

A CONTEXTUAL VIEW OF *ROMANCE* BY WILLIAM GRANT STILL
AND ITS PEDAGOGICAL APPLICATIONS

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by
Jonathan Allen Annis
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ABSTRACT

Born in 1895, William Grant Still is one of the most reputable Africa-American composers in American history. Still's *Romance* is one of the most frequently played pieces in saxophone literature for a wealth of reasons. *Romance* is not particularly demanding of the saxophonist's facility. However, it does require a high level of musicianship and tonal flexibility. Interviewing saxophone teachers and reading journals confirms the pedagogical value of this piece. *Romance* is a unique composition because it was originally composed for solo saxophone and orchestra. Still eventually wrote a piano reduction of the orchestra score to aid its use on smaller recitals, because a work of this length is difficult to program on an orchestra concert. Through the years since it was written in 1954, *Romance* appears only to be gaining popularity on recitals and in lessons everywhere.

OUTLINE

I. William Grant Still's Life

II. Still's Education

A. Wilberforce University

1. He was perusing a bachelor of science degree.

B. The Oberlin Conservatory

1. He studied composition with George Whitfield Chadwick, Fredrich Lehmann, and Edgard Varese.

III. Still's Career

A. U.S. Navy during World War I

1. He worked with a band in the Unites States Navy.

B. Work with W. C. Handy

C. Arranging Popular Music

D. Composing for Media

IV. *Romance*

A. Dedication to Sigurd Rascher

1. Still wrote a piano reduction of the orchestra score.

B. Simplicity

C. Range

D. Articulations

V. Pedagogical Opportunities in *Romance*

A. Phrasing

B. Tonal Flexibility

C. Rubato

D. Playing with an accompanist

E. One technical concern

There are many well known compositions for solo saxophone; one of the most noteworthy is *Romance* by William Grant Still. *Romance* can serve many functions for saxophonists, from an aesthetically pleasing recital opener to a major tool for pedagogy with students. Though it was overlooked for many years, has more recently become popular among saxophonists. Lee Patrick writes about *Romance*, “Perhaps because of its apparent simplicity and absence of technical virtuosity, this piece of pure Americana was initially overlooked by many saxophone recitalists.”¹ This piece has been well received in concerts and recitals in a wide array of venues by saxophonists of all ages.

Saxophonists are not the only group to have taken notice of *Romance*; professional saxophonists are beginning to bring this piece to the foreground of the public’s eye. Performance is not the only valuable venue for *Romance* within the saxophone community. Saxophone teachers also capitalize upon its pedagogical value. This piece can be used in place of numerous etudes to teach aspects of music without having to concentrate too much on technical facility, a strong advantage to younger students especially.

Romance was written by one of the most prolific African-American composers of the twentieth century whose life was filled with numerous accomplishments. William Grant Still wrote a myriad of music for a wide variety of solo instruments, chamber groups, orchestra, choir,

¹ Lee Patrick, “Liner notes,” *An American Concerto Tribute to Sigurd Rascher*, (Albany, NY: Albany Records, 1999): 3.

and chamber singers. He became the first African-American to conduct a major orchestra in the Deep South, to have an opera performed by a major company, to conduct the Los Angeles Philharmonic Orchestra, and many others. His music has been received well as a whole by audiences of a multitude of ensembles. Donald R. Vroon wrote in a performance review on one of William Grant Still's symphonies, "It's beautiful music and very American."² William Grant Still built a successful career as a composer, and his music remains popular today. As time goes on this piece seems only to be gaining popularity in each of these functions.

Still was known for more than his talent as a composer, because his character rivaled his talent. There is much to be said for whose personal qualities can rival their professional reputations, and Still was one of these professionals. Karl Krueger says about Still, "It could be said of very few composers that their personal qualities that their human qualities match their musical gifts, but Dr. William Still is such a person."³ Still came from a simple life in the Southeast, and never received a degree in music; however, he was awarded an honorary doctor of music degree from the Oberlin Conservatory of Music.

William Grant Still was born on May 11, 1895 to two teachers. His family moved to Arkansas nine months later, following the death of his father. Fannie Douglass says that Still's musical interest was facilitated at a very young age because both of his parents were musicians and teachers as well.⁴ Still began taking violin lessons at a young age, but was not only interested in learning to play and read notes; he wanted also to write them down. Still graduated high

² Donald Vroon, "Concerts Everywhere: Detroit—Detroit Symphony: Prokofiev, Still," *American Record Guide* 61, No. 4 (July 1998): 49.

³ Karl Krueger, "Homage to William Grant Still," *The Black Perspective in Music* 3, No. 2 (May 1975): 134.

⁴ Fannie Howard Douglass, "A Tribute to William Grant Still," *The Black Perspective in Music* 2, No. 1 (Spring 1974): 51.

school in 1911, entered Wilberforce University, and began taking classes leading to a bachelor of science degree. James Keogh wrote about Still's initial college experience: "Still wanted to continue studying music after high school, but bowed to his mother's wishes and enrolled in science and mathematics at Wilberforce University with the goal of becoming a physician."⁵ Still spent a great deal of his time at Wilberforce conducting the band and teaching himself to compose and orchestrate. "I ached because I wanted so much to study music,"⁶ Still told R.D. Brown in an interview. As a result of this aching, Still taught himself to play multiple instruments, which aided his ability to orchestrate and write scores including various instruments.

Still eventually received a legacy, left by his father, which enabled him to realize his dream and study music at the Oberlin Conservatory of Music in Ohio. Still's time at Oberlin was short, about two years to be exact, and was interrupted briefly when he enlisted in the United States Navy. He enlisted as a mess attendant because this was one of the only two positions available to African-Americans during World War I. He was not a mess attendant for very long however; Still said in an interview, "I was so bad at being a mess attendant — and someone found out I could play violin — that they put me to work playing with a white pianist in the Officers' Mess."⁷ This provided Still with a way to continue his musical studies without being interrupted while he was in the navy. Still returned to continue his musical education at Oberlin after being in the navy during World War I.

⁵ James Keough, "Modern Romantic," *Play It!: Music and Musicians* 18, No. 7 (March 2004): 26.

⁶ Judith Anne Still Headlee, "William Grant Still: A Voice High-Sounding," *Music Educators Journal* 70, No. 6 (Feb. 1984): 25.

⁷ Eileen Southern and William Grant Still, "Foundation for Research in the Afro-American Creative Arts," *The Black Perspective in Music* 3, No. 2 (May 1975): 168.

Still's interest in music composition increased during his theory lessons at Oberlin. He recounts this in an interview with Eileen Southern, saying, "I began theory lessons with Mr. Lehman. He was the one who really got me started in composition. He asked me, 'Why don't you study composition?' When I told him I had no money, he responded that he would see what he could do about it. Soon after, the Theory Committee voted that I would be give free composition lessons."⁸ His composition teacher then was Dr. George Andrews, but he did not stay at Oberlin long after these lessons began.

He left Oberlin in 1919 for New York to play with Afro-American bands, a time which marks the beginning of his professional career. Still's professional career was successful and filled with an abundance of accomplishments. Still did not see his music only as a career to provide for himself; Still saw something deeper as Gayle Murchison wrote, "[H]e viewed his music as making a contribution to fighting racism and promoting interracial understanding, although he knew there remained much to be done to overcome prejudice and racism."⁹ Still saw a larger purpose in his music, and this perhaps, factored into him becoming one of the more popular composers of his generation.

His career began, to some degree, during the summers while he was still in school. This was when he first encountered W.C. Handy and began working for his band. Still and Handy had more than a professional relationship, they became close friends as well, sharing many letters between them. Handy admired Still's music greatly, and expressed such in a letter to Still, "[T]hey began to tell of your composing a symphony [dedicated] to democracy. I am telling you

⁸ Southern and Still, "Foundation," 169.

⁹ Gayle Murchison, "Current Research Twelve Years After the William Grant Still Centennial," *Music Research Journal* 25, No. 1-2 (Spring-Fall 2005): 133.

of this when I imagine you were listening. I had almost fallen asleep, but I heard your name and was curious and eager to hear, and it was simply beautiful.”¹⁰ The summer of 1915 was when Still first began working with Handy, an advocate of African-Americans, especially in music. Still played cello and oboe that summer; it was then that he and Handy became friends, but it was not the only time that they would work together.

Still worked for a number of years as an arranger and musician for Handy’s band. Eileen Southern wrote about their next encounter, “His next association with Handy was in 1919, when Handy sent for Still to come to New York to work with Handy-[Harry] Pace music publishing company.”¹¹ This was an exciting opportunity for Still to work actively with a popular publishing company of the day. While in New York in the twenties, Still won an orchestral composition competition with the Cincinnati orchestra, and as a result he received a multitude of commissions.

His career was not limited to music for the stage. Still was also a successful composer for media. His career as a media composer began in New York when he received commissions from the Columbia Broadcasting System, and he actively wrote music for radio programs for a few years. However, Still did not stay in New York for the remainder of his career; he moved to Los Angeles and continued writing for forms of media outside of radio. While he was in Los Angeles, Still was hired to arrange music for two movies: *Pennies from Heaven* and *Lost Horizon*. Still was hired to score a third, but he soon left because of differences artistically between him and others on staff.

¹⁰ W. C. Handy and Eileen Southern, “Letters from W. C. Handy to William Grant Still,” *Foundation for Research in the Afro-American Creative Arts* 8, No. 1 (Spring 1980): 71.

¹¹ Handy and Southern, “Letters,” *Foundation for Research in the Afro-American Creative Arts* 7, No. 1 (Autumn 1979): 199.

In 1954 Still wrote *Romance* for alto saxophone and orchestra. *Romance*, the score with orchestra, held a dedication to the great saxophonist Sigurd Rascher. *Romance* was originally composed to a movement in a larger work: though in the end this was not the case. It became a single movement work for alto saxophone and orchestra, but because of its duration *Romance* is difficult to include on an orchestra concert. This caused Still to write a piano reduction of the orchestra score, and its popularity has grown among recitalists because, needing only piano, it is easy to place on a recital program.

Romance is more than a popular recital piece. It is also a popular pedagogical tool among saxophone teachers. It is simple in terms of key, rhythm, and other aspects of music. It remains exclusively in simple meter and the time signature changes very few times, which facilitates ease in reading throughout. The rhythms contained within *Romance* can be classified only as simple. This is because most note values are eighth to whole note length with very few triplets or sixteenth notes. However, sparse triplets and two brief sections of sixteenth notes can be found. The tempo marking prescribed by Still is slow, sixty beats per minute, and it has a narrow range of articulations which include attacks and releases at various dynamic levels and legato tonguing or slurring. Another consistency, like articulation, is the unchanging key signature throughout. These consistencies allow the performer to concentrate on a single technique, rather than changing techniques. Phrases in *Romance* are mostly even, relatively long throughout, and covering a range from G1 to E3. The phrasing and articulations cover the entire range of the saxophone, including the highest portion of the normal range. The total performance length of this piece is listed by various publishers at four minutes and thirty-seconds; however, this time can vary greatly depending on the performance practices of the saxophonist. In *Romance*,

marked dynamics are simple, because Still wrote almost none throughout. Kevin Chiarizzio writes, “[Romance is] Written in binary form (slow-faster-slow), its style matches that which the title suggests and its musical challenges are greater than its technical challenges.”¹² Form was a cardinal aspect of music in the eyes of Still, and is shown through the structure of this piece. This form offers the listener an aesthetic sense of symmetry.

Romance is used widely as a pedagogical tool in the education of many saxophonists in the world; ranging from late middle school age to university freshman and beyond. While this piece is not particularly difficult in facility, there are a plethora of things that one can learn from *Romance*. Brandon Tilley, a middle school band director in Tennessee and saxophonist, says about the pedagogical value of this piece, “I use *Romance* to teach the concepts of phrasing, dynamics, vibrato, control of pitch and evenness of tone throughout the piece. I also teach rubato tempo and playing with an accompanist of course.”¹³ Tilley uses this piece often with his private saxophone students, who range from middle school to high school.

The first sequence of musical issues that this study will address deals with phrasing in this piece. Topics that stem from the phrasing written cover a variety of things that the performer must consider and be able to control. Many phrases in *Romance* are long, requiring the performer to first make decisions about breathing. Through analysis the performer can estimate the number of times that they may need to inhale. These decisions are tested when they first begin to play, and can be found accurate or inaccurate. In some cases estimations are correct, or at least close, and can be kept depending on the tempo that the performer chooses.

¹² Kevin Chiarizzio, “Literature Reviews: Solo Materials - *Romance*, by William Grant Still,” *ITA Journal* 37, No. 1 (January 2009): 53.

¹³ Brandon Tilley, Personal Interview. October 7, 2011.

Breathing is not, however, the sole reason to consider phrasing as prescribed by Still. It is simple for the performer playing *Romance* to allow the extensive phrases to stagnate and become monotonous for the listener, which will rapidly lose the interest of the audience. This is more easily solved in analysis than in actual practice because the performer can choose the dynamic direction that is the most sensible for each phrase while also considering the dynamic mapping of the entire piece; the performer may find it helpful to write his/her own dynamic mapping throughout the piece. Dynamic interpretation is necessary because of the sparse nature of Still's dynamic markings. The concept of dynamic interpretation is another that students can learn while studying this piece. Scott Kallestad writes in his dissertation, "Still's dynamic markings are relatively sparse leaving the bulk of the dynamic interpretation to the performer."¹⁴ This concept is an aspect of interpreting phrases, but the difference lies in the scope of the music in question. Dynamic Mapping refers to a larger scope, encompassing the entire piece rather than considering each phrase as a separate entity. The student must learn how to make decisions about dynamic mapping based on two things: sound musical decisions and their personal tastes. These are all aspects of phrase control musicians must learn to be successful, but musicianship is not limited to just this only to dynamics and breathing; the performer must also consider treatment of individual notes to be successful.

Vibrato is a crucial element of performance, and is even more obviously highlighted when playing in the style prescribed by Still in *Romance*. It is important because it prevents held note values from stagnating and becoming cumbersome for the audience to listen to. In saxophone performance there are multiple ways of implementing "good" vibrato, and each of

¹⁴ Scott Kallestad, "An Annotated Bibliography of Selected Repertoire for Alto Saxophone and Piano for Developing College-Level Alto Saxophonists, with an Analysis of Yvon Boucle's *Sonate Pour Alto Saxophone Et Piano*." (DMA diss., University of North Texas, 2005), 58.

these methods can be effective in different styles of music. The musician must use personal judgement to decide how a “good” vibrato sounds. The aspect of vibrato taught while a student is studying *Romance* is choosing which type of vibrato best fits this style, and the physical process required to produce this sound; vibrato is produced by the lowering and raising the jaw. A typical vibrato heard in *Romance* is light; this is because of the prescribed string-like saxophone part.

Perhaps one of the most daunting tasks facing young saxophonists is controlling pitch and maintaining consistent tone color throughout the range of the saxophone. Scott Kallestad says, “With regard to tone, the saxophonist will be required to play both forte and piano at the peak of the saxophone’s standard range with beautiful tone and perfect intonation.”¹⁵ These tendencies in tone color and pitch become exponentially more problematic in the extreme ranges of the saxophone; that is to say that pitch and tone problems become worse with each subsequent high or low note on the instrument. Each individual saxophone, regardless of brand, has certain pitch tendencies. More simply stated, every pitch on the saxophone has a pitch tendency unique to that instrument, and the saxophonist playing must learn to overcome them; most saxophones tend to play sharp in the extreme high and low registers. The extreme high range of the saxophone tends to become increasingly sharp with each subsequent note, but the amount to which this occurs varies from instrument to instrument. This range is not only difficult to control, but it also can rapidly cause embasure fatigue, and *Romance* has a very high tessitura throughout the bulk of the piece. The fatigue this causes will result in most saxophonists adding pressure to the reed with their lower teeth, causing the pitch to be even more sharp than usual.

¹⁵ Kallestad, “Annotated Bibliography,” 58.

Few aspects of performance are more displeasing to hear than poor pitch, and the cardinal purpose in overcoming this is very simple, so that the performer can play in tune.

Tone color tendencies tend to be consistent with those of pitch; the primary difference is that tone color problems are more consistent among saxophones. Notes in the right hand stack of keys tend to sound louder and less focused than notes throughout the rest of the saxophone, while notes played with the left hand key stack and palm keys tend to sound thin and lack resonance. *Romance* teaches the saxophonist to take steps in overcoming this issue because it crosses these breaks many times throughout. The saxophonist must develop discipline while learning this piece and learn how to listen for this issue. They must develop a memory of which notes tend to sound louder or more resonant than others surrounding them and know how to address it. Many saxophonists can simply solve this problem by creating the sensation of playing softer when these specific notes arise. These notes are typically notes with short fingerings within the respective key stacks.

Still prescribes multiple *ritardando* markings followed quickly by *a tempo* markings which indicate rubato tempo. This is an important method of allowing a repeated phrase to sound interesting each time the audience is exposed to it; the audience will lose interest upon hearing a phrase the same way multiple times. Learning to play rubato requires the student to become comfortable playing melodies out of prescribed tempo, which some students struggle with in the beginning. Beginning to understand how to properly execute this begins with analysis as the student decides which parts of melodies should be highlighted, and students learning rubato must also learn to alter every note proportionally so that they play every note in time as they alter the

tempo. Learning to properly play rubato leaves the melody in tact so that the audience never loses connection with this aspect prescribed by Still.

Many teachers use *Romance* to introduce the concept of playing saxophone with an accompanist to their young students. There are a plethora of concepts that a student must grasp to play well with an accompanist, and perhaps one of the most crucial is the ability to communicate with another musician without the aid of a conductor to offer help. Playing without a conductor's assistance can be intimidating to musicians who have never attempted to before because it requires a level of trust unparalleled in large conducted ensembles, as well as a higher level of independence. However, some acclimate to this kind of playing more easily than others.

Romance is an effective tool to introduce this kind of playing for a couple of reasons, one of which being the relatively slow tempo and consistent eighth note pulse throughout. This aids the internal pulse of the saxophonist, making it easier to stay in time with the pianist. Additionally is the rhythmic simplicity of the solo part; this lack of rhythmic complication allows the young saxophonist to focus on ensemble unity, rather than only thinking about playing the right notes and rhythms.

Although the majority of *Romance* lacks technical demand, there is one concern in the piece. Kallestad wrote, "The one technical concern in *Romance* is the repeated alternation from D3 to E3. This pattern begins as sixteenth-notes and changes to a trill. If intonation and tone are acceptable the teacher may recommend an alternate fingering, otherwise, this passage provides an opportunity to develop a difficult technique."¹⁶ Any alternate options for fingering this trill depend on the brand of saxophone being played by the student, and on some it may not even be

¹⁶ Kallestad, "Annotated Bibliography," 58.

possible; the reason for this is found in the small discrepancies of tone hole placement on various saxophones made by different companies. Each saxophonist must give more concern to this brief passage than simply intonation and tone color; proper coordination between the hands to rapidly play the trill is equally important. The teacher can use this passage to help the student learn this action between the left and right hands because these notes utilize keys that are part of the left and right hand key stacks.

Still is one of the most reputable African-American composers in American history, and seems only to be growing in popularity still today. “William Grant Still has long been known as the Dean of African American composers. He is now recognized as one of America's foremost composers.”¹⁷ He has composed works fitting a wide variety of genres and venues. Still’s life and career were filled with accomplishments and unique experiences; he worked to overcome society and prejudice so that he could achieve great things and realize his dreams in music.

Romance has become a standard in saxophone literature, and is performed by saxophone recitalists of all ages. However, it is not only a standard for playing, but serves as a pedagogical standard as well. Students young and old play this piece in their private lessons regularly for the wealth of musical ideas contained within. *Romance* can be used to teach students performance aspects that they can apply to all facets of their playing, even into future ensembles and chamber groups. The concepts of pitch, rubato playing, dynamic mapping, and playing with other people without a conductor can be applied to not only other solo music, but to leading a chamber group as well. *Romance* is a piece of music that will not be forgotten, much like Still, the composer who introduced it to the saxophone literature.

¹⁷ “African-American Composers,” *The Organ* Vol. 80 (May 2001): 74.

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Books

Kallestad, Scott. "An Annotated Bibliography of Selected Repertoire for Alto Saxophone and Piano for Developing College-Level Alto Saxophonists, with an Analysis of Yvon Boucle's *Sonate Pour Alto Saxophone Et Piano*." (DMA diss., University of North Texas, 2005).

Scott Kallestad earned his doctor of music degree from the University of North Texas; his dissertation was an annotated bibliography of a plethora of saxophone solo music that included a detailed analysis of one specific piece. He created categories for various facets of music (rhythm, key, meter, etc.) and includes a chart in the annotation for each piece that assigns these categories to them; he includes, also, pedagogical points for each included piece. Dr. Kallestad's dissertation is written for an audience that already has a thorough knowledge of the saxophone and its literature, and contains one of the few annotated bibliographies of saxophone music that focuses on young college-level literature. His dissertation is a source of basic knowledge for the researcher seeking pedagogical information pertaining to music of this level.

Periodicals

"African-American Composers." *The Organ* Vol. 80 (May 2001): 74.

This article focuses on the lives and careers of various African-American composers, however, it does not provide any information about specific pieces of music at all. It provides lists of major accomplishments of the included composers and, in some cases, lists of their professional contacts. This article seems to be written for a general audience or for the researcher at the beginning stages of looking for information about African-American composers.

Chiarizzio, Kevin. "Literature Reviews: Solo Materials - *Romance*, by William Grant Still," *ITA Journal* 37, No. 1 (January 2009): 53.

Dr. Kevin Chiarizzio is associate professor of brass at Liberty University; he completed his master and doctor of music degrees at the University of Illinois at Urbana-Champaign. Dr. Chiarizzio wrote an article focusing on aesthetic properties and brief analysis of *Romance*. This article is written for the trombone player aspiring to play *Romance*. He briefly discusses one technical concern that will surface during practicing. His article is very similar to many other brief reviews of *Romance* that one will come across researching this topic.

Douglass, Fannie Howard. "A Tribute to William Grant Still," *The Black Perspective in Music* 2, No. 1 (Spring 1974): 51.

"A Tribute to William Grant Still" contains a detailed information about Still's life and career. This article was written with an educated audience in mind who loves music, but not necessarily educated formally in music. The conclusion also includes information about modern opinions of Still, and states that his career did not come easy or provide a great deal of money. This article is a great source of information for anyone who is interested in learning about the life and career of Still and is written for such an audience.

Handy, W. C. and Eileen Southern. "Letters from W. C. Handy to William Grant Still," *Foundation for Research in the Afro-American Creative Arts* 8, No. 1 (Spring 1980): 71. This collection of letters is the second of two publications that contain exclusively letters written by W.C. Handy and sent to William Grant Still. These letters contain a wide variety of topics, as the two of them were not only colleagues, but close friends as well. The audience intended to read these letters is anyone interested in learning more about the relationship between Handy and Still on a personal level as well as professional. These collections are two of the few publications of actual correspondents between Still and Handy.]

_____. "Letters from W. C. Handy to William Grant Still," *Foundation for Research in the Afro-American Creative Arts* 7, No. 1 (Autumn 1979): 199.

This collection of letters is the first of two publications that contain exclusively letters written by W.C. Handy and sent to William Grant Still. These letters contain a wide variety of topics, as the two of them were not only colleagues, but close friends as well. The audience intended to read these letters is anyone interested in learning more about the relationship between Handy and Still on a personal level as well as professional. These collections are two of the few publications of actual correspondents between Still and Handy.

Headlee, Judith Anne Still. "William Grant Still: A Voice High-Sounding," *Music Educators Journal* 70, No. 6 (Feb. 1984): 25.

Donald R. Brown interviewed William Grant Still and it was recorded and published in *Music Educators Journal*. This interview covers most imaginable facets of Still's life in great detail, and is formatted in a question and answer format. However, there is a short section of prose to preface the interview portion of the article. This article seems to be aimed at anyone who is interested in learning about Still's life from a primary source, and will be found useful by any student, or researcher, who is interested in a detailed primary source of information about William Grant Still.

Keough, James. "Modern Romantic," *Play It!: Music and Musicians* 18, No. 7 (March 2004): 26.

James Keough wrote this article to portray William Grant Still as a Romantic composer in modern times; he prefaces this with a short history of Still's life. He chooses *Lyric Suite* as his musical focus to support his views about Still's Romanticism. Keough discusses Still's tendencies in harmony and melody to support his opinions as well; he even goes as far as calling Still a "master of melody." This article is a useful source of information to more than one type of researcher. The researcher seeking detailed information about Still's life and general musical tendencies will find this article very useful. The information about *Lyric Suite* will be found to be useful and detailed for the researcher seeking to study this piece.

Krueger, Karl. "Homage to William Grant Still," *The Black Perspective in Music* 3, No. 2 (May 1975): 134.

Karl Krueger wrote a very short article, one paragraph in length, to make testament to William Grant Still's strength of personality. It can be difficult to locate information that includes testaments about musicians' personalities, as opposed to only addressing their professional traits. This article is written to address a general audience, and focuses entirely on Still as a person, not as a musician; Krueger's writing in this article is useful for researchers seeking information about Still that goes deeper than only his musical place in the world.

Murchison, Gayle. "Current Research Twelve Years After the William Grant Still Centennial," *Music Research Journal* 25, No. 1-2 (Spring-Fall 2005): 133.

Gayle Murchison is Assistant Professor of Music and Black Studies at the College of William and Mary, and wrote this article after the William Grant Still Centennial. She prefaces this article by telling its purpose, and that purpose is to provide new bibliographic scholarship, discography that can be used as bibliographic tool, and serve as a research guide that includes a plethora of types of written information. This article is written for an audience that is searching for detailed information about William Grant Still, and it provides a good deal of scholarly sources to guide future reachers.

Patrick, Lee. *An American Concerto Tribute to Sigurd Rascher*. (Albany, NY: Albany Records, 1999): 3.

Lee Patrick provided the liner notes for a cd of music dedicated to Sigurd Rascher titled *An American Concerto Tribute to Sigurd Rascher*. He provides basic information pertaining to the dedication that *Romance* bears and a very brief history of the evolution of the piece. Lee Patrick gives an aesthetic description of *Romance* that includes points of interest for the listener to look for; this note is useful to students and listeners looking for an aesthetic description of *Romance*.

Southern, Eileen, and William Grant Still. "Foundation for Research in the Afro-American Creative Arts," *The Black Perspective in Music* 3, No. 2 (May 1975): 165 - 176.

The above article features a recorded personal interview with William Grant Still. The format of this piece is in a very simply question and answer form. This article serves as a detailed primary resource for the researcher seeking any information about Still's personal or professional life. This article has a wide scope of every aspect of William Grant Still's life and is intended to be read by anyone who seeks to learn more about it. This is one of the only recorded interviews that I was able to find as a primary source concerning Still's life.

Vroon, Donald. "Concerts Everywhere: Detroit—Detroit Symphony: Prokofiev, Still," *American Record Guide* 61, No. 4 (July 1998): 49.

Donald Vroon did not write an article focusing on Still or *Romance*, but rather he wrote a review of a concert played by the Detroit Symphony on which *Romance* was performed. This is one of many concert reviews that can easily be found that include this piece, and is directed toward an audience that has a mild background in music but is not necessarily familiar with this piece or its composer. This article is a good source to offer perspective of performance reception to students studying the history of *Romance*.

Personal Interviews

Tilley, Brandon. Personal Interview. October 7, 2011.

Brandon Tilley is a middle school band teacher in East Tennessee, and his primary instrument while perusing his bachelor of music degree was saxophone. He is active in his school district as a private saxophone teacher. His students are primarily middle school students, but they do span through all ages in high school. Mr. Tilley is a good source of knowledge for the researcher looking into pedagogical tools as they apply to young students especially.

Recordings and Scores

Gwozdz, Lawrence and Steffen Hass. "Albany Records," *An American Concerto Tribute to Sigurd Rascher*, TROY 331.

Still, William Grant. *Romance*. New York: Bourne Company, 1996.