

ABSTRACT

Title of Dissertation: **MARKED FOR CONSCIOUSNESS: ACCENT
SYMBOLS AS AN INTERPRETIVE TOOL IN
SCHUMANN'S DUO WORKS WITH PIANO**

Michael Langlois, Doctor of Musical Arts, 2018

Dissertation directed by: Professor Rita Sloan
School of Music

Robert Schumann's duo works with piano contain a wide and varied assortment of accent markings. Most of these accents are represented by five different symbols: *fp*, *sf*, a one-note hairpin, a wedge, and circumflex. The number of these symbols, particularly in the violin sonatas, represents a considerable amount of instruction to the performer and presents an interpretive problem: with so many intensity markings bearing down on the phrases and threatening to tear apart the form, how can the performer render an organic whole? How can so many notes be accented? These details have much to tell the performer about a composition when the interpreter shifts from a quantitative approach ("How much accentuation?") to a qualitative approach ("What is this accent doing here?"). Whereas one potential model for interpreting accent markings might scale Schumann's five signs by intensity from the *fortepiano* at the lowest to the *sforzando* at the highest, we suggest here that accents may instead be classified by whether they articulate the

boundaries of a phrase, underscore its melodic shape, highlight a syncopation, a significant harmonic event, reveal form, foreshadow a later event, or set up a central tension. In the process of such classification, the investigation of a marking may invite questions about the character of a theme, the communication of a structural framework, and what means are at the performer's disposal for rendering a given accent marking. Such insight serves to strengthen interpretive conviction.

This dissertation project's performance component comprised three recitals: on February 24, 2017, Schumann's *Violin Sonata no. 1*, *Liederkreis* op. 39, and *Fantasiestücke* op. 73 with Lydia Chernicoff (violin), Tanya Langlois (mezzo-soprano), and Emily Robinson (clarinet); on October 20, 2017, the *Adagio and Allegro for Horn*, *Liederkreis* op. 24, and *Dichterliebe* op. 39 with Avery Pettigrew (horn), Tanya Langlois (mezzo-soprano), and Gran Wilson (tenor); on March 10, 2018, the Second and Third violin sonatas with Elizabeth Adams (violin). The recitals were performed at the University of Maryland's Gildenhorn and Ulrich Recital Halls. The recitals are available on compact discs which can be found in the Digital Repository at the University of Maryland (DRUM).

MARKED FOR CONSCIOUSNESS: ACCENT SYMBOLS AS AN INTERPRETIVE
TOOL IN SCHUMANN'S DUO WORKS WITH PIANO

by

Michael Langlois

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Advisory Committee:

Professor Rita Sloan, Chair
Professor Carmen Balthrop
Professor R. Timothy McReynolds
Professor James Stern
Professor Steven Marcus, Dean's Representative

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Program #1

Liederkreis, op. 39 (rev. 1850) Robert Schumann (1810-1856)

- I. In der Fremde
- II. Intermezzo
- III. Waldegespräch
- IV. Die Stille
- V. Mondnacht
- VI. Schöne Fremde
- VII. Auf einer Burg
- VIII. In der Fremde
- IX. Wehmut
- X. Zwielficht
- XI. Im Walde
- XII. Frühlingsnacht

Tanya Ruth Langlois, mezzo-soprano

Fantaisestücke, op. 73 (1849) Robert Schumann

- I. Zart und mit Ausdruck
- II. Lebhaft, leicht
- III. Rasch und mit Feuer

Emily Robinson, clarinet

Sonata for Violin and Piano in A Minor, op. 105. Robert Schumann

- I. Mit leidenschaftlichem Ausdruck
- II. Allegretto
- III. Lebhaft

Lydia Chernicoff, violin

Program #2

Dichterliebe op. 48 (1840) Robert Schumann (1810-1856)

- I. Im wunderschönen Monat Mai
- II. Aus meinen Tränen sprießen
- III. Die Rose, die Lilie, die Taube
- IV. Wenn ich in deine Augen seh'
- V. Ich will meine Seele tauchen
- VI. Im Rhein, im heiligen Strome
- VII. Ich grolle nicht
- VIII. Und wüßten's die Blumen
- IX. Das ist ein Flöten und Geigen
- X. Hör' ich das Liedchen klingen
- XI. Ein Jüngling liebt ein Mädchen
- XII. Am leuchtenden Sommermorgen
- XIII. Ich hab' im Traum geweinet
- XIV. Allnächtlich im Traume
- XV. Aus alten Märchen
- XVI. Die alten, bösen Lieder

Gran Wilson, tenor

10-minute Intermission

Adagio and Allegro, op. 70 (1849) Robert Schumann

Avery Pettigrew, horn

Liederkreis, op. 24 (1840) Robert Schumann

- I. Morgens steh' ich auf
- II. Es treibt mich hin
- III. Ich wandelte unter den Bäumen
- IV. Lieb Liebchen, leg's Händchen
- V. Schöne Wiege meiner Leiden
- VI. Warte, warte, wilder Schifffman
- VII. Berg' und Burgen schau'n herunter
- VIII. Anfangs wollt' ich fast verzagen
- IX. Mit Myrten und Rosen

Tanya Ruth Langlois, mezzo-soprano

Program #3

Violin Sonata no. 2 in D Minor, op. 121Robert Schumann (1810-1856)

- I. Ziemlich langsam - Lebhaft
- II. Sehr lebhaft
- III. Leise, einfach
- IV. Bewegt

Elizabeth Adams, violin

Violin Sonata no. 3 in A Minor (1853)Robert Schumann

- I. Ziemlich langsam - (Lebhaft?)
- II. Lebhaft
- III. Intermezzo
- IV. Markiertes, ziemlich lebhaftes Tempo

Elizabeth Adams, violin

CD TRACK LISTING

Disc 1

1-12	Liederkreis, op. 39
13-15	Fantaisestücke, op. 73
16-18	Sonata for Violin and Piano in A Minor, op. 105

Disc 2

1-16	Dichterliebe, op. 48
17	Adagio and Allegro, op. 70
18-26	Liederkreis, op. 24

Disc 3

1	Lecture
2-5	Violin Sonata Sonata no. 2 in D Minor, op. 121
6	Lecture
7-10	Violin Sonata no. 3 in A Minor

INTRODUCTION

Robert Schumann's chamber music forms a substantial part of the performing repertoire of any active collaborative pianist, be it in the form of the trios/quartets/quintet, the violin sonatas, the wind duos, or the lieder, and as such it is worthy of protracted study. Over the course of this dissertation project, I have performed three full recital programs composed of Schumann's chamber repertory, and in the process identified an interpretive problem: there are an unusually high number and diversity of accent markings in Schumann's musical scores, particularly in the violin sonatas. The primary objective of this paper is to determine what knowledge about Schumann's music can be gleaned from an analysis of its accent markings, as well as to illustrate the diversity of their use in the violin sonatas.

The first portion of this paper will present a limited amount of background information on the duo works included in the performance portion of this project. The second part will propose a method for interpreting the various accent markings in a manner inspired in part by the work of Shakespearean theatre director Barry Edelstein. The third part and bulk of this document will analyze the various types of accent as they appear in the three violin sonatas through a set of curated examples; there is also discussion of two songs where accents feature prominently.

LIEDER

Although he ventured into the world of song as early as 1827, Schumann quickly abandoned the genre after only two years so that he could focus on writing piano music, an undertaking which he took up with singular focus until 1840. He seemed to think little of the *lieder*, rarely if ever reviewing new compositions in the genre in his *Neue Zeitschrift für Musik*; as late as 1839 he was calling it an “inferior form.”¹ It was not until 1840, coincidentally the year of his marriage to Clara Wieck, that he began composing *lieder* in a serious way, apparently by that point feeling constrained by what he perceived to be the limits of the piano.² Later to become known as the *Liederjahr*, the year 1840 proved one of Schumann’s most fruitful, producing some 130 songs. Among the songs that emerged in this outpouring are such gems and masterworks as the *Myrthen*, *Frauenliebe und -lebe*, the two *Liederkreis* cycles, and *Dichterliebe*. The latter three are particularly good representatives of his songwriting and are explored in this project.

The op. 24 *Liederkreis* is the first of two song cycles to bear that title and comprises nine settings of poems by Heinrich Heine (1797-1856). Heine was one of the great German poets of the 19th century and also a favorite poet of Franz Schubert, who himself was considered by many to be the father of the *lied* and was one of Schumann’s chief influences.³ Although the Heine-Lieder have generally enjoyed less popularity than the op. 39 set, its *lieder* are folksy (no. 1, for instance) and have several beautiful moments (nos. 5, 7). The op. 39 *Liederkreis*, which boasts such well-known *lieder* as “Waldeggespräch” and “Frühlingsnacht,” sets a collection of poems by Joseph Freiherr

¹ Walker, 121.

² Walker, 123.

³ Schubert’s *Gretchen am Spinnrade* (1814) was one of the first songs to be recognized as a *lied*.

von Eichendorff and was completed in May of 1840. The songs are united by German romantic themes like spring, the forest, nature in general, solitude, death, and nostalgia and harmonically unified by the tone F#, around which the first and final songs are oriented.

Also in May, Schumann set 20 different poems by Heinrich Heine, 16 of which were published in 1844 as the final version of op. 48, titled *Dichterliebe*. Culled from Heine's *Lyrisches Intermezzo*, the collection tells a tragic story of love and loss using many of the nature images native to German romanticism. The narrative is marked by two particular advancements in text-setting. First, by this point in Schumann's song-writing, the role of the piano in commenting and advancing poetic narrative had developed substantially, and the piece ends with a lengthy postlude. Secondly, the degree of unity among the songs is considerable, achieved primarily through strong key relationships and repetition of motives.

PIECES FOR WIND AND PIANO

Schumann's catalogue includes three duo works for wind and piano: the *Romances for Oboe and Piano*, *Adagio and Allegro for Piano and Horn*, and the *Fantasiestücke for Piano and Clarinet*, all of which date from 1849. The recitals in this project focused on the latter two as representatives of the wind-piano duo repertoire. Perhaps in an effort to sell more copies or in deference to a paucity of expertise among players of the newish valve-horn, Schumann indicated through his publisher that both of these works might be played by violin or cello in place of horn. The former view is supported by the fact that Schumann increased his income four-fold in 1849; he would offer a similar option for his *Märchenerzählungen* for clarinet, viola, and piano.⁴

Indeed, one of the earliest important concert works for the valve-horn (the valve of which was only patented in 1818) was Schumann's *Adagio and Allegro*, first played by his wife Clara with the Dresden Orchestra's Julian Schlitterlau and maintained in the horn repertoire to this day. In this performer's opinion, the piece boasts one of the most collaborative of Schumann's duo works in its *Adagio*, marked *mit innigem Ausdruck*: throughout this first part of the duo, the piano and horn seem to rarely finish a complete thought without the aid of the other. Passages like mm. 11-23 demonstrate this codependence in which one-measure ideas are passed back and forth; the complete theme (m. 1-4) is only heard a total of three times in 61 measures.

The *Allegro* is played without pause after the *Adagio* and catapults off of an upbeat, in sharp contrast to its "at-ease" (Ad-agio) counterpart, which begins in a more

⁴ Perrey, 29.

spacious and relaxed manner on the downbeat. The *Rasch und feurig* music dominates the movement, full of yearning, mystery, and exuberance; it is briefly interrupted by a calmer excursion to the flatted mediant in mm. 59-85, music that recalls the spirit of the *Adagio*. After this central episode, the opening music in A-flat returns and the music drives triumphantly home.

Although he originally entertained the title “soirée pieces,” Schumann settled on the title *Fantasiestücke* for his op. 73 clarinet-piano duo. This was a title he seems to have favored throughout his life and bestowed upon many works: the op. 12 *Fantasiestücke* for piano, the op. 17 *Fantasie*, the op. 88 *Fantasiestücke* for piano trio, and the op. 111 *Drei Fantasiestücke* for piano. The term seems to describe the free and sudden movement between moods that seems to characterize these works. As a set, the *Fantasiestücke für Klavier und Klarinette* constitute a collection of unified pieces somewhat in the tradition of the song cycles, minus the cyclic element: the tonal center of A is shared by all three movements and *attacca* markings can be found at the end of the first two movements. Like the op. 70, this music is fragmentary and emotionally volatile. The opening music of the piece is predicated on a series of short overlapping melodic expressions which are alternately uncertain, driving, placid, and hesitant. Tonally, the movements increasingly tend toward a ternary scheme: in the first movement, there is a central brief moment of repose on the submediant, which foreshadows a longer sojourn in the same key (F major) in mm. 27-50 of the second movement. In the finale, the central episode is a binary form in the parallel minor, moving toward its own dominant of E minor in the first half. The final section of the piece returns to the major mode, ending in an exuberant coda that becomes *Schneller* and again, *Schneller*.

VIOLIN SONATAS

Beginning on September 12, 1851 (his and Clara's eleventh wedding anniversary), Schumann wrote his first and most popular violin sonata, the op. 105 in A minor in five days⁵. Its three movements follow a third-based tonal scheme like that of the clarinet *Fantasiestücke*, except on movement-to-movement level: the first and last are in A minor and the slow movement is in F major. The work was published in 1852 as a work for piano and violin, rather than the reverse. Apparently unsatisfied with the work,⁶ Schumann went on two months later to write a second violin sonata in D minor, known as the *Zweite Grosse Sonate für Violine und Klavier*, op. 121. The four-movement work is aptly titled, with performances on average lasting 10 minutes longer than the first sonata. In any event, the second sonata is substantial in scope with a weighty first movement followed by a Brahmsian scherzo, a theme with variations, and a driving finale.

The third sonata stems from somewhat more unusual circumstances, finding its origins in a sort of collaborative composition known as the F-A-E Sonata; it may in fact be more accurate to talk about the third violin sonata as a completion of the jointly written F-A-E sonata. In October 1853, Schumann invited the famous Hungarian violinist Joseph Joachim to visit and in celebration of the visit, he convinced two young composers to present Joachim with a sort of belated birthday gift. In typical Schumannian fashion⁷, the music would feature a sort of musical cryptogram in the form of the motive

⁵ Perrey, 123.

⁶ Wilhelm Joseph von Wasielewski quotes Schumann as saying "I did not like the first sonata; so I then wrote a second one, which is hopefully better."

⁷ For example, the op. 121 violin sonata begins with a motto based on violinist Ferdinand David's name: D-A-F(=V)-D. (Perrey, 137.)

F-A-E, which stood for Joachim's personal motto, *frei aber einsam*.⁸ These two compositional cohorts were Schumann's student Albert Dietrich and the 20-year-old Johannes Brahms. Dietrich offered a first movement whose piano part looks much like a typical 19th century concerto reduction; Brahms wrote a scherzo that remains popular today and is often excerpted. Interestingly, the scherzo was not at all based on the F-A-E motto, but was instead based on secondary motives from Dietrich's movement (which was heavily based on the prescribed motto). Schumann, the senior composer in the room, contributed *two* movements: an Intermezzo making copious use of the F-A-E motive (always untransposed!) and a finale. The next month, he went on to repurpose these movements as a third sonata, writing a first movement that looks much like that of the op. 121, as well as a lively scherzo that will be discussed in some detail later. Although this "third sonata" was performed several times in private in the years 1853 and 1854, it would not receive its first public performance until some 100 years later when Schott first published it in 1956. For this reason, the work was not assigned an opus number and is not yet in the public domain, save two movements available in facsimile from the International Music Score Library Project (www.imslp.org).

⁸ Brahms's personal motto, by contrast, was "Frei aber froh," or "free but happy," presumably indicative of his contrasting experience of bachelorhood at the age of 20.

ACCENTS AS A PERFORMANCE PROBLEM

The title of this paper references Cooper and Meyer's work "The Rhythmic Structure of Music," in which an accent is defined as a "stimulus marked for consciousness."⁹ It is evident to anyone who has had a cursory look at a page from the violin sonatas that accent markings make up a significant part of Schumann's expressive stock: a potentially overwhelming number of "stimul[i] marked for consciousness." The D minor sonata contains 33 such markings on its first two pages alone. Moreover, these markings come in various shapes and sizes (shown in the table below): the familiar wedge-shaped accent, the caret-shaped one hereafter called the "circumflex-accent," the fortissimo (fp), sforzando (sf), and the one-note crescendo/decrescendo ("hairpin-accent"). These accents constitute considerable detail to be observed, interpreted, digested, and rendered in sound by the performer. A means of interpretation borrowed from theatre may be useful here.

The Shakespearean director Barry Edelstein has been fond of asking his actors the question "Why this word now?" Edelstein notes two passages that use vastly different language to express a similar sentiment.¹⁰ In *Hamlet*, Horatio marks the end of the guards' watch eloquently:

But look, the morn in russet mantle clad
Walks o'er the dew of yon high eastward hill.
Break we our watch up.

In *Measure for Measure*, Duke Vincentio uses more direct language in the same context, simply saying, "Come away; it is almost clear dawn." Edelstein goes on to explore what

⁹ Cooper and Meyer, 8.

¹⁰ Edelstein, 9.




Horatio's and the Duke's choice of words may reveal about each's character and to thereby generate subtext for the actor portraying those characters.

Classical musicians are familiar with generating musical subtext by asking why a composer has made certain musical choices. They may ask why s/he repeats a phrase in an art song. They may ask why material from the first movement of a symphony returns in its final movement. They may ask why a particular cadence is evaded. They are accustomed to asking and answering these questions with the fervor of a Talmudic scholar and in so doing, hopefully acquire expertise about the pieces they perform.

The study of Schumann's music can benefit from adapting Edelstein's question by substituting "accent" for "word," i.e., "Why this *accent* now?" Indeed, when we ask this question we begin to excavate meaning from beneath a surface of mere intensity directives. Rather than "how should a fortepiano (per se) be played," we migrate toward "how should *this* fortepiano be played." We then find ourselves asking a host of other questions about the musical text and in so doing, can find ourselves in possession of valuable inside knowledge of a work. This knowledge may not have been revealed if we had stopped after evaluating the fp simply as *an accent of moderate intensity*.

Having in this way interrogated many of the accent markings found in a number of Schumann's compositions, it seems that they are used in several different ways, and these ways go beyond the mere scaling of dynamic intensity. In the following pages, accents will therefore be classified by the musical purpose they serve rather than by the symbol printed on the page.

TABLE OF ACCENTS

Accent Symbol	Name	Other Names
	circumflex-accent	marcato, martellato
<i>fp</i>	fortepiano	
	one-note hairpin	hairpin, crescendo-decrescendo
<i>sfz</i>	sforzando	sforzato
	wedge-accent	Accent

TYPES OF ACCENTS

Schumann appears to use his accent markings in several ways, and it is in these diverse uses - and not their symbols - that we are interested. They may point out the melodic shape of a phrase, underscore rhythmic anomalies, the articulate of significant pitch events, identify phrases, or may have other purposes entirely. Furthermore, an accent may draw a listener's attention to a significant musical event, but it may also draw a performer's eye to such a moment on the page. Since musical notation is not music but rather a transcription of sound to be realized by a performer, a composer is tasked with providing as many clues as possible as to what that music is. Accents offer such clues.

An accent marking at times highlights a fairly local event like **a phrase-wise high point** (larger scale events tend to receive additional or different types of accent like changes of orchestration, density, harmonic arrivals, and so forth). This high point could be the climax of a long, lyrical phrase; it could also simply be the melodic apex of a motivic fragment.

The marking of a melodic high-point with an accent occurs regularly in the second movement of the D minor sonata. For example, in the second episode (mm. 121-152), a set of four eight-bar phrases are presented in which each culminates in its seventh bar with a fifth-octave F#. With the exception of the sf-marked first F#, each of the F#s is stamped with a fp in both the violin and the piano. A few other passages in which accents are used in this way can be found in the first sonata (I: m. 14, II: m. 43, III: m. 5) and the third sonata (IV: m. 93). In the *Adagio and Allegro* for horn and piano, in which phrases consist of interconnected melodic fragments, this type of accent is used very locally (*Adagio*: mm. 11, 12, 14, etc.).

An accent may **draw attention to a rhythmic event** like a syncopation, which may be at any one of many architectonic levels (to borrow a phrase from Cooper and Meyer.)¹¹ The syncopation may take place at the level of the beat, as in the finale of the second sonata (mm. 38-39) where a few eighth notes receive an accent. The accentuation of the offbeat here recalls Sir Ian McKellen's advice to Sir Patrick Stewart on the famous "Tomorrow" speech from Macbeth, which was to focus on the word "and:" "Tomorrow *and* tomorrow *and* tomorrow." Similarly, in the present syncopation, Schumann gives the impression of emphasizing a conjunction: the interest is in these conjoining chords and not in the wash of V7 that occupies the remainder of the bar.

A more disruptive and energized usage is found in mm. 18-19 where the offbeat quarter notes receive the accent. Whereas the previous offbeats (m.17, for instance) served an accompanimental function, at this point the harmonic rhythm has been halved by virtue of a dominant pedal articulated every half bar, and the syncopations drive to the cadence at m. 20.

In the first movement of the same sonata, accented syncopations can be found throughout employing any number of different accent markings. For instance, the right hand offbeat gestures in m. 21-22 are marked by wedge-accents; by contrast, a syncopation in m. 24 is articulated by a circumflex-accent. Since the circumflex is often used for greater intensity, it is possible that Schumann recognized the counterintuitive nature of accenting such an apparent harmonic resolution as in m. 24 and found a need for it to be more strongly marked. Schumann revised a number of works throughout his career, presumably editing expressive markings in response to performances he heard.

¹¹ Cooper and Meyer, 2.

The circumflex-accent employed in mm. 22-23 of the second movement highlights a syncopation representing a significant harmonic departure. The movement begins in B minor and adheres to fairly standard scherzo form, wherein the phrases are regular and balanced, and many of them arrive in or on the dominant, in this case F-sharp major. The antecedent phrase that begins in m. 18, which analogues mm. 3-6, calls for a consequent phrase modeled on mm. 6-10. Instead, it is answered by a harmonic non-sequitur in which Schumann uses V7/iv to push toward the subdominant region. The unexpected “progression” of F#M to B7 in m. 22 is highlighted by a wedge-accent on the offensive chord.

The violin sonatas are replete with other examples of syncopations receiving accent markings, but there is yet another use for these markings, which is **to highlight the entrance of melodic material**. The hairpin-accent is used in this way in the exposition of the first movement of the D minor sonata, m. 64. This is a particular interesting example in that the F in the violin part is a resolution tone, the second and unaccented note of a two-note slur at a cadence. The piano, which has the same notes, seems to treat the F simultaneously as a resolution and the beginning of a new idea; this phrasing decision is clarified later both by the registration of the violin part in m. 66 and the hairpin-accent in the piano in the same bar. Thus, the hairpin-accent serves here both to clarify phrasing and to indicate which part should be heard at a particular moment.

Schumann does something similar in the second half of the *Adagio and Allegro*: sforzandi used at mm. 6 and 10 seem to direct the pianist to bring out a motivic entrance. In the first five measures of the *Allegro*, the piano’s left hand is little more than a bass line; in m. 6 however it assumes the role of follower to the horn’s leader. Indeed,

Schumann often gives shape to a motive with an accent much in the way keyboardists are taught to give a fugue subject a unique articulatory signature to make it readily identifiable in counterpoint. This is done in m. 18-19 using a hairpin-accent.

An accent may **underscore a significant harmonic event**, as it does in the opening of the D minor violin sonata. The piece begins with a slow introduction in triple time made up of short chords, silence, cadenza-like violin gestures, and a bit of lyricism that lead to a quiet, barely articulated half cadence (m. 18). An unexpected flatted ninth chord in m. 19 ratchets up the tension with an assortment of Bbs and C#s, and this enormous sonority is given a sforzando.

At this time, it may be appropriate to take a moment to digress and question the need for such accent markings. While a composer is able to accent a note by way of such markings as the hairpin-accent, sforzando, fortepiano, wedge-accent, and circumflex-accent, there are numerous ways in which a note, chord, or moment may already be “marked for consciousness:” in this paper, these will be called composed-in accents. Indeed, while there are places where it may be counterintuitive to accent a note (e.g., the first syncopation example), many times the composer has created an accent already in the notes themselves by means of metric placement, note duration, texture change, harmonic progression, and melodic shape (David Huron even recognizes seven types of this last species).¹² In the present example (op. 121/I/m.19), the movement of a single sustained pitch in the violin to a massive chord spanning more than three octaves already creates an accent. It may not be the high note alone; Huron says that, among composed-in accents, this type of melodic accent “is one-fifth of the magnitude of [even an] agogic accent.” It is

¹² Huron, 490.

the combination of composed-in accents that create the effect: even if one ignored the fortissimo, a chord of eight notes will be louder than the single sustained tone that preceded it and the silence of the piano: the movement from (almost) nothing to something creates an accent. Furthermore, the harmonic tension of the chord is considerable. Embedded in the flatted ninth dominant chord are a minor seventh, a minor ninth, two tritones, and a diminished seventh. Beyond that, the enormity of the chord is amplified by breaking it: the piano plays the lowest note, a second-octave A, before the rest of the chord. In the process, the leap from A2 to Bb6 is made to feel even more effortful. In summary, the event being accented is already accented by numerous means beyond that of the sf marking.

There is a literary device that has come to be known as Chekhov's gun that states: "if you say in the first chapter that there is a rifle hanging on the wall, in the second or third chapter it absolutely must go off. If it's not going to be fired, it shouldn't be hanging there."¹³ The sixth-octave Bb in m. 19 is a sort of Chekhov's gun in that it sets up a tension that drives the first section of the *Lebhaft*, if not much of the rest of the movement. While the dominant ninth chord is "resolved" by the move to an implied D minor chord in 21, the effect is minimized by elision and the non-resolution of the Bb6. In fact, this note is not resolved in its own octave until m. 41. It's not that Schumann doesn't try to get there before then, for the piano drives to F6 in m. 27, then the violin to G6 in m. 31. The tone A is reached in m. 34, but it is in the wrong octave. The proper resolution finally arrives in m. 41, even if weakened by multiple means: the tone A is only sustained for one beat and is clearly unaccented. Nevertheless, the Bb6 in m. 19

¹³ <http://tvtropes.org/pmwiki/pmwiki.php/Main/ChekhovsGun>

“talks to” the A6 in m. 41, holding together the entire first section of the *Lebhaft*. Those wishing to understand more about this sort of associational structure can consult “On the Theory of Grouping and Meter.”¹⁴

As mentioned above, the A in m. 41 is unaccented: each of the following six notes receive an accent marking while the A does not. Schumann may have done this *to clarify phrase-groupings*. Thus, the A demonstrably belongs with the notes of m. 40, while the 2nd beat of m. 41 initiates a new grouping driving to the cadence. He may also have been aware of the potential of the A to resolve a 20-bar tension and been seeking to slightly undermine that resolution in deference to later and more weighty appearances of the tone. In any case, the A in the present example receives no written accent, the piano’s downbeat note beneath it is played staccato (a negative agogic accent), and m. 41 is a hypermetrically weak bar, so the performer must endeavor to avoid any sort of downbeat accent in m. 41.

While accents can help to articulate long-range pitch relationships as above, they can also serve **to establish metric structure** which once established, according to Lerdahl and Jackendorff, “the listener renounces . . . only in the case of strongly contradicting evidence.”¹⁵ In the second movement of the D minor sonata, structure is paramount: phrase-groupings are almost invariably collections of eight measures, as mm. 3-10 and m. 11-18 set up the phrase-grouping expectations for the movement. Likewise, the two episodes are composed of eight-bar phrases.

Before hypermetric groupings can be understood, the meter itself must be understood, and this is where the *fp* marking in m. 1 becomes significant. Although the

¹⁴ Lerdahl and Jackendorff, 484.

¹⁵ Lerdahl and Jackendorff, 485.

anacrusic first phrase does not begin until m. 2, the first two measures serve an important purpose by articulating a metrical downbeat. In the first bar and a half, there is no melodic movement and even tonality is ambiguous (the first sonority could project D major in view of the last movement's final cadence). If a stream of eighth notes were played, the listener would be utterly in the dark as to the meter, but the quarter note at the beginning of mm. 1 and 2 clarifies that they are in all likelihood separate measures. The quarter note is furthermore an agogic accent which, in the absence of evidence to the contrary, leads the listener to believe that it is the downbeat. Of course, the violin's theme could not be heard as anacrusic if a downbeat were not previously established. In this case, the *fortepiano* serves to strengthen the impression of a downbeat, without which the upbeat-driven energy of the theme could not be felt. By using a *fortepiano* marking, Schumann tells us that the global dynamic is *piano* and that these notes are to receive an accent, but the intensity and means of accent are up to the performer so long as meter is established.

There are a several other places where accents articulate meter or hypermeter in this movement alone: in mm. 15 and 17, a *sforzando* marks the first downbeat of a two-bar grouping; in mm. 30, the first beat of a four-bar grouping. In the latter case, the articulation is important because of the subversion/breakdown of the grouping in mm. 34-37.

The scherzo of the third sonata is in large part composed of two-measure units. In the first section, the two-bar unit consists of a "strong bar" in which sixteenth-note triplets drive to a high note, answered by a "weak bar" of descending eighth note chords. In these opening measures, the music could be heard in two ways. In the first way, the sixteenth

notes would be the melodic material, moving endless upward and accompanied always by the other instrument's eighth notes. Schumann, however, seems to intend a tense quasi-canon here. In other words, the violin and piano are out of phase by one measure, creating a sort of hypermetric dissonance. Thus, in order to give the impression that the two parts are hypermetrically out of phase, there must be a clear sense of strong and weak bar so that the strong bars of the two instruments do not coincide. The circumflex accent, typically of greater intensity than the wedge-accent, serves this purpose. The importance of maintaining this sense of hypermetric misalignment cannot be overstated. Indeed, it is the primary source of structural tension in the movement.

This movement is a typical scherzo in compound ternary form: an A section from mm. 1-44, a B section from mm. 45-70, and a truncated A section with coda in mm. 71-91. The first A section is further subdivided into primary subsection (mm. 1-8, 37-44) and secondary subsection (mm. 9-36). It is in the A section that the hypermetric displacement tension is in force. As mentioned above, the primary subsection is predicated on a canon-like rhythmic dissonance, but the secondary subsection has a stronger dissonance.

The piano begins m. 9 with a ten-bar phrase, but the violin begins its phrase on m. 10. The piano's phrase's downbeat is made clear by the harmonic motion that follows; the agogic accent in the violin's mm. 10, 12, and 14 make it clear that it has a different phrase downbeat. In any event, the misalignment of the 10-bar phrases carries greater tension than the set of two-bar squabbles that precedes it.

What is essential here is that the piano and violin are out of phase for the entire first section of the piece. In fact, this primary tension is not resolved until m. 84, well into

the final part of the movement. The conflict and resolution continue here to be evident from the page: each hypermetrical downbeat is marked with a circumflex-accent (piano in m. 79, violin in m. 80, etc.) until both instruments have one simultaneously in m. 84. The moment is further set in relief by the temporary movement to the subdominant region that preceded it (mm. 79-83), and retrospectively by the tonic quasi-pedal in mm. 84-86 and plagal motion in mm. 88-91. Nevertheless, it is the unique coincidence of accent markings at m. 84 that reveals the central rhythmic tension of the movement.

At other times, an accent may mark an incidence of musical foreshadowing, wherein later musical themes or events are hinted at through a motive or interval. In the second movement of the D minor sonata, for example, the first episode is based on a falling fifth from C# to F#. Indeed, this particular descending interval occurs eight times in mm. 46-76. Although the music of the first episode is vastly different from that of the A section, the falling fifth is previewed twice in mm. 15-18 on precisely the same notes. One might perceive a relation between this sort of foreshadowing and the Chekhov's gun trope in that the seemingly insignificant falling fifth of mm. 15-18 becomes structurally important later in the movement. It is the *sforzando* that helps to articulate the first note of this gesture when first heard at m. 15.

Sometimes, an accent is used to **affect the perception of tempo**. In the finale of the D minor sonata, the opening two bars contains six accents in the piano part. In the first measure, the 1st and 3rd beats are accented, while all four beats receive accents in the second bar. The effect is a doubling of the tempo in the second measure that, in conjunction with the crescendo and upward motion in the piano, creates an exciting buildup to the outburst in m. 3. This device finds frequent use even today in the heavy

metal idiom, where drumset-players can give the impression of halving the tempo (“half-time feel”) by altering the time interval at which they play the bass drum, changing the metric accent.¹⁶ While Schumann does not change the orchestration to affect the perception of impulses, he does add accent markings. Because this “doubling” of tempo is not supported by increased harmonic motion, as it is in bars 13-14, it is particularly important here that the performer clearly render these accents.

Still other times, where an accent is *not* placed can be instructive. Later in this same movement at m. 175, a series of circumflex-accents are placed over the 2nd, 3rd, and 4th beats of the measure, but not the first. It is evident from the complexity of the harmonies that Schumann requires more weight to be given to these three chords, which comprise a second-inversion minor seventh, a V7 with suspended fourth, and a V7. Since the cadence is basically evaded by way of elision, the increased intensity in these chords amplifies the effect. More importantly, however, the G on the downbeat does not belong with the notes that follow. It is a sort of “Chekhov’s 4th scale degree” that does not resolve to the 3rd scale degree until m. 181 and as such, must not be connected to the chords that follow it. In this way, Schumann’s circumflex-accents in m. 175 carry a proscriptive quality whereby they direct the performer not only to accent some notes, but also to specifically not accent another.

The bulk of the discussion in this paper has been devoted to the instrumental works for the sole reason that more accent markings appear in them than in the vocal compositions. This may be because the vocal idiom did not generally make

¹⁶ In Metallica’s 1991 song “Enter Sandman,” the bridge section starting at “Sleep with one eye open” is played in half-time feel, after which the closing material (“Exit light,” etc.) reverts to the “normal time.”

regular use of these markings in Schumann's day; it may be because they did not engender good vocal production; it may be because the consonant clusters and other percussive sounds available through the text made accents unnecessary; or it may be because the meaning provided by poetry similarly obviated that need. The infrequency of these markings does not, however, diminish their importance: singer and pianist alike must be aware of them and what they do. We will explore examples of accent markings in two of Schumann's songs: one from *Liederkreis*, op. 24, and one from *Dichterliebe*.

The second song from Schumann's op. 24 *Liederkreis*, "Es treibt mich hin," uses the caret-accent in a variety of ways, both in the piano and vocal parts. The most traditional example can be found in mm. 15 and 41, in both which cases it serves to highlight an important word; let us look at the one that appears in m. 15, which highlights the word "schönen." The accent marking is almost unnecessary: the word receives stress through an appoggiatura, an increase of textural density (three voices to five), an agogic accent (dotted quarter note), and the "sh" sound at the beginning of the word. Upon looking at the preceding hypermetric structure, however, we see that the rendering of this accent is important. The piece is entirely composed of four-bar hypermeasures with two notable exceptions: mm. 13-17, a group with an added bar, and mm. 54-58, in which the same thing happens. This is strictly the case in the opening bars, which are grouped 1-4, 5-8, and 9-12. Furthermore, a caret-accent in m. 4 tells us that the phrasal point of arrival is the fourth measure (a harmonic goal, reinforced by a downbeat agogic accent). This pattern continues in the accompaniment: every fourth bar is marked by a relatively long note and therefore, it is a surprise when the "beautiful young maiden" shows up on the *third* hypermetrical beat in m. 15. The pianist should render the intensity

of the accent almost entirely in the thumb of the bass octave so as not to overwhelm the singer in his/her middle register; the singer should produce the accent both by elongating the initial consonant of the word “schönen” and by creating the most beautiful possible sound on the A#.

In the seventh song of *Dichterliebe*, “Ich Grolle Nicht,” the accents found in the piano part seem to express a contradiction - or at the least, a tension among markings. While the accents and harmonic rhythm seem to indicate a tempo “in 2,” the time signature is common time with the somewhat vague tempo marking *nicht zu schnell*. It seems reasonable to speculate that Schumann may have written the piece initially in cut time, discovered that encouraged to quick a tempo, and for this reason changed the tempo from *Mässig* to its printed tempo (which he did), as well as altered the time signature (which is unknown from the extant versions). Nevertheless, it is clear from the accent markings that however broad the tempo may be, the metric grouping is one of two beats per bar and not four. The short phrases may tempt the singer to linger on the eighth-notes of the anacrusis, but this “two-ness” must inform the direction and pacing.

A second type of accent appears in the left hand of the piano starting in m. 12, which is rendered in some editions as *sforzando* and others as *forte*. This accent articulates and enforces an iambic grouping of the left hand octaves, i.e., a series of falling rather than ascending intervals. This is at odds with the right hand and singer, both of which emphasize the downbeat. Both groupings are anacrustic, but one (piano LH) is more interested in the “conjunction” and one in the end of the poetic line. The awareness and preservation of this tension by both singer and pianist is critical to produce the

requisite ironic character at m. 19 when the vocalist once again declaims “Ich grolle nicht.”

FINAL THOUGHTS

For the modern musician, there exists a mixed blessing in the form of the easily accessible wealth of musical recordings. At best, we are able to consciously use them to consult with the best performers of the past about specific musical decisions: how to handle a particular structural transition in a large work, what articulatory choices might be available in a Bach fugue, what tempo relationships might be possible between movements of Beethoven sonatas, and so forth. If we are not vigilant, however, we may unwittingly become affected by what we hear in recordings *before our own interpretations have ripened*. When young players are able to consult recordings virtually instantly via streaming services, it heightens the temptation to make interpretive decisions by rote or on the authority of a particular performer, rather than by careful intellectual inquiry. Students must be taught to reject this option.

In this light, the importance of the question “Why this accent now?” becomes clear to the interpreter, whose task it is to perform music according to the apparent intentions of the composer. The performer must project a sense of ownership over the music and can only do so through a deep spiritual communion with the author of a given work. To ascertain the motivation behind a set of notes is to discover the real emotional content of which the notes are the written expression, and to thereby to find and communicate the meaning of the work. Therefore, teachers of music should train their students to ask the certain probing questions of the scores they study, one of which is why accent markings are used at any given moment. After all, to adapt Claudius’s expression from *Hamlet*, “[notes] without meaning never to heaven go;” or, as the Duchess says in Alice in Wonderland, “Take care of the sense and the sounds will take care of themselves.”

MUSICAL EXCERPTS

2 (26)

S O N A T E

(A moll)

für Pianoforte und Violine
von

Schumann's Werke.

Serie 5: N° 10.

ROBERT SCHUMANN.

Op. 105.

I.

Mit leidenschaftlichem Ausdruck. $\text{♩} = 68$.

Componirt 1851.

Violino. *4te Saite*

Pianoforte. *p* *cresc.*

12

Verlag und Druck von Breitkopf & Härtel in Leipzig.

P. S. 29.

Ausgegeben 1885.

14 (38)

Bewegter.

R. S. 29.

16 (40)

III.

Lebhaft. ♩ = 94.

nicht gebunden

sf.

6

12

18

25

2^o.

R.S. 29

2 (48)

ZWEITE GROSSE SONATE

für Violine und Pianoforte

Schumann's Werke.

Serie 5. N^o 11.von
ROBERT SCHUMANN.**Op. 121.**

Ferdinand David zugeeignet.

Ziemlich langsam. ♩ = 46.

Kurz und energisch.

I.

Componirt 1851.

Violino.

Pianoforte.

7

13

20

Schneller.

Lebhaft. ♩ = 108.

cresc.

R. S. 30.

Ausgegeben 1860.

Handwritten musical score for piano, measures 24 to 43. The score is written on grand staves (treble and bass clef). The key signature is one flat (B-flat). The tempo/mood is marked 'Andante' (Andante). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The measures are numbered 24, 29, 34, 39, and 43. The score ends with a double bar line and the instruction 'R. S. 30.'.

24

29

34

39

43

R. S. 30.

4 (50)

48

f *Ad.* *

53

etwas zurückhaltend *Im Tempo.* *p* *Ad.* *

58

p

63

Ad. *

69

mit Ped. *R. S. 30.*

II.

Sehr lebhaft. $\text{♩} = 112$.

The musical score for Section II, measures 14 to 30, is presented in three systems. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'Sehr lebhaft' with a quarter note equal to 112 beats per minute. The first system (measures 14-17) features a vocal line with a melodic line and a piano accompaniment with a rhythmic pattern. The second system (measures 18-21) continues the vocal line and piano accompaniment. The third system (measures 22-30) concludes the section with a final vocal line and piano accompaniment. The piano part includes dynamic markings such as *sf* (sforzando) and *f* (forte). The vocal part includes a fermata over the final note of measure 30.

14

R. S. 30.

16 (62)

Measures 16-21. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two sharps (F# and C#). The music features a mix of eighth and sixteenth notes, with some chords. Measure 21 is marked with a '21' below the bass staff.

Measures 22-28. The system continues with three staves. It includes dynamic markings such as *f* (forte) and *sf* (sforzando). Measure 28 is marked with a '28' below the bass staff.

Measures 29-35. The system continues with three staves. It includes dynamic markings such as *f* (forte) and *p* (piano). Measure 35 is marked with a '35' below the bass staff.

Measures 36-42. The system continues with three staves. It includes dynamic markings such as *dim.* (diminuendo), *cresc.* (crescendo), *f* (forte), and *p* (piano). Measure 42 is marked with a '42' below the bass staff.

Measures 43-49. The system continues with three staves. It includes dynamic markings such as *f* (forte) and *p* (piano). Measure 49 is marked with a '49' below the bass staff.

R. S. 30.

120

f *p*

ff *p*

ff *p*

127

R. S. 30.

134

141

147

28 (72)

IV.

Bewegt. $\text{♩} = 110.$

p

mit Ped.

4

8

12

16

R. S. 30.

(73) 27

20 *nicht gebunden*

24 *nicht gebunden*

27

30

33

R. S. 30.

This musical score is for a piano piece, measures 20 through 33. The notation is in G major (one sharp) and 3/4 time. The score is written for a single piano instrument, with a grand staff consisting of a treble and a bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte), *sf* (sforzando), *sfz* (sforzando), *p* (piano), and *sf* (sforzando). The phrase *nicht gebunden* (not bound) is written above the staff at measures 20 and 24, indicating a lack of strict rhythmic constraints. The score concludes with a repeat sign and the instruction R. S. 30.

28 (74)

Measures 28-36 of the musical score. The system includes a vocal line and a piano accompaniment. The piano part features a complex, rhythmic pattern in the right hand and a more stable bass line in the left hand. The vocal line has a melodic contour with some grace notes. The key signature has one flat, and the time signature is 4/4. The measure number 36 is written below the first measure of the system.

Measures 37-39 of the musical score. The system continues the vocal and piano parts. The piano accompaniment maintains its intricate texture. The measure number 39 is written below the first measure of the system.

Measures 40-42 of the musical score. The system continues the vocal and piano parts. The piano accompaniment maintains its intricate texture. The measure number 42 is written below the first measure of the system.

Measures 43-45 of the musical score. The system continues the vocal and piano parts. The piano accompaniment maintains its intricate texture. The measure number 45 is written below the first measure of the system.

Measures 46-48 of the musical score. The system continues the vocal and piano parts. The piano accompaniment maintains its intricate texture. The measure number 48 is written below the first measure of the system.

R. S. 30.

(81) 35

165

169

173

177

181

R. S. 30.

4

20

26

Rasch und feurig. (Allegro)

5

8

R.S. 27.

12

f
ff
ff
ff

16

ff
ff
p
p

20

ff
ff
ff
ff

24

p
cresc.
p
p

28

cresc.
cresc.
p
p

00033486

10

VII.

Nicht zu schnell.

mf

Ich grolle nicht, und wenn das Herz _____ auch bricht.

mf

The first system of the musical score for 'VII.' consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat (B-flat) and a common time signature. It begins with a rest followed by the lyrics 'Ich grolle nicht, und wenn das Herz _____ auch bricht.' The piano accompaniment is in bass clef and features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

E - wig verlor' - nes Lieb, e - wig verlor' - nes Lieb, — ich grol - le

5

The second system continues the vocal and piano parts. The vocal line has a longer note value for 'Lieb,' followed by a comma and then 'ich grol - le'. The piano accompaniment continues with the same rhythmic pattern.

nicht, ich grol - le nicht. Wie du auch strahlst in Di - a - man - ten - pracht, es fällt kein

10

The third system continues the vocal and piano parts. The vocal line has a longer note value for 'nicht.' followed by 'Wie du auch strahlst in Di - a - man - ten - pracht, es fällt kein'. The piano accompaniment continues with the same rhythmic pattern.

ritard.

Strahl in dei - nes Herzens Nacht, das weiss ich längst. _____

ritard.

15

The fourth system concludes the piece. The vocal line ends with 'Strahl in dei - nes Herzens Nacht, das weiss ich längst.' followed by a long horizontal line indicating a sustained note. The piano accompaniment also concludes with a final chord. The tempo marking 'ritard.' (ritardando) is placed above the vocal line and below the piano line.

19

Ich grolle nicht, und wenn das Herz auch bricht. Ich sah dich ja im

24

Trau-me, und sah die Nacht in dei-nes Her-zens Rau-me, und sah die Schlang', die dir am Her-zen

28

frisst, ich sah, mein Lieb, wie sehr du e-lend bist. Ich grolle nicht, ich grolle

32

nicht.

00033474

4

Nº 2.

Sehr rasch. *f* *Langsamer*

Es treibt mich hin, es treibt mich her! Noch we-ni-ge

ritard.

Stun-den, dann soll ich sie schau-en, sie sel-ber, die schön-ste der schö-nen Jung-frau-en;—

ritard. *f*

a tempo

Du ar-mes Herz, was pochst du schwer? Die Stunden sind a-ber ein

p

fau-les Volk! Schleppen sich be-hag-lich trä-ge, schlei-chen gäh-nend ih-re

28

R. S. 119.

00033474

5

37

We - ge - tummle dich, du fau - les Volk! To - ben - de

ritard. *f*

ritard. *f* *p*

47

Ei - le mich trei - bend er - fasst! A - ber wohl nie - mals lieb - ten die Ho - ren, nie - mals, nie - mals

p ritard. *ritard.*

p ritard. *ritard.*

56

lieb - ten die Ho - ren; - heim - lich im grau - sa - men Bunde ver - schworen, spot - ten sie tückisch der

f a tempo

65

Lie - ben - den Hast.

f

R. S. 119.

Glossary

Accent marking: a symbol indicating that a note be stressed more than usual, e.g., sf, fp, etc.

Agogic accent: the effective accentuation of a note by a composer by means of relatively long note values.

Anacrusic: relating to the upbeat of a musical phrase. Term borrowed from poetry.

Antecedent phrase: the first phrase of a musical period. Followed by consequent phrase.

Architectonic level: a rhythmic order of magnitude. In 3/4 time, the basic level is the quarter note; the second level, the dotted half; sub-levels may be the eighth-note and/or sixteenth.

Compound ternary form: an ABA form whose sections are in turn in aba form.

Consequent phrase: the second phrase of a musical period, marked by increased harmonic resolution. Preceded by antecedent phrase.

Hypermeter: a regular pattern of measure-groupings in which there is a succession of strong and weak bars. For example, a minuet often has a two-bar hypermeter in which the first measure is strong and the second, weak. A hypermeasure always begins at the bar line. Cf. phrase-grouping.

Metric accent: The regular accentual pattern of a measure. In 4/4, beats 1 and 3 are relatively strong, while 2 and 4 are weak.

Scherzo form: typically a ternary form, i.e. ABA.

Syncopation: a temporary contradiction of the regular/indicated meter and/or pulse.

Phrase-grouping: a melodic idea, which may or may not begin with the bar line. Unlike hypermeter, it is not necessarily regular.

Plagal motion: harmonic motion from the subdominant to the tonic.

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