

**G**REGORIAN COMPOSERS often (but not always) avoided emphasizing the Tonic Accent. Their method of composition frequently considered the text as a whole, rather than each individual word—a very sophisticated technique, which can initially sound “wrong” to modern ears. Their approach has little to do with the method favored by Baroque composers, where the Tonic Accent is almost always emphasized. Distinguished Gregorianists such as Fr. André Mocquereau (d. 1930) remind us that plainsong is first and foremost *music*. Some examples will help illustrate this point:

The words “**latitúdinem**” and “**quóniam**” in the Introit (“Factus est Dominus”) from the 2nd Sunday after Pentecost:

in la- ti- **tú-di-** nem :      **quó-ni-** am

The words “**trádidit**” and “**percutiéntes**” in the Responsory (“Omnes amici mei”) from Good Friday Matins:

**trá-di-dit** me      percu- ti- **éntes,**

The word “**quámdi**” in the Offertory (“Lauda anima mea”) from the Third Sunday after Easter:

**quámdi-** u

A word like “**vidébunt**” in Psalm Tone (8G\*) in the Eighth Mode:

... óculos hábent, et non vi- **débunt.**

The word “**étenim**” in the Tract (“De necessitatibus”) in the Second Mode:

ÿ **Et-** e-      nim

The word “**hábitat**” in the Tract (“Qui habitat”) for the First Sunday of Lent:

Tract.  
II.  
**Q** ui **há-bi-** tat \*

*The Saint John Brébeuf Hymnal* “**has no parallel and not even any close competitor.**”

— Author for the *Church Music Association of America* weblog • 10 June 2022