

increasingly important in the development of music as the form of Gregorian chanting evolved from emphasizing the dominant (as in responsorial music) to emphasizing the final (as in antiphonal music, a development of melody in the eighth and ninth centuries).

In authentic modes the dominant is the hinge between the two segments of five notes and four notes; in the plagal modes, it is the perfect fourth that is the hinge—but the final is most important because it is the tone which resolves the melody.

To go further into the development and significance of plagal and authentic modes is beyond the scope of this book on dulcimer playing. Nonetheless, as best as we can determine, this is the way music shaped up at the beginning of the tenth century—when reading these charts (on p. 91), remember that capital letters refer to the G-scale that includes middle C and that lower case letters refer to the G-scale that is an octave above.

Because of the development of harmony and the use of chromatic notes, music was changed and secularized. The Catholic Church was losing control not only of the elements of music but also of the concepts behind music. In 1547 Glareanus, a music theorist, stated that there were fourteen possible and twelve usable modes. So of these six new modes, two were immediately rejected by musicians because they couldn't be used; two others seemed superfluous, so only two, the Aeolian and Ionian, were left—one very minor and one very major in tonality.

These new modes did not have designated dominants, because by this time music had progressed beyond having one note sung monotonously. Music was becoming fluid, melodic, harmonic, and varied in tone and structure. Most important, music was being composed for enjoyment and was already a part of the fabric of contemporary civilization. Soon after the disclosure of the six new modes, the Catholic Church decreed that music still was in the domain