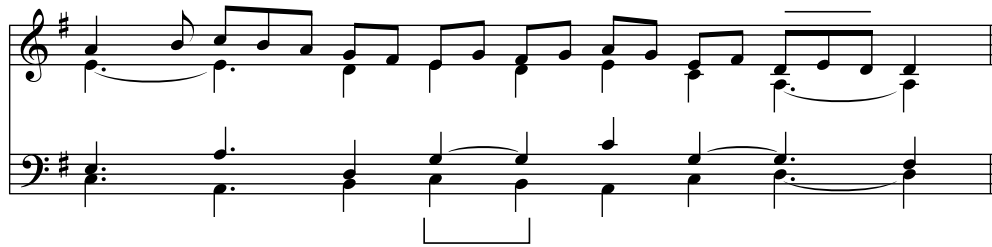


*Paul Inwood, commenting on
“Plainsong Accompaniment: A Practical Introduction”
by Roger Bevan Williams (b. 1943)*



(3) Roger rightly emphasises the Solesmes principle of **only changing chords on the ictus** (but not necessarily every ictus). {And for Dallas Gambrell in the other thread that Kathleen started, this is where one can find many examples to criticise in Jeff Ostrowski’s work: he too often changes chords other than on the ictus. Roger himself does this in his Ex. 3!} Something else I could have mentioned: the musical accent (ictus) doesn’t necessarily coincide with the Latin verbal accent. The two are often held in balanced tension, which is part of what gives the chant its other-worldly quality. An example would be third phrase of the Tantum ergo, where the musical accents are “et ANtiQUUM doCUmenTUM”, whereas the words go “et anTiquum docuMEN-tum”. The accompanist needs to follow the musical accents, not the verbal ones. That a skill that takes a while to get used to.