

**Accent** is the regularly recurring special stress by which rhythm is defined. Normally the primary accent is given the first note to the right of the bar. In common time there is a secondary or sub-accent to the third beat, while in compound time lighter accents are given the first of each group of notes. These normal, grammatical, or metrical accents may be reversed, producing what is called SYNCOPATION, a device to which Beethoven often resorted. Stress for poetic or rhetorical effect is given by expression signs or by the words *sforzando* or *tenuto*, or by binding an unaccented to an accented chord.

**Accentor.** Leader of a chorus.

**Accentuate.** *It.* To accent.

**Accentuation.** Emphasizing certain notes.

**Accentus Ecclesiasticus.** *L.* The system by which singers chanting church music governed the inflexions of their voices on reaching commas, semicolons, colons, periods, question marks, etc., in unnoted service books. There were seven of these accents: *immutabilis*, *medius*, *gravis*, *acutus*, *moderatus*, *interrogativus*, and *finalis*, each having its proper inflexion, though usage differed in various places.

**Accessisten.** *Ger.* Volunteer choir singers.

**Accessory Movements.** Organ parts not directly connected with pipes.

**Acciaccatura.** *It.* Short appoggiatura; ornament obtained by striking the note next below that carrying the melody, instantly releasing it, and sustaining only the melodic note.

**Accidentals** are the sharps, flats, and naturals employed to raise, lower, or restore a tone independently of the signature, or sharps and flats grouped after the clef to indicate the key.

**Accolade.** *Fr.* Brace connecting several staves of a score.

**Accommodare.** *It.* Attuning one instrument to accord with another.

**Accompagnamento.** *It.* Accompaniment.

**Accompagnement.** *Fr.* Accompaniment.

**Accompaniment.** Part or parts added to the principal or solo passage to enrich or sustain it, or to a concerted piece. Those styled "*ad libitum*" may be wholly omitted at discretion. Those called "*obbligato*" must be performed.

**Accompanist.** One who plays accompaniments.

**Accoppiato.** *It.* Coupled.

**Accord.** *Fr.* The notes to which an instrument is tuned; a chord.

**Accord à l'Ouvert.** *Fr.* Open strings.

**Accord de Sixte Ajoutée.** *Fr.* Chord of the Added Sixth.

**Accordamento.** *It.* In tune.

**Accordanza.** *It.* In tune.

**Accordando.** *It.* Tuning.

**Accordare.** *It.* To tune.

**Accordato.** *It.* Tuned.

**Accordatura.** *It.* Accord.

**Accorder.** *Fr.* To tune.

**Accordeur.** *Fr.* Tuner.

**Accordion.** A fine reed musical instrument invented by Damian of Vienna, 1829, consisting of a bellows with metal tongues operated by buttons played with either hand, and latterly capable of the chromatic scale. The principle has been applied to the concertina and harmonium.

**Accordo.** *It.* Accord; harmony.

**Accordoir.** *Fr.* Tuning key.

**Accresciuto.** *It.* Augmented.

**Acetabulum.** *L.* Instrument of percussion anciently made of earthenware and struck with a rod.

**Achromatic.** Opposed to chromatic.

**Achtelnote.** *Ger.* Quaver.

**Achtelpause.** *Ger.* Quaver rest.

**A Chula.** *Port.* Dance resembling the fandango.

**Ach Gott vom Himmel.** Luther's hymn, a paraphrase on Psalm xi, published in 1524, retains great popularity in Germany, where it is still sung to the melody as given in the Erfurdt Enchiridion. Mozart makes use of that chorale in the finale to the second act of his "*Magic Flute*."

**Acis and Galatea.** Handel's pastoral opera or masque, to text by Gay with lyrics by Dryden, Pope, and Hughes, was probably composed at Cannons in 1720, and first performed