

# Dom Gregory Suñol (1929)

## II.

### RELATION OF HARMONY TO RHYTHM AND THE LATIN ACCENT.

The chords of the accompaniment, by their sequence and linking on, mark the footsteps, so to speak, of the harmony; and just as at each rhythmical alighting-place the movement finds fresh impetus, new motive power, so in the harmony each chord determines a fresh production of energy, so that passing from chord to chord we reach the cadence and final movement which by its character of repose, its complete lack of new energy, brings the harmonic movement to an end. Under these conditions the constant preoccupation of anyone who has to accompany a piece of chant must be to keep parallel with the singing and make the footsteps of the harmony coincide with those of the melody. These footsteps are fixed in the vocal part by the ictuses and in the harmony by the chords. The position of the chords is thus determined by the rhythmical footfalls of the chant. This is the universal law about which no difference of opinion is possible, since it is based upon a just appreciation of the whole subject. But because this law has all the features of an undubitable principle, it does not follow that it