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[<f.127v>-] That in [[fresh]] modern compositions one finds some mixture of Chromatic, but none of Enharmonic

Therefore, as far as I know, one cannot find truly chromatic compositions. In fact, those by Don Nicola are written in a particular type of bastardised chromatic that was not used by others and was not accepted by subsequent composers, except for the small essay produced by Bottrigari, which, however, contains few conjunct chromatic intervals, but it moves mostly by leap; hence, it partakes more of the common genus than of the chromatic. However, in the last books of the Madrigals of the Prince one finds much mixing of chromatic [and diatonic], hence they appear to be extremely tender, emotionally charged and really very suited to the expression of lovers' laments. Therefore, one can recognise in them that [goeron] quality and those other traits that the ancients ascribe to the chromatic. Similarly, one finds something of this sort in Monteverdi's last madrigals, and also in that famous Lament of Ariadne of his, as in the passage where it says:

[Doni, Books on the Tones or Modes of Music, Book Third, 1; text: O Teseo mio],

where one can see the entire chromatic tetrachord,

[Doni, Books on the Tones or Modes of Music, Book Third, 2],

as well as in a few other parts of that work.