powerful rhythm section that contributed to the band's solid performances on tracks like "Willie the Weeper" and "Every Tub." These recordings were released by both the Vocalion and Brunswick record labels.

In the summer of 1928, Buford played the horn on some of his most famous and influential recordings. He collaborated with Jimmie Noone & His Apex Club Orchestra, featuring Earl "Fatha" Hines on the piano. During this time, Buford briefly played the string bass but did not fully switch instruments. He also stopped making records after the 1920s. However, in August 1929, Buford had the opportunity to sit in on about 15 recordings for the Brunswick label with Jabbo Smith & His Rhythm Aces. This allowed Buford to interact with Omer Simeon, Alex Hill, and Banjo Ikey Robinson. The recordings, including "Sau Sha Stomp," "Croonin' the Blues," "Take Me to the River," and "Till Times Get Better," showcased Buford prominently and are considered his most exciting contributions. Unfortunately, after August 1929, Buford's story becomes unclear. He disappears from discographies, and his later life and death remain unknown. However, whenever Jabbo Smith's "Boston Skuffle" is played, Buford's presence can be felt as he holds the band together with his lively tuba.

June Lawrence Cole (b. 1903 – October 10, 1960)

June Cole was a talented male jazz performer who started his career in the 1920s. He was skilled in playing various bass instruments commonly used in jazz, such as the tuba, string bass, and bass saxophone. If he had not passed away before the popularity of synth bass, he might have mastered that as well. June's first professional opportunity came with the Synco Jazz Band in his hometown of Springfield, OH. Eventually, this group transformed into the original McKinney's Cotton Pickers, with June still playing alongside them. In late 1926, he left this band to join Fletcher Henderson and stayed until 1928 (check out his big tuba sound on "[Sorry](#)," 1927), when he got the chance to tour Europe with bandleader Benny Peyton. June Cole was one of the early American jazz musicians who decided to spend an extended period in Europe. After leaving Peyton's band, he joined Sam Wooding's group and later joined the renowned expatriate musician

Willie Lewis. Willie's gigs were known for providing musicians with enough money to indulge in everything from croissants to cappuccinos. In 1941, June finally returned to the United States and started leading his own groups in New York City. He also played in a quartet led by the famous Willie "The Lion" Smith.

Cole owned a well-known record store in Harlem, where both musicians and jazz enthusiasts frequented. During this time, his performances were primarily local, taking place in various venues around New York City like Club 845, Small's, and Wells' Bar.



Fletcher Henderson's Orchestra in 1925. Pictured left to right: Howard Scott, Coleman Hawkins, Louis Armstrong, Charlie Dixon, Fletcher Henderson, Kaiser Marshall, Buster Bailey, Elmer Chambers, Charlie Green, Ralph Escudero, and Don Redman. From Jazzmen, 1938, courtesy of Fletcher Henderson.

Ralph Escudero (July 16, 1898 – April 10, 1970)

Ralph Escudero was a talented musician from Puerto Rico. Escudero started playing bass at twelve years of age and came to New York to pursue a professional career under the guidance of the New Amsterdam Musical Association. His earliest recordings, made in 1920-1921, featured classic blues and jazz tracks with vocalists Ethel Waters and Lucille Hegamin.

He played an important role in the rhythm section of renowned jazz ensembles like Fletcher Henderson's band and the popular McKinney's Cotton Pickers. These bands had intricate arrangements, and their leaders relied on skilled players like Escudero to maintain a sense of timing and prevent any confusion between sections. As the demand for this genre declined, Escudero made the

decision to return to Puerto Rico instead of staying in the American jazz scene. He continued his career as a musician in his homeland.

During a gig at the Howard Theatre in Washington, the hard-working Wilbur Sweatman and a talented bandleader named Fletcher Henderson crossed paths. Recognizing his potential, Henderson wasted no time in recruiting him on the spot. From then on, he joined the group of skilled rhythm section musicians who were adept at handling Henderson's daring musical endeavors until 1926. An excellent example of the Henderson rhythm sound during this period is "The Stampede" from 1926, in which the composer aimed to create a chaotic and exhilarating atmosphere. In 1926, he also performed with McKinney's Cotton Pickers, led by the talented reed artist Don Redman, and remained a member of the band for five years, contributing to numerous recordings, including "Cherry." The renowned jazz drummer Kaiser Marshall even utilized his tuba skills in his band, the Bostonians, while he also embarked on a tour with W.C. Handy as part of a traditional classic blues ensemble. Throughout the late '30s, he divided his time between New York and Los Angeles, but ultimately returned to Puerto Rico where he continued to work as a jazz musician until the 1960s.

George Murphy "Pops" Foster

Pops Foster, along with Steve Brown, Bill Johnson, and Wellman Braud, was one of the pioneering bassists in the music industry. He had an incredibly long career and played a crucial role in keeping the tradition of slap bass solos alive until the late 1960s.

Foster began his musical journey in New Orleans around 1906, performing in various bands. From 1918 to 1921, Foster played the tuba in Fate Marable's group on riverboats. He later joined Kid Ory's band in California. In the mid-1920s, Foster relocated to St. Louis where he collaborated with Charlie Creath and Dewey Jackson. In 1928, Foster moved to New York and became a member of King Oliver's band. He then joined the renowned Luis Russell Orchestra, where his powerful bass playing greatly influenced the band's sound.

During the period from 1935 to 1940, Foster continued to work with Russell's orchestra, which served as the backup group for the legendary Louis Armstrong. After this, Foster became sought after during the New Orleans revival era and freelanced with numerous bands, including those led by Art Hodes, Mezz Mezzrow, Sidney Bechet (1945), and Bob Wilber.

Joe Tarto (February 22, 1902 - August 24, 1986)

Joe Tarto began playing trombone at the age of 12 before switching to the tuba. He was a prolific musician who extensively recorded in the 1920s with well-known bands and musicians, such as Bix Beiderbecke (on the famous Harmony Broadway Bell-Hops sides), Cliff Edwards, Sam Lanin, Vincent Lopez, Paul Specht, Red Nichols Five Pennies, and even performed on the *Betty Boop* and *Popeye* cartoon soundtracks. He was recognized for his talents by his fellow musicians and was humorously billed as the "Titan of the Tuba" in a collector's album in the 1980s.

Tarto wrote arrangements for Fletcher Henderson and Chick Webb, and he worked with pop singers such as Frank Sinatra. He also wrote commercial jingles and instructional books for bass instruments. In his later years, he worked in Broadway shows and symphony orchestras.

Tarto was primarily known as the tuba player in the New York Chamber Jazz movement of the 1920s.

William "Billy" Taylor Sr. (April 3, 1906 – September 2, 1986)

William "Billy" Taylor Sr. was an esteemed American jazz bassist, born in Washington, D.C., and passed away in Fairfax, Virginia. Initially, Taylor played the tuba, but later added the bass to his repertoire. He relocated to New York City in 1924 and performed with various notable musicians throughout his career. These include Elmer Snowden, Willie Gant, Arthur Gibbs, Charlie Johnson, Duke Ellington, McKinney's Cotton Pickers ("Plain Dirt," 1929), Fats Waller, Fletcher Henderson, Jelly Roll Morton, Cootie Williams, Johnny Hodges, Coleman Hawkins, Red Allen, Joe Sullivan, Raymond Scott, Barney Bigard, Benny Morton, and Cozy Cole. Taylor is best known for his association with Duke Ellington from 1935 to 1940, during which he often performed alongside other bassists such as Hayes Alvis or Jimmie Blanton. In the 1940s, he worked with various artists before returning to Washington, D.C. in 1949. Taylor also led his own ensemble, recording for Keynote Records in 1944.

Quinn Wilson (December 26, 1908 – June 14, 1978)

Starting with the violin as a child, Quinn Wilson pursued studies in composition and arranging. By the mid-1920s, he had already established himself as a professional musician, sought after by leaders like Walter Barnes, Johnny Dodds, Earl Hines, Jelly Roll Morton, Tiny Parham, King Oliver (check out the tuba solo in "Can I Tell You," 1929!) Omer Simeon, and Erskine Tate; his time with Jelly Roll Morton included the famed recording sessions of 1927. During the 1930s, he joined the exhilarating bands of Earl Hines, where he showcased his skills as both a bassist and arranger from 1931 to 1939.

Bob Ysaguirre (February 22, 1897 – March 27, 1982)

Bob Ysaguirre, a talented jazz bassist and tuba player from Belize, had the privilege of performing alongside some of the greatest musicians of the Swing Era. His impressive resume includes collaborations with Henry "Red" Allen, The Boswell Sisters, Cab Calloway, Bubber Miley, The Mills Brothers, Piron's New Orleans Orchestra ("West Indies Blues," 1923), and Don Redman. However, it was his long-standing partnership with the esteemed arranger and bandleader Don Redman that truly stood out. Ysaguirre joined Redman's band as a bassist when Redman decided to break away from McKinney's Cotton Pickers in 1931. This fruitful collaboration lasted until 1940.

In 1931, Redman decided to leave McKinney's Cotton Pickers and start his own band. During this time, Ysaguirre served as his bassist and remained with him until 1940. Ysaguirre first picked up the tuba at the age of 18 and played in a military band from 1917 to 1919. He later moved to New Orleans, where he played

alongside cornetist Amos White in 1922. Ysaguirre also recorded several tracks with violinist A.J. Piron's orchestra in New York from 1923 to 1925. Throughout the mid to late 1920s, he collaborated with Elmer Snowden on banjo, Te Roy Williams on trombone, and Alex Jackson's Plantation Orchestra on violin.

Additionally, Ysaguirre spent a short time with Horace and Fletcher Henderson. In the 1930s, he joined Redman and frequently recorded on both double bass and tuba. After parting ways with Redman, Ysaguirre continued to freelance in New York until the late 1960s.

It's worth mentioning that the tubists mentioned earlier were versatile musicians who also played string bass, trombone, or bass saxophone alongside the tuba. Despite the advancements in recording technology and changes in musical style, some tuba players never fully transitioned to playing the upright string bass. Instead, they focused on playing brass instruments, with only occasional forays into stringed instruments.

Louis Armstrong's Hot Seven Recordings

Louis Armstrong's Hot Five and Hot Seven recordings marked a significant milestone in jazz history. These recordings, made between 1925 and 1928, showcased Armstrong's evolving musical style and ensemble that pointed toward the evolving trends that would sweep the nation in coming years. Overall, these recordings not only marked a significant development in Armstrong's musical style but also had a lasting impact on the evolution of jazz music.

Musically, the Hot Fives and Hot Sevens recordings demonstrated Armstrong's growing virtuosity as a trumpet player. His improvisations became more complex and innovative, showcasing his mastery of melodic invention and rhythmic phrasing—and, oh . . . his sense of swing! These recordings also highlighted Armstrong's emerging talent as a vocalist, as he began to incorporate scat singing into his performances.

Lil Harden Armstrong, Louis Armstrong's second wife and a talented pianist and composer, played a crucial role in Armstrong branching off on his own as a band leader. She convinced Armstrong to leave his mentor, King Oliver, and pursue his own musical career. Lil Armstrong's influence can be heard in the sophisticated arrangements and compositions featured in the Hot Seven recordings.

In terms of instrumentation, the Hot Seven recordings featured a slightly different lineup compared to the Hot Five recordings. One notable change was the inclusion of a tuba player, Pete Briggs. This addition gave the ensemble a deeper, richer sound and added a strong, propulsive rhythmic foundation—a spring board, if you will—to the music. The use of the tuba was a departure from the traditional piano and banjo (played by Lil Harden Armstrong and St. Cyr respectively) used in the Hot Five recordings, and it foreshadowed the future changes in rhythm section instrumentation in jazz.

Pete Briggs, the tuba player on the Hot Seven recordings, made a notable contribution to the ensemble's sound. His deep, resonant playing added a distinctive texture to the music and helped establish the rhythmic drive that

would become a hallmark of Armstrong's later recordings. However, information about Pete Briggs beyond his involvement in the Hot Seven recordings is limited.

Pete Briggs (b. 1904 – date of death unknown)

Pete Briggs, was born in Charleston, South Carolina in 1904. Briggs began his professional career in the early 1920s, performing with local Charleston bands, the Jim Jam Jazzers and later with the Lucky Boy Minstrels. In 1926, he made his way to Chicago, where he played alongside Carroll Dickerson, Jimmie Noone, and the renowned Louis Armstrong.

Briggs contributed to numerous recordings made with Armstrong and his band, including the famous Hot Seven recordings. In 1929, Briggs ventured to New York City, continuing to collaborate with Armstrong and Dickerson. Throughout the 1930s, he joined the Edgar Hayes Orchestra and the Vernon Andrade Orchestra. During the 1940s, Briggs started performing alongside Herman Autrey in Philadelphia. But in the second half of the decade, Briggs decided to leave the music industry and follow his passion for farming. The exact date of his passing is still uncertain.

The Transition from Away from Tuba

In New Orleans and Early Jazz, the tuba was frequently used to provide a strong and easy-to-transport bass line. However, its popularity declined after the 1920s.

The transition from early jazz to big bands of the Swing Era saw a significant increase in the size of bands and instrumentation. Early jazz ensembles typically consisted of smaller groups of around six to seven members, while big bands of the swing era could have up to twenty-five musicians. This increase in size was made possible, in part, by the use of amplification technology, which allowed for louder and more complex arrangements.

Many early jazz ensembles used tubas as the bass of the band, but they were eventually replaced by string bass. We don't know exactly why this happened. Maybe the string bass was easier to play, the "walking" style that arrangers of the Swing Era preferred? Maybe it was a marker for innovation? Maybe the string bass produced a more mellow and less overpowering sound that complemented the other instruments in the band. Nevertheless, the transition happened, nonetheless.

Notwithstanding, nearly all of the big bands of the Swing Era utilized the tuba in one way or another. Many of the band leader's names you'll recognize, such as Henry "Red" Allen, Count Basie, The Boswell Sisters, Cab Calloway, June Christy, Bing Crosby, Doris Day, Billy Eckstein, Duke Ellington, Ella Fitzgerald, Jimmy Giuffre, Fletcher Henderson, Lena Horne, Harry James, Sammy Kaye, Gene Krupa, Kay Kyser, Glenn Miller, The Mills Brothers, Don Redman, Frank Sinatra, Mel Tormé, Sarah Vaughan, Gerald Wilson, Nancy Wilson, and Woody Herman and later big bands led by the likes of Sammy Davis Jr., Maynard Ferguson, Dizzy Gillespie, Neal Hefti, Stan Kenton, Billy May, Oliver Nelson, Shorty Rogers, and Lalo Schiffrin. Other notable artist that integrated the tuba into their arrangements include the Buddy Collette, Conti Condoli, Dave Brubeck, Stan

Kenton, Rahsaan Roland Kirk, Charles Mingus, Gerry Mulligan, Art Pepper, Horace Tapscott, and Lennie Tristano, among others.

Tuba players that made a name for themselves during this time (1930s-1970s) were Ed Cuffee, Gene Englund, John Kirby, William "Billy" Taylor Jr. (Billy Taylor Senior's son), and the great Red Callender, among others.

Ed Cuffee (7 June 1902 – 3 January 1959)

During the mid and late 1920s, Ed Cuffee displayed his trombone skills by performing with multiple bands primarily in New York. He had the opportunity to collaborate with notable groups such as Clarence Williams and McKinney's Cotton Pickers. In 1936, Cuffee joined Fletcher Henderson's orchestra, where he played both trombone and tuba, and remained a member for almost three years. After that, he went on to perform with various bands, including Count Basie's. Towards the end of the 1940s, Cuffee began recording with Bunk Johnson, but he only pursued music part-time. Eventually, he shifted his focus away from music and explored other endeavors. Cuffee was recognized for his passion for the blues and his consistent reliability as a sideman. His talent on the trombone was both captivating and occasionally extraordinary.

Gene Englund (February 13, 1926 – November 12, 2013)

Gene Englund played string bass, trombone, and tuba. Englund had extensive experience performing with many well-known jazz musicians. He was a part of many jazz recordings during his career, including those with Art Pepper, Anita O'Day, Stan Kenton, Maynard Ferguson, Shorty Rogers ("Popo," 1951), Billy Eckstein, Jimmy Giuffre, June Christy, and Michael "Dodo" Marmarosa.

John Kirby (December 31, 1908 – June 14, 1952)

John Kirby (1908-1952) was an American jazz tubist and string bassist. He was born on December 31, 1908, in Winchester, Virginia. Kirby's innovative playing style and unique approach to arranging made him a significant figure in the development of jazz music. In 1931, Kirby recorded with the Fletcher Henderson Orchestra on the famous track "Sugar Foot Stomp" (1931). His tuba playing on this recording showcased his virtuosity and ability to blend well with the ensemble. This recording played a crucial role in establishing Kirby's reputation as a skilled musician.

After his time with Fletcher Henderson, Kirby went on to lead his own orchestra, known first as the John Kirby Sextet, then the The Onyx Club Boys, and later the John Kirby Orchestra. The group featured some of the most talented musicians of the time, including Charlie Shavers on trumpet, Buster Bailey on clarinet, Russell Procope on alto saxophone, Billy Kyle on piano, and O'Neil Spencer on drums. Under Kirby's leadership, the orchestra developed a distinctive sound characterized by tightly arranged compositions and intricate harmonies—a sort of proto-bop, really. They were known for their precise execution and impeccable ensemble playing. Kirby's arrangements were classically inspired, innovative for the time, and often featured contrapuntal lines and creative use of dynamics. The John Kirby Orchestra recorded numerous successful and influential recordings in

the 1930s and 1940s, including "Undecided," "Blue Skies," and "Bye Bye Blues." Their music was highly regarded for its technical proficiency and sophisticated arrangements.

John Kirby's career was cut short when he passed away on June 14, 1952, in Hollywood, California. Despite his relatively short lifespan, his impact on jazz music and the tuba as a solo instrument was significant. Kirby's contributions to the development of jazz and his innovative playing style continue to inspire and influence musicians to this day.

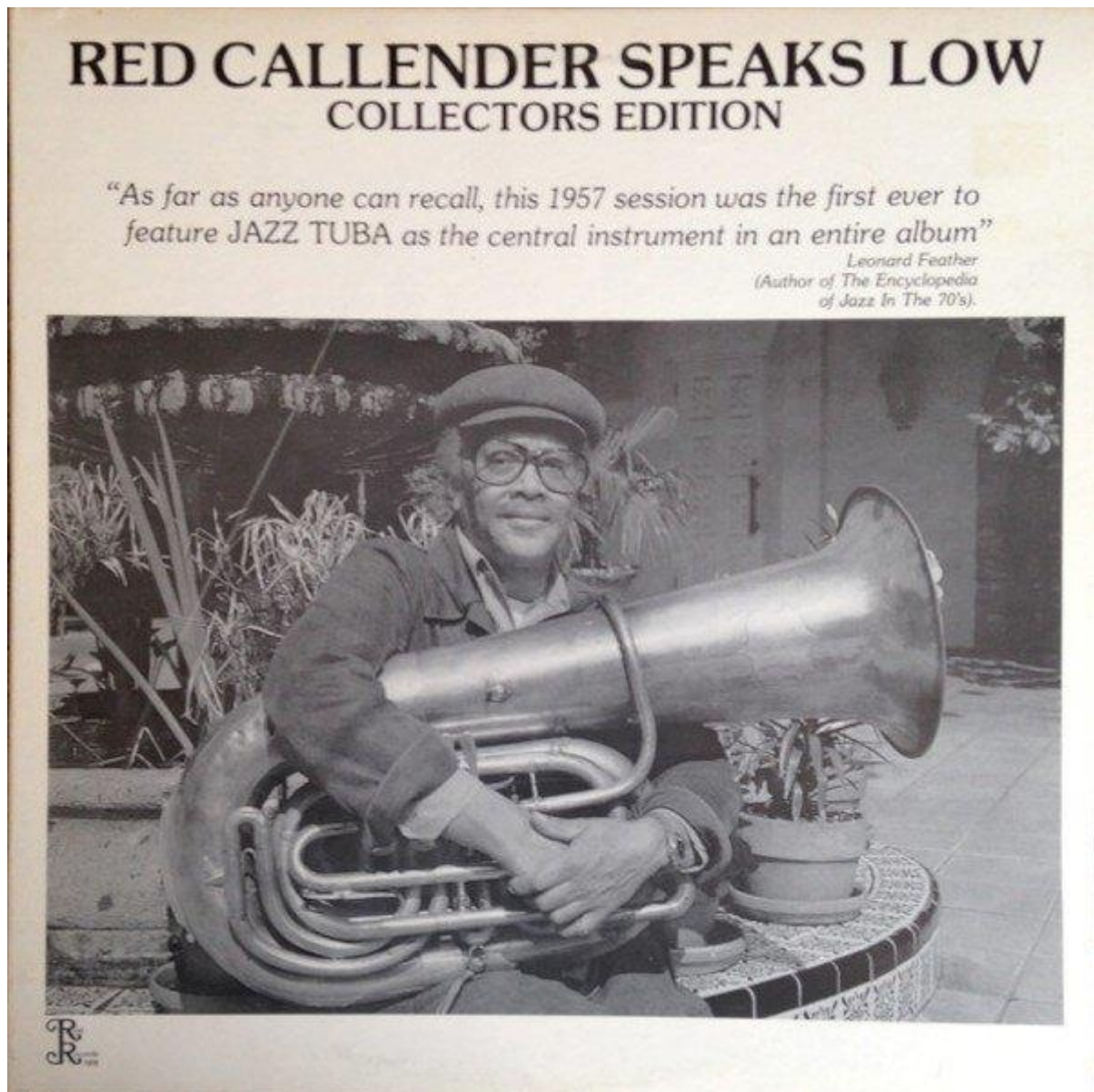


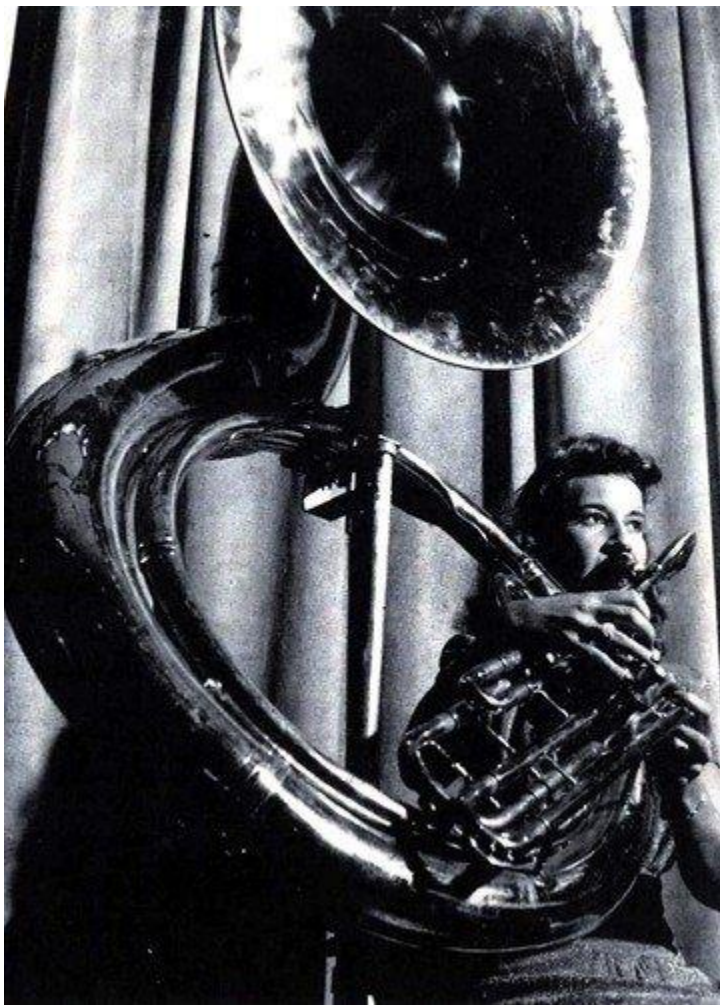
Image used for the album's front cover, Red Callendar Speaks Low (1957; Although 1954 was the original release date, making the statement above even weightier).

Red Callender (March 6, 1916 – March 8, 1992)

Red Callender was a highly sought-after studio musician who had an impressive career. Callender had extensive experience performing with various jazz musicians and was a part of many jazz recordings.

He turned down offers to join both Duke Ellington's Orchestra and the Louis Armstrong All-Stars, showcasing his talent and versatility. After moving to Los Angeles in 1936, Callender quickly made his mark in the music industry. Throughout the 1940s, he collaborated with various renowned artists such as Nat King Cole, Charlie Parker, and Dexter Gordon, among others. He even made an appearance in the 1946 film *New Orleans*, showcasing his bebop skills on the bass.

In 1959, his composition "Primrose Lane" became a hit when recorded by Billy Wallace. Callender continued to work with notable musicians, such as Ray Anthony, Louis Armstrong, Patti Austin, Louis Bellson, Nat King Cole, Buddy Collette, Conti Condoli, Sammy Davis Jr., Doris Day, Ella Fitzgerald, Dizzy Gillespie, Neal Hefti, Lena Horne, Stan Kenton, Rahsaan Roland Kirk, Billy May, Oliver Nelson, James Newton Horace Tapscott, Charles Mingus, Art Pepper, Lalo Schifrin, Jack Sheldon, Frank Sinatra, Cal Tjader, Mel Tormé, Sarah Vaughan, Gerald Wilson, and Nancy Wilson throughout his career, and even recorded with The Beach Boys, Sam Cooke, B.B. King, and James Taylor. Callender's autobiography, *Unfinished Dream*, provides valuable insights into his life and career.



Unknown woman playing sousaphone with Phil Spitalny's all-female, Hour of Charm Orchestra.

Women Tuba Players: The Ingenues and Phil Spitalny's Hour of Charm Orchestra

During the Swing Era of the 1930s and 1940s, all-female big bands became popular, including groups like The Ingenues and Phil Spitalny's Hour of Charm Orchestra, in which women tubists played a significant role. Despite the gendered ideals of the instrument, these talented women broke barriers and made their mark in the male-dominated music scene of the time.

There's a dearth of information on the women tubists of the time, but some extant footage is available to the public on YouTube—I'll post several links below).

The Ingenues

were an all-female jazz band managed by Edward Gorman Sherman. The band was known for their versatility and popularity, which saw them tour worldwide from 1925 to 1937. They were celebrated for performing on both novelty instruments and symphonic instruments and were often referred to as "The Twenty Paul Whitemans of Syncopation."

Phil Spitalny's Hour of Charm Orchestra

The Hour of Charm Orchestra was an all-female orchestra in the 1930s and 1940s, known for its music and "decorum." Led by Phil Spitalny, the Hour of Charm Orchestra was an all-female orchestra known for its performances, which featured a mix of symphonic and popular music. The group consisted of versatile musicians who could play multiple instruments and form a vocal chorus. Spitalny's 22-piece band was known as the Hour of Charm Orchestra during the time it appeared on the radio program, The Hour of Charm, hosted by Arlene Francis. The program aired in various timeslots on CBS and NBC from 1934 to 1948.

If you'd like to read more about women in jazz, check out Linda Dahl's "Stormy Weather: The Music and Lives of a Century of Jazz Women" and Sherrie Tucker's "Swing Shift: "All-Girl" Bands of the 1940s."

"Stormy Weather" by Linda Dahl is a comprehensive book that explores the lives and contributions of women in jazz throughout the 20th century. Dahl delves into the challenges faced by these women in a male-dominated industry and highlights their incredible talents and achievements. The book offers a rich historical account of jazz women, from the early blues singers to the bebop and modern jazz eras. Dahl's work sheds light on the significant role women played in shaping the jazz genre.

On the other hand, "Swing Shift" by Sherrie Tucker focuses specifically on the all-female swing bands that emerged during the 1940s. Tucker examines the cultural and social implications of these bands, which challenged gender norms and provided opportunities for women musicians. The book delves into the experiences of women in these bands, their struggles, and their impact on the

music scene of that era. Tucker's work provides a detailed account of the swing era and the unique contributions of all-female bands during that time.

Both books offer valuable insights into the lives of women musicians in jazz and swing and provide a deeper understanding of their historical significance and impact on the music industry. They shed light on the challenges faced by these women, their perseverance, and their lasting influence on the development of jazz and swing music.

Claude Thornhill, Stan Kenton, Gil Evans, and Gerry Mulligan

Claude Thornhill, Stan Kenton, and Gil Evans were influential figures in the expansion of the big band genre during the Swing Era. They were known for their innovative approach to music, particularly in terms of composition and arrangement. Thornhill, Kenton, and Evans all pushed the boundaries of traditional big band music by incorporating elements of classical music and experimenting with complex harmonies and textures. Notably, they also included the tuba in their compositions and arrangements, a departure from the typical instrumentation of big bands. Their contributions to music have left a lasting impact and helped shape the development of cool jazz.

Claude Thornhill was an American pianist, arranger, and bandleader known for his innovative approach to music during the Swing Era. Thornhill's music was characterized by its lush arrangements, harmonically advanced compositions, and unique instrumentation.

Thornhill's arrangements—often by Gil Evans—were often more complex and sophisticated compared to the typical big band music of the time. He incorporated elements of classical music into his arrangements, experimenting with different textures and harmonies. Thornhill's use of orchestration allowed for a more expansive and layered sound, with emphasis on the ensemble.

Stan Kenton formed his first orchestra in 1940 and continued forming bands and touring until his death. Music was more like non-swing 20th-century concert music, focusing on elaborate arrangements and formal structures that he called "progressive jazz"—close to what we now call Third Stream. He also incorporated Latin-American music into his sound, and utilized sometime enormous ensembles (up to 40 pieces) that frequently included the tuba. Check out his entire *Colgne 76* concert (1976) [here](#) with Doug Purviance on tuba.

Gil Evans was a jazz pianist, composer, arranger, and bandleader who collaborated with many renowned jazz musicians, including Miles Davis, with whom he had a highly influential partnership. He was known for his unique approach to arranging and composing music for big bands, incorporating elements of classical music, modal jazz, and innovative orchestrations. Evans was a key figure in the development of cool jazz and was highly influential in the world of music.

When it comes to the use of the tuba, Evans often included the instrument in his compositions and arrangements. The tuba provided a rich and distinctive low end in his music. Evans' exceptional compositional and arranging skills, as well

as his willingness to experiment with different musical styles, left a lasting impact in terms of jazz arranging. Check out Evan's "Gil Evans plays Hendrix - Live in Warsaw 1976," featuring Bob Stewart on tuba [here](#), and "Bess, You is my Woman" (1959) featuring Bill Barber [here](#).

Gerry Mulligan was a jazz baritone saxophonist, composer, and arranger with a distinctive and melodic approach to improvisation. Mulligan's collaborations and recordings featuring the tuba were primarily with his groundbreaking pianoless quartet, known as the Gerry Mulligan Quartet.

Mulligan's musical career was marked by numerous collaborations and arranging endeavors. He became known for his exceptional skill as an arranger, creating intricate and harmonically rich compositions. Mulligan's collaborations included working with notable jazz musicians such as Stan Kenton, Count Basie, and Paul Desmond. Mulligan's musical contributions extended beyond his saxophone playing, as he played a significant role in shaping the cool jazz movement of the 1950s and continued to innovate throughout his career. Check out Mulligan's "Westwood Walk" (1953), featuring Ray Siegel on tuba [here](#).

Thornhill, Kenton, Evans, and Mulligan utilized the tuba as part of the brass section, playing alongside the other horns to create a rich and powerful sound. The tuba's deep and resonant tones added depth and richness to the overall musical texture, enhancing the arrangements and often up-ending typical voicings of the time. And there was one tubist to play extensively with Thornhill, Kenton, and Evans, and that was no other than the great Bill Barber.

Bill Barber (May 23, 1920 – June 18, 2007)

Barber was known for his exceptional talent and influential collaborations. He was a prominent figure in the expansion of the big band genre during the Swing Era.

Barber gained recognition for his innovative approach to composing and arranging music for big bands. He was a key figure in the development of cool jazz, a subgenre known for its subdued, laid-back style. Barber's compositions and arrangements were characterized by their intricate harmonies and unique voicings, often featuring the tuba as a melodic instrument.

Barber gained recognition for his work with several renowned bandleaders. He was a prominent figure in the expansion of the big band genre during the Swing Era. Barber's compositions and arrangements were characterized by their intricate harmonies and unique voicings, often featuring the tuba as a melodic instrument.

One of his notable collaborations was with Claude Thornhill, where Barber's tuba playing added a unique texture to the band's sound. Barber's contributions can be heard on recordings such as "Snowfall" and "Illuminations."

Barber also worked extensively with the Stan Kenton Orchestra. He played a significant role in Kenton's "Innovations in Modern Music" concert series, which

featured groundbreaking compositions and arrangements. Barber's tuba playing can be heard on tracks like "Artistry in Rhythm" and "Elegy for Alto."

Additionally, Barber collaborated with Gil Evans, a prominent arranger and composer. He played an integral part in Evans' innovative arrangements, which fused elements of jazz and classical music. Barber can be heard on albums such as "Gil Evans & Ten" and "Gil Evans Orchestra Plays the Music of Jimi Hendrix."

Barber's exceptional tuba playing and his willingness to experiment with different musical styles left an indelible mark on the world of music. His collaborations with Thornhill, Kenton, and Evans helped shape the development of the big band genre and showcased the tuba as a versatile and expressive instrument.

Don Ellis (July 25, 1934 – December 17, 1978)

Don Ellis was a jazz musician and bandleader known for his innovative approach to music. Ellis began his musical career as a trumpeter and quickly gained recognition for his unique style and technical abilities. He was known for extensively using odd time signatures and complex rhythms in his compositions.

One of Ellis' most notable contributions to music was his use of the quarter-tone trumpet, an instrument he developed to play notes between the traditional half-steps found in Western music. This allowed him to create a distinct and "exotic" sound in his performances.

Throughout his career, Ellis released numerous albums that showcased his musical innovations. Most of his albums featured tubist Doug Bixby, who added a rich and deep sound to the overall texture of the music. Not much is known about Bixby other than his output with Don Ellis (*Autumn*, 1968; *New Don Ellis Band Goes Underground*, 1969; *At the Filmore*, 1970; *Tears of Joy*, 1971; *Connection*, 1972; and *Souring*, 1973) and his two Volume, "Bach for Tuba," compiled & arranged Douglas Bixby, edited by Roger Bobo! Check out "Wolfgang of All Seasons" (1972), featuring Doug Bixby [here](#).

Innovative Tuba Soloists

The transition of the tuba's role in jazz can be traced from its initial position as a member of the rhythm section in early jazz and brass bands to its integration into the brass section, playing alongside trumpets and trombones in the Swing Era. However, a shift began in the 1950s with the emergence of musicians who expanded the tuba's role. Most accounts highlighting the history of the jazz tuba start here, with Ray Draper.

Ray Draper (August 3, 1940 – November 1, 1982)

In the late 1950s, there was a significant change in the music industry when Ray Draper, a talented tuba phenom, signed a contract with Prestige Records. While playing in various groups, he also released a solo album called *Tuba Sounds*, which revolutionized the perception of the tuba in jazz music. With the release of

his second album, Draper gained more attention, and he even collaborated with John Coltrane, elevating the credibility of his music.

After serving time for his drug use, Draper established the first jazz-rock fusion band, consisting of renowned jazz musicians from that era. This happened before Miles Davis's *Bitches Brew*, which is typically regarded as the initial jazz-rock fusion group and recording, by a span of two years. The original band members included George Bohanon on trombone, Hadley Caliman on tenor sax, John Duke on upright bass, Paul Lagos on drums, and Tom Trujillo on guitar. Following their debut performance at Hollywood's Whisky a Go Go, where they shared the stage with Nazz, the band received numerous record offers. It became popular at rock venues throughout the year. Paul Lagos later joined John Mayall on tour and co-founded the band Pure Food & Drug Act, featuring Don 'Sugarcane' Harris.

In the late 1960s, Draper formed a new group named Red Beans and Rice, inspired by his favorite meal cooked by his first wife, Cassondra. The band had the opportunity to perform alongside popular groups of the time, such as Jimi Hendrix, Chicago Transit Authority, Jethro Tull, and Gil Scott Heron. A 1970 *Billboard* review of a Dr. John performance mentioned the excellent support provided by Ray Draper on the tuba.

They proceeded to record the album "Red Beans and Rice Featuring Sparerib Ray Draper" under the production of Jackie Mills, which Epic Records released. However, the band became upset when they noticed that only Draper's picture was displayed on the album cover, and as a result, the entire group decided to quit. This left Draper to continue his career on his own. Unfortunately, he fell back into heroin addiction, and although he occasionally performed and recorded music, he could not recreate the band's distinctive sound with other musicians. Eventually, he left California and spent a few years in London before returning to New York in the hopes of getting clean once again. He remarried and had two children named Kayella and Hakim with his second wife, Anne. Throughout this time, he continued to compose music for other musicians. Draper briefly played with Max Roach, as mentioned in the 2004 book "Drummin' Men." In 1982, he joined Lionel Hampton's orchestra. Sadly, while leaving a bank in Harlem the same year, he was robbed and shot by a gang of young teenagers. The leader, only thirteen years old, shot him after Draper had given him his money. At the time of his death,

Howard Johnson (August 7, 1941 – January 11, 2021)

Howard Johnson was a jazz musician, multi-instrumentalist (tuba, baritone saxophone, bass clarinet, trumpet, and other reed instruments), and arranger. Johnson had a diverse musical career and was highly regarded for his contributions to the jazz community. He played with various artists and bands, showcasing his virtuosic tuba playing.

Johnson collaborated with renowned musicians throughout his career, including Hank Crawford, Gil Evans, George Gruntz, Rahsaan Roland Kirk, Charles Mingus, Hank Mobley, Archie Shepp, and Taj Mahal. During the 1960s, Johnson started working with Charles Mingus's Jazz Workshop and later with Gil Evans.



Howard Johnson

Johnson's musical expertise extended beyond jazz. In the 1970s, he collaborated on albums by artists such as The Band, John Lennon, and Taj Mahal. He was the arranger for a horn section that backed Taj Mahal on Mahal's 1971 live album, *The Real Thing*, which featured Johnson and three other tubists/multi-instrumentalists, Bob Stewart, Joseph Daley, and Earl McIntyre. He also served as the conductor for the live band on *Saturday Night Live*. He appeared in various musical performances, such as playing the bass saxophone in Steve Martin's "King Tut" sketch and leading his well-known band, Gravity

Overall, Howard Johnson's musical experience and contributions to jazz and other genres have solidified his place as a highly respected and influential tuba player in the music world. He had a lasting impact on the jazz scene.

Bob Stewart (born February 3, 1945)

Bob Stewart, a respected jazz tuba specialist, has dedicated a significant portion of his career to educating others about the tuba's role in music history at the Juilliard School—his abilities on the tuba rival those of Howard Johnson, showcasing depth, agility, and creativity. Stewart's musical journey began when he started playing the trumpet at the age of ten. He further honed his skills by studying trumpet and tuba at the Philadelphia College of the Performing Arts. After teaching in Pennsylvania's public school system, he joined a traditional jazz band at a club in Philadelphia. In the late '60s, Stewart relocated to New York and became a member of the tuba ensemble Substructure. He had the opportunity to collaborate with esteemed artists such as Carla Bley, Frank Foster's Loud Minority, Sam Rivers, and Gil Evans. During the mid-'70s, he played a prominent role in Arthur Blythe's band, which recorded for Columbia.

Additionally, Stewart performed with the Globe Unity Orchestra, Charles Mingus, and McCoy Tyner. Throughout the '80s and '90s, he showcased his talents with David Murray's big band, Lester Bowie's Brass Fantasy, and Henry Threadgill's orchestra. Stewart was also a member of Howard Johnson's all-tuba group Gravity.



Bob Stewart..

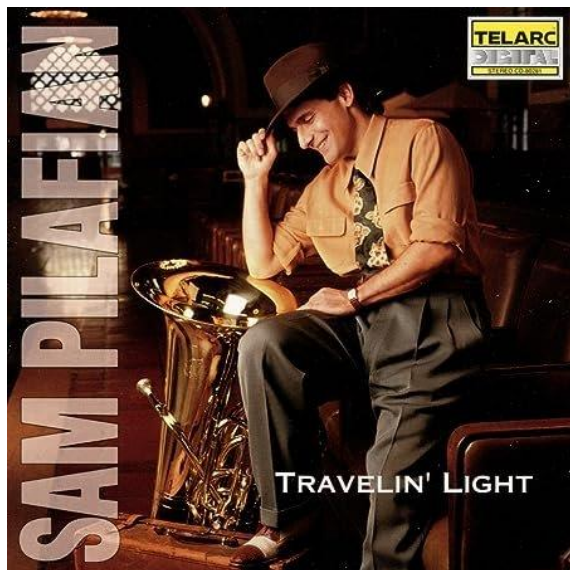
Under his name, Stewart has recorded *Goin' Home* (1988), *First Line* (1987), *Then and Now* (1996), two duo albums in 2004, *Heavy Metal Duo* (with Ray Anderson), and *Work Songs and Other Spirituals Exalted Conversation* (with Arthur Blythe), and a double-quartet album featuring the PUBIQartet and First Line Band, Bob Stewart, *CONNECTIONS: Mind the Gap* (2014). He also enjoyed a fruitful partnership with alto saxophonist Arthur Blythe (1970s into the early 2000s), often replacing the string bass that typically supports a jazz ensemble. The title track of Blythe's "Lennox Avenue Breakdown" album was recognized as one of the most significant tuba statements in jazz according to *The Penguin Guide to Jazz On CD* (7th Edition).

In addition to his solo work, Stewart has had the privilege of collaborating with esteemed musicians such as Muhal Richard Abrams, Carla Bley, Arthur Blythe, Lester Bowie, the Dap Kings, Gil Evans, Aretha Franklin, Frank Foster, Bill Frisell, Dizzy Gillespie, Jimmy Heath, Charlie Haden, Chaka Khan, Wynton Marsalis, Charles Mingus, Jason Moran, David Murray, Sonny Rollins, Henry Threadgill, McCoy Tyner, as a sideman.

Sam Pilafian (April 26, 1949 – April 5, 2019)

Sam Pilafian was born on April 26, 1949, in Miami, Florida. His early interest in music led him to pursue formal training, and he attended the New England Conservatory of Music, where he studied with the legendary tubist and pedagogue Arnold Jacobs. This solid foundation laid the groundwork for his exceptional musical career. His musical journey left an indelible mark on the world of classical tuba playing, jazz tuba, and brass music in general. His impressive skills, diverse influences, and innovative projects continue to inspire aspiring tubists and musicians alike, ensuring his legacy as one of the most influential figures in the history of the tuba in jazz.

Pilafian's musical influences were diverse, drawing inspiration from various genres and styles. His exposure to jazz, classical, and world music contributed to the unique versatility and richness of his playing. Notably, he was heavily influenced by classical musicians like Maurice André and Leonard Bernstein, as well as jazz icons like Miles Davis, Neil Hefty, and Ray Brown.



Throughout his illustrious career, Pilafian had a wealth of musical experiences. He was a founding member of the groundbreaking ensemble Boston Brass and was also a member of the Empire Brass Quintet, which garnered international acclaim for their innovative approach to brass chamber music.

Pilafian appeared on numerous albums showcasing his remarkable talent. Notably, he was featured on recordings with Boston Brass, the Empire Brass Quintet, and the Summit Brass ensemble. His contributions to these recordings solidified his reputation as a virtuoso and influential tubist. He also appeared on Pink Floyd's *The Wall* (1979).

In addition to his collaborations with various ensembles, Pilafian formed his band, "Travelling Light." This ensemble featured an exciting mix of jazz, world music, and original compositions, all of which highlighted Pilafian's exceptional skill on the tuba. The band's performances were characterized by their infectious energy and inventive arrangements, captivating audiences worldwide.

Joe Murphy

Joe Murphy is a highly accomplished tuba/cimbasso player in the United States. He has an extensive repertoire, having performed live and on numerous recording projects with renowned artists such as Steven Tyler, John Pizzarelli, Michael Bolton, Alison Krauss, and many more. Joe has also appeared on nationally televised shows like Austin City Limits and the NBC, Today Show.

In addition to his musical achievements, Joe has contributed to video game soundtracks, including Call of Duty: Black Ops and Star Wars: Battlefront, as well as being involved in the History Channel series Texas Rising. He has even played the tuba in Vin Diesel's movie "The Last Witch Hunter." Furthermore, Murphy holds the position of Co-Director of Athletic Bands at Vanderbilt University and has worked as an Artist In Residence and Assistant Director of Bands at Cumberland University. He was also a member of the United States Air Force Band.

Murphy's talents extend beyond performing as he is a producer, arranger, and tubaist for The LOUDHORNS, a group praised for their "High-Octane Musicianship!" by Jazz Times Magazine. He is also a co-producer, co-founder, and tubist of the Modern Jazz Tuba Project, sponsored by Miraphone.

Dave Bargeron (b. September 6, 1942)

David W. Bargeron, an American trombonist and tuba player, gained recognition as a member of the jazz-rock band Blood, Sweat & Tears. Before joining the band in 1970, Bargeron showcased his talent as the lead trombonist in Clark Terry's Big Band and played bass trombone and tuba in Doc Severinsen's Band from 1968 to 1970. He made his debut with Blood, Sweat & Tears on their album *B, S & T; 4*, following the departure of Jerry Hyman. Notably, Bargeron delivered a remarkable jazz-rock tuba solo in the song "And When I Die/One Room Country Shack" on the *Live and Improvised* album. He contributed to a total of eleven albums with the group. In 1972, Bargeron temporarily joined the Gil Evans Orchestra during a break in the schedule of Blood, Sweat & Tears. After leaving Blood, Sweat & Tears, Bargeron pursued a freelance career as a musician.



Dave Bargeron

He collaborated with renowned artists such as Billy Joel, Paul Simon, Mick Jagger, James Taylor, Eric Clapton, David Sanborn, Carla Bley, and Pat Metheny. Outside of the pop/rock idiom, his jazz resume boasts collaborations with renowned musicians such as Clark Terry, Bob Mintzer, Pat Metheny, Carla Bley, the George Gruntz Concert Jazz Band from Switzerland, and Jaco Pasorius's Word of Mouth big band.

He currently leads co-leads a quartet with fellow tubist Michel Godard.

Blood Sweat & Tears, "And When I Die," Dave Bargeron's tuba solo

Michel Godard (b. October 3, 1960)

A talented French musician, Michel Godard is known for his innovative work in jazz and classical genres. He is skilled in playing the tuba and its predecessor, a brass instrument called the serpent. In his early career, Godard was a member of the Philharmonic Orchestra of Radio-France at the tender age of eighteen. He has also played with renowned groups such as the French National Jazz Orchestra and the Arban Chamber Brass Quintet. Additionally, he has collaborated with various ensembles, including the Ensemble Musique Vivante, the ancient music Ensemble La Venice, and "XVIII-21Musique de Lumieres." Godard has worked with notable musicians like Michel Portal, Louis Sclavis, Enrico Rava, and many others. He has received critical acclaim for his albums, such as "Three Seasons" and "Stupor Mundi," recognized with awards like Album of the Year 2014 by The New York City Jazz Record and the German Record Critics Award. In addition to his jazz and classical endeavors, Godard has explored different musical styles. He has collaborated with the pipe band of the Brittany town Quimper, reggae star Alpha Blondy, and rock musicians John Greaves and Pip Pyle from Canterbury.



Michel Gadard

He collaborated with renowned artists such as Rabih Abou-Khalil, Ray Anderson, Dave Bargeron, Willem Breuker, Linda Bsiri, Sylvie Courvoisier, Pierre Favre, Herbert Joos, Klaus König, Gabrielle Mirabassi, Misha Mengelberg, Simon Nabatov, Nelly Pouget, Michel Portal, Wolfgang Puschnig, Enrico Rava, Michael Riessler, Louis Sclavis, Linda Sharrock, Horace Tapscott, Henry Texier, Gianluigi Trovesi, Kenny Wheeler, and many more.

He currently leads co-leads a quartet with fellow tubist Dave Bargeron.

Oren Marshall (b. June 14, 1966)

Oren Marshall is a highly skilled and innovative tuba player who effortlessly combines classical, jazz, improvised, and world music genres. He has collaborated with renowned musicians such as Derek Bailey, Keith Tippett, Evan Parker, The Pan-African Orchestra, and The London Philharmonic. Recently, Oren has also lent his low-frequency talents to forward-thinking groups like Sons Of Kemet, The Grip, Big Air, and This Is Not This Heat. As a solo artist, Oren continuously pushes the boundaries of the tuba's tonal range and explores new possibilities for his instrument. His groundbreaking solo work, including the composition Introduction To The Story Of Spedy Sponda; pt1: In a Silent Room, earned him a nomination for the BBC Innovation in Jazz award. Spedy Sponda, a five-part composition, serves as a platform for Oren's ongoing exploration of solo acoustic/electric tuba possibilities.

Furthermore, Oren Marshall has formed a new iteration of his ensemble, The Charming Transport Band, which brings together musicians from West Africa, jazz, and improvisation backgrounds. Their performances and recordings have been well-received. Oren Marshall has been praised by critics and fellow musicians, including the late Kenny Wheeler and John Taylor, as well as Martin Speake, Gilad Atzmon, Paulo Fresu's Brass Bang, Shabaka Hutchings' Sons of Kemet, and Dave Douglas' Brass Ecstasy.



Oren Marshall

Marcus Rojas (b. February 23, 1963)

Marcus Rojas, an exceptional tubist, hails from the bustling city of New York. Renowned as one of the world's finest tuba players, he has graced the stages of numerous esteemed institutions such as the Metropolitan Opera, New York City Ballet, and New York City Opera. His talent has also led him to collaborate with an extensive array of musical groups, including the American Symphony, Joffrey Ballet, and Orpheus Chamber Orchestra, among others. In addition, Marcus has had the privilege of performing alongside esteemed artists such as Michael Jackson, Paul Simon, and Aretha Franklin, showcasing his versatility across various genres. Furthermore, his contributions can be heard on many recordings, spanning from his projects to collaborations with renowned artists like Ray Charles and Stevie Wonder. Marcus's musical prowess extends beyond the stage, as he has lent his skills to numerous film scores (He has over 60 motion picture soundtracks to his credit and countless jingles and television shows, making his mark in the entertainment industry.



Marcus Rojas

Passionate about contemporary classical and improvised music, Marcus actively performs solo and collaborates with fellow musicians in ensembles such as SingleTree.

He has released several albums as a bandleader, including "Life's a Rojas" and "The Truth."

François Thuillier (b. 1967)

François Thuillier, born in 1967, is a tuba player who belongs to the new generation of musicians. He combines his knowledge with a curious and inventive spirit, allowing him to explore a wide range of possibilities in genres like jazz, improvised music, and symphony orchestra.



François Thuillier.

Starting his musical journey at Rushcliffe, Thuillier earned various awards at the conservatories of Amiens, Lille, And Roubaix. In 1986, he entered the Paris Conservatory, studying under Fernand Lelon, where he won three first prizes in saxhorn, tuba, and chamber music. Alongside his classical education, he pursued jazz arranging at the Escuela de Jazz y Música Moderna and continued his musical training, focusing on contemporary music and musical theater. In 1989, he joined the band music of Guardians of the Paris Peace, marking the beginning of his career as an orchestral musician, soloist, and jazzman. During his career, François Thuillier has collaborated with numerous renowned artists and ensembles, such as Marc Steckar and Tubapack, with whom he has worked for over 12 years and recorded several albums. He has also performed with notable groups like Ars Nova, and the Canadian Brass.

Sérgio Carolino (b. October 26, 1973)

Sérgio Carolino is a Portuguese tubist who started playing tuba at the age of 12 and later studied at the Escola Profissional de Música de Espinho and the Escola Superior de Música e Artes do Espetáculo in Porto. Throughout his career, this talented artist has been recognized and honored numerous times for his exceptional work, including the prestigious Roger Bobo Award Prize for Excellence in Recording not once but four times, in the years 2008, 2010, 2012, and 2014, the Philip Jones International Brass Ensemble Competition in London, the Award for Emerging Jazz Artist in 2004, the Carlos Paredes Prize in the same year, and the SPA Award in 2013 for his contributions to the classical music category. This artist's global dedication to promoting Portuguese music has also been acknowledged and celebrated.



Sérgio Carolino

He has collaborated with many renowned musicians and performed with orchestras worldwide, such as the London Symphony Orchestra, the Royal Philharmonic Orchestra, and the Orquestra Sinfonica do Estado de São Paulo.

In addition to his classical music career, Carolino is also a jazz musician and has recorded several albums, including "Mr. Vertigo" and "Indigo," and two albums with his group, TGB (2004 and 2010), which stands for Tuba, Guitarra (Guitar), Bateria (Drums).

Mattis Cederberg (b. 1971)

Mattis Cederberg is a Swedish bass trombone, tuba, and cimbasso player. Cederberg received his education at the County Council's Higher Music School and the Malmö Academy of Music. He has performed with esteemed artists such as Joe Zawinul, McCoy Tyner, Patti Austin, Slide Hampton, Michael and Randy Brecker, Joe Lovano, Toots Thielemans, and many others. Since 2002, he has been the bass trombonist for the WDR (West Deutsche Rundfunk) Big Band in Cologne. Additionally, he leads his own band called Sonic Mechatronik Arkestra, which has released albums like "Mechatronycon" (2003) and "Overunity" (2006) on the Moserobie label.

On the pop side, Cederberg has collaborated with artists like Tomas Ledin, The Ark, Lars Winnerbäck, Marie Fredriksson, Jerry Williams, Daddy Boastin', Lisa Nilsson, Sharleen Spiteri, Lill-Babs, and several others.

Check out his interpretation of Hoagy Carmichael's classic 1938 tune, "The Nearness Of You," with the WDR big band:

The Rise of the Tuba Group

Since the 1990s, tubas and tuba groups have experienced a notable rise in popularity, showcasing this instrument's unique and powerful sound. One prominent example is Howard Johnson's all-tuba band, Gravity, which has gained recognition for its innovative and dynamic performances. Other notable groups are Kirk Joseph's Tuba Tuba, **François** Thuillier's Elephant Tuba Horde," and Matt Perrine's Tuba Trinity, which have made waves with their fusion of various musical genres, incorporating elements of jazz, funk, and world

music. These tuba groups have captivated audiences worldwide, redefining the perception of the tuba and highlighting its versatility as a lead instrument.

Howard Johnson's Gravity

Howard Johnson's all-tuba band, Gravity, is a unique and renowned musical ensemble showcasing the tuba's power and versatility. Known for its deep and rich sound, Gravity has captivated audiences with its innovative approach to tuba-centric music.

Founded in 1996, Gravity was the brainchild of the legendary tuba player and arranger Howard Johnson. Johnson, a highly respected musician in the jazz and avant-garde music scene, sought to create a band that would celebrate the tuba as a lead instrument rather than its traditional role as a supporting instrument in an ensemble.

Gravity's lineup consisted entirely of tubas and a rhythm section that included drums and keyboards. The band featured some of the finest tuba players in the world, including Bob Stewart, Joe Daley, Marcus Rojas, and Johnson himself. Each member brought their unique style and technique to the group, contributing to the band's distinctive sound.

The ensemble's repertoire encompassed a wide range of musical genres, including jazz, funk, blues, and even classical music. Gravity's arrangements were intricate and complex, showcasing the tuba's ability to carry melodic lines, provide harmonic support, and create a powerful rhythmic foundation.

Gravity released its debut album, "Gravity!!!," in 1997 which received critical acclaim for its innovative arrangements and virtuosic performances. The album featured a mix of original compositions and reimagined jazz standards, highlighting the tuba's expressive capabilities. It served as a testament to the band's vision and the exceptional talent of its members.

Over the years, Gravity continued to perform at prestigious jazz festivals, concert halls, and clubs worldwide, establishing itself as a trailblazing force in the realm of tuba-led ensembles. The band's live performances were known for their energy, improvisation, and sheer musicality, leaving audiences in awe of the tuba's versatility and Gravity's collective talent.

While Gravity's recorded output is limited to their debut album, the band's impact on the tuba community and the wider musical landscape cannot be overstated. Their innovative approach to tuba-centric music pushed boundaries and expanded the possibilities for the instrument in both traditional and contemporary settings.

Gravity's founding date in 1996, its lineup of exceptional tuba players, and its debut album "Gravity!!!" collectively represent a milestone in tuba-led ensembles, cementing the band's legacy as a groundbreaking force in the world of music.

Heavy Tuba & Jon Sass

Jon Sass is an American tubist born on March 20, 1957, in New York City. He is known for his unique blend of jazz, funk, and world music styles, which he incorporates into his tuba playing. Sass began his musical training on the trumpet but switched to the tuba in college. He has since become one of the most sought-after tuba players in the world, performing and recording with a wide range of artists, including Gil Evans, Michael Brecker, and Dave Holland.

Sass is also a founding member of the avant-garde tuba quartet Heavy Tuba, which features four of the world's finest tubists: Howard Johnson, Joe Daley, Bob Stewart, and Jon Sass himself. The group has released several albums, including the critically acclaimed "Tuba City" and "Umlauts." Sass's tuba playing is characterized by his exceptional control, expressiveness, and use of extended techniques, such as multi-phonics and circular breathing. He has been praised for his ability to blend seamlessly with other instruments, as well as for his dynamic and inventive solo playing.

Taj Mahal & The Real Thing Tuba Band (New Orleans Jazzfest 2013)

Taj Mahal is a highly influential American blues musician, singer, and songwriter. Born Henry Saint Clair Fredericks in 1942, Taj Mahal has been active in the music industry for several decades and has explored various genres, including blues, folk, reggae, and world music. Mahal collaborated with tuba players on a few occasions throughout his career.

One notable album featuring tuba players is "The Real Thing," a live concert recorded at Bill Graham's Fillmore East venue in New York City. The album was recorded on February 13, 1971, and features Taj Mahal backed by a band that includes four tuba players, including Howard Johnson (tuba and brass arrangements), Bob Stewart, Joe Daley, and Earle McIntyre. The band performed at the New Orleans Jazz Fest in 2013. Towards the end of the performance, several sousaphonists joined the stage, creating a "tuba attack" and adding a deep, thundering low-end to the music.

Tubas, front row, from left to right: Howard Johnson, Earl McIntyre (just out of view), Joe Daley, and Bob Stewart; New Orleans sousaphonists, back row, left to right: David Silverman (visiting sousaphonist; animator for The Simpsons), unknown sousaphonist, Satoru Ohashi, Jon Gross, Phil Frazier, Kirk Joseph.

Kirk Joseph's Tuba Tuba

Kirk Joseph's performance at the Jazz and Heritage Stage during the New Orleans Jazz Fest on May 7, 2011, was a true crowd-pleaser. With a unique assortment of low-brass instruments, Joseph, a founding member of the Dirty Dozen Brass Band, led a talented group of sousaphone players from New Orleans. This all-star lineup included, along with Kirk, the well-known Ben Jaffe (Preservation Hall), Matt Perrine, Edward Lee (Soul Rebels Brass Band), and Jon Gross (Panorama Jazz Band and the Treme Brass Band). The funky set they delivered was both entertaining and impressive.

François Thuillier's Elephant Tuba Horde"

François Thuillier's Elephant Tuba Horde is a unique and innovative tuba ensemble led by François Thuillier, a renowned French tuba player. The Elephant Tuba Horde combines traditional tuba playing techniques with modern and experimental approaches, pushing the boundaries of the instrument and showcasing the instrument's versatility and power uniquely and innovatively. Thuillier's compositions and arrangements showcase the versatility of the tuba, exploring various genres, including jazz, funk, world music, and more.

With their unconventional instrumentation and imaginative arrangements, the Elephant Tuba Horde has gained international recognition and has performed at prestigious music festivals and venues worldwide. Their performances are often accompanied by visual elements and choreography, adding a theatrical and entertaining aspect to their shows.

Thuillier's Elephant Tuba Horde is a musical ensemble and a platform for tuba players to collaborate, learn, and share their passion for the instrument. Thuillier aims to inspire and educate a new generation of tuba players through workshops and educational programs, promoting the tuba as a versatile and exciting instrument in contemporary music.

Matt Perrine's Tuba Trinity

Founded in 2018, Matt Perrine's Tuba Trinity pays homage to influential bands like Howard Johnson's Gravity and Kirk Joseph's Tuba Tuba, showcasing the tuba's versatility and sheer sonic strength. With a repertoire that caters to die-hard brass enthusiasts and newcomers, Tuba Trinity delves into popular tunes across various genres and Perrine's own compositions, all expertly arranged to maximize the melodic capabilities of this once-background instrument. This extraordinary ensemble consists of a rotating lineup of esteemed New Orleans tubists—including Steven Glenn, Miles Lyons, Manuel Perkins Jr., and Devon Taylor—along with the next generation of talented low-brass and rhythm section performers, including Brian Coogan on keys and AJ Hall and Stanton Moore (from Galactic) on drums.

Matt Perrine

Matt Perrine is a highly skilled tubist and musician based in New Orleans, and has received recognition for his tuba playing, including an award from Offbeat Magazine. He is known for his virtuosity on the sousaphone and has performed with various bands and artists in the city's vibrant music scene.

You can catch him playing with Danny Rubio's band every Thursday night at the Maison Bourbon (Danny is a stellar tubist and can be heard on several Dukes of Dixieland, with whom he served as musical director, but he plays a stunning piano when Matt plays with the band).

Throughout his career, Matt has had the opportunity to collaborate with esteemed artists such as Ray Anderson's Pocket Brass Band, The Tin Men, Bonerama, Jon Cleary, The United States Navy Band, Erika Stucky, Susan

Cowsill, and the Midnite Disturbers. His recording credits feature prominent names like Eric Clapton, Bonnie Raitt, Willie Nelson, Dr. John, Ani DiFranco, Florence and the Machine, Alex McMurray, Jerry Douglas, Maryanne Faithful, Bruce Hornsby, Better Than Ezra, Bonerama, Leigh Harris, ok go, and Stanton Moore, and is a co-founder of the New Orleans Nightcrawlers, one of the city's premier brass bands.

Moreover, Matt has showcased his composing and arranging skills for various acts, including The Boston Pops, Kevin Clark's BOSE Big Band, The Pfister Sisters, The New Orleans Nightcrawlers, Bonerama, and Tony Award-winner Michael Cerveris. His compositions have been featured on acclaimed series such as HBO's *Treme*.

Perrine is also an educator and serves on the faculty of the UNO Jazz Program.

SPECIAL MENTION: Henry Threadgill's Very Very Circus

It isn't a "tuba group," *per se*, but it deserves a special mention.

In the 1990s, Threadgill continued pushing the boundaries of music with his Very Very Circus ensemble. The group consisted of two tubas, two electric guitars, a trombone or French horn, and drums. With this lineup, Threadgill delved into more complex and structured forms of composition, adding Latin percussion, French horn, violin, accordion, vocalists, and exotic instruments to the mix. He also experimented with unique instrument combinations, such as a flute quartet (Flute Force Four), four cellos, and four acoustic guitars. During this time, Threadgill signed with Columbia Records for three albums. However, he decided to dissolve Very Very Circus in 1996.

The New Generation

The new generation of jazz tubists includes talented musicians who are pushing the boundaries of the instrument in the jazz genre, such as Dr. Reginald Chapman, Jr., Theon Cross, Daniel Herskedal, and Stefan Kac.

Dr. Reginald Chapman, Jr.

Dr. Reginald Chapman, Jr. is a talented musician, composer, and educator based in New York City. He holds a Bachelor's degree in classical bass trombone from Virginia Commonwealth University and a Master's and Doctorate in jazz bass trombone from the University of Illinois Urbana-Champaign, where he studied with Jim Pugh. Dr. Chapman is skilled in various musical genres and enjoys collaborating with different artists and groups. He has recorded in studios throughout his career, toured extensively with brass bands like Lucky Chops and No BS Brass, and performed with indie rock bands like Foxygen. He has also been involved in Broadway productions like *Frozen* and has showcased his talents in classical and jazz performances with artists like Hollenbeck and Argue. Dr. Chapman teaches and organizes his own live shows when he is not on tour. In 2018, he released his debut album, *Prototype*, which received positive reviews from *Downbeat* and Spotify's *State of Jazz*. The album was also featured on FOX's *Empire*. Dr. Chapman is an artist for BAC and exclusively plays a custom

prototype-model bass trombone that he developed in collaboration with Mike Corrigan.



Dr. Reginald Chapman, Jr

Reginald Chapman, Jr. is undoubtedly a remarkable talent in the world of music, specifically in the realm of tuba playing. His dedication, skill, and innovative approach have earned him recognition and respect among fellow musicians and audiences. Whether performing with ensembles or exploring his solo ventures, Chapman continues to push the boundaries of tuba playing, showcasing the instrument's versatility and power in contemporary music.

Theon Cross

London-born Theon Cross is part of the exciting UK scene that has witnessed bands such as Sons Of Kemet (in which Cross has been an integral part) reach an international audience with their original brand of jazz.

Starting on the tenor horn in primary school and switching to tuba in his teens, he made the most of being able to take music lessons in school while simultaneously attending workshops around the city, including the big band Tomorrow's Warriors led by bassist Gary Crosby.

Cross then studied classical music and jazz at the Guildhall School of Music & Drama.



Theon Cross.

As well as Sons of Kemet, he has worked with saxophonist Courtney Pine and also released an EP, *Aspirations*, in 2015 and two albums under his own name; *Fyah* (2019) and *Intra-I* (2021).

Daniel Herskedal

Norwegian Daniel Herskedal is one of a new generation of jazz tuba players looking to make their mark on the international scene. As a child, he started on the French horn before taking up the tuba.

Moving to Trondheim, he studied formally for his bachelor's degree in jazz at the renowned Trondheim Musikkonservatorium, followed by a thesis on jazz and folk for his Master's at Rhythmic Music Conservatory in Copenhagen.

He has performed with the pianist Espen Berg, saxophonist Marius Neset, and the Trondheim Jazz Orchestra. He is also renowned as a composer and has written music for the "The Last Black Man In San Fransisco," produced by Brad Pitt.



Daniel Herkedal

As a tuba player, has gained a reputation for the expansiveness of his playing and for displaying an emotional depth and the desire to explore the range and sonorities of his instrument.

He has recorded several acclaimed albums for the UK-based label Edition Records, most recently, *Out of the Fog*.

Stefan Kac

Stefan Kac is a renowned tubist known for his exceptional musical talent and contributions to the music industry. He was born on [birth date] and has had an impressive musical journey throughout his career.

Starting with his musical experiences, Stefan Kac has been involved in various prestigious ensembles and orchestras. He has performed with renowned symphony orchestras, brass ensembles, and chamber groups, showcasing his versatility and expertise on the tuba. Throughout his career, he has collaborated with many esteemed musicians and participated in numerous concerts and festivals worldwide.



Stefan Kac

Regarding discography, Stefan Kac has released several notable recordings that highlight his musical prowess. His discography includes solo albums, collaborative projects, and contributions to larger ensemble recordings. These recordings offer a glimpse into his exceptional musicality and demonstrate his ability to captivate listeners with his tuba performances. Check out his band, Evil Genius, at the 16th Outsound New Music Summit in 2017 [here](#).

Aside from his performances and recordings, Stefan Kac is also an accomplished composer. He has composed original works for the tuba, exploring various musical styles and pushing the instrument's boundaries. His compositions showcase his creativity and deep understanding of the tuba's capabilities, adding valuable contributions to the repertoire of tubists worldwide.

Currently, Stefan Kac can be found performing at Disneyland in Anaheim, California, where he is a member of the Straw Hatters. The Straw Hatters is a renowned musical group known for their lively performances and entertaining shows at the park. Stefan's exceptional tuba playing adds a unique touch to their performances, delighting audiences and enhancing the overall musical experience at Disneyland.

These are just a few examples of the talented and innovative tubists who are part of the new generation of jazz musicians. Their contributions are shaping the future of jazz and expanding the possibilities for the tuba in the genre.

Conclusions

The tuba has played various roles in the history of jazz. In its early days, the tuba served as the sole bass instrument in New Orleans jazz bands, providing a foundational role in the rhythm section. In the Swing Era, the tuba became part of the brass or horn section, contributing to the big band sound.

Over time, the tuba has also emerged as a featured solo instrument in jazz. Modern-era jazz artists have showcased the versatility and expressive potential of the tuba through innovative compositions and solo performances.

Today, the tuba continues to be popular in jazz and popular music genres alike. It can be heard in the music of artists such as The Roots, Beyoncé, and Jon Batiste's band.

Studying and understanding the past is crucial in jazz and specifically for tubists. By studying the history of the tuba in jazz, musicians can gain insights into different playing styles, techniques, and musical traditions. This knowledge allows contemporary tubists to draw inspiration from the past while exploring new possibilities and pushing the boundaries of the instrument in modern jazz.

Understanding the past also helps to preserve and honor the contributions of past tubists and their impact on the development and evolution of jazz. By acknowledging and appreciating their work, modern tubists can pay tribute to the artists who paved the way and ensure that their legacy is not forgotten.

Studying the past in jazz, including the role of the tuba, allows for a deeper understanding of the genre, facilitates artistic growth, and helps to maintain a connection to the roots of jazz music.