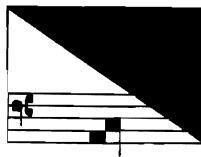


CORPUS SCRIPTORUM DE MUSICA

42

Johannes Hothby
LA CALLIOPEA LEGALE

Edited by
TIMOTHY L. McDONALD



AMERICAN INSTITUTE OF MUSICOLOGY
HÄNSSLER-VERLAG

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INTRODUCTION

Scholars have long been aware of the existence and the importance of the musical theory of the English Carmelite John Hothby (c. 1410-1487), and in fact three volumes of the present series have already been dedicated to his treatises (CSM 10, 26, and 31).

One of Hothby's longest works is *La Calliopea legale*, available in a modern edition since the mid-nineteenth century as one of a number of treatises included in C. E. H. de Coussemaker's *Histoire de l'harmonie au moyen-âge* (Paris, 1852). An improved edition appeared later in the century as part of a dissertation by A. W. Schmidt, "*Die Calliopea legale des Johannes Hothby: Ein Beitrag zur Musiktheorie des 15. Jahrhunderts*" (Leipzig, 1897). While Coussemaker's edition utilized two manuscript sources of the work, Schmidt's employed a third.

In addition to being the main repository of Hothby's theory of tonal orders, the *Calliopea* also dealt with issues such as hexachords, mutation, intervallic theory and plainchant notation. A method of neume comparison, unusual in music theory of the time, is included as well.

The treatise begins with the citation of the notes within the *gamut* (and with Hothby's characteristic identification of tonal orders) and proceeds to define a wide variety of hexachords by including those that make use of flatted and sharped notes. He continues by describing the process of hexachordal mutation.

Next, Hothby discusses plainchant notation and the variety of motion possible within the genre. Not content to describe and compare the motion of individual tones, Hothby develops a fairly elaborate system with which to compare the motion of neumes. This system proved to be problematic for both Coussemaker and Schmidt, who represented it incorrectly in their editions, and even some of the scribes who copied this treatise, since there are errors in some manuscript sources.

Hothby next considers proportional notation in a very simplistic manner, identifying mood, time, prolation, perfection and imperfection. Finally, the author discusses basic intervals within and including the octave.

La Calliopea legale
Florence, Biblioteca Nazionale
MS Palatino 472

[Fol 1r]

La calliopea legale reducta in breuita per maestro Giovanni Ottobi Anglico carmelita.¹

1. Primo Capitulo. Le parti della musicha melliflua sono quattro, cioe Phthongo, Articulo, Membro maggiore, et Compositione. Phthongo, ouero voce, e sichome A ouero B, ciascheduno da per se. Articulo sicome A B uniti, ouero A B C. Membro maggiore sicome A B C D uniti. Compositione sicome A B C D, D C B A.²

2. Li instrumenti li quali generano i soni universalmente sono tre, cioe lorgano di Calliope, lo quale produce il suono che e voce, sicome el polmone dello quale produce per le sue canne. Il secondo e lorgano de Euterpe che gitta fuore el fiato, come sono gli canali. El terzo e lorgano de Terpsicore che fa nascere el suono per le percussioni solamente chome sono le corde.³

3. Prima Parte, Capitulo secondo. Le voci sono sette, cioe A, B, C, D, E, F, G.⁴

¹ Title. Anglico *om.* V

² melliflua *om.* W; et Compositione] et la Compositione V; ciascheduno] ciascuna F2; ciascheduno da per se] ciascheduno da per se (*m. sec.:*) Phthongi sunt soni. V; Articulo] Articolo ouero membro minore V; A B uniti] A B uniti insieme F2; Membro maggiore sicome A B C D uniti] Membro maggiore e sicome . . . V; Membro maggiore e sicome A B C D uniti insieme. F2; Compositione sicome A B C D, D C B A] Compositione e sicome . . . V; Compositione e sicome A B C D, D B A, uniti da per se. F2; Compositione A B C D . . . W

³ *om.*, F2, V; el polmone dello quale] el polmone dello animale W; Il secondo] Secondo W; Euterpe] Uterpe W; canali *corr.* calani F1. Terpsicore *corr.* Sterpsicore F1, W.

⁴ Prima parte, Capitulo secondo *om.* F2, W; Le voci] Le voci, ouero phthongi, cioe suoni vocali V; *textus finitur* Le voce, F2;

66. Una medesima schiera promischua serve a dui ordini, cioe al secundo et al terzo, come si vede per B rotondo et per B quadro iacente in una medesima schiera.

67. Aduncha la prima schiera promischua del secundo et del terzo ordine cominciano per medesime righe et spatii che F del primo, finiando per D. La secunda per A finiando per F. La terza per B finiando per G. La quarta per D finiando per B. Et la quinta per E finiando per C.⁶³

68. Fa in ciascheduna schiera promischua servendo a le voci del primo e comite al terzo. Ma servendo a le voci del secundo e comite al primo. Mi, certamente servendo a le voci del primo, e principe del secundo. Ma servendo a le voci del terzo, e principe al primo.⁶⁴

69. La prima schiera promischua del secundo sta intra F grave del primo et D acuto overo intra F acuto et D sopracuto, interponendo G demostratore, A principe, tutti du voci del primo, A comite de secundo, et C demostratore del primo. Ma la prima schiera promischua del terzo sta intra F grave del terzo et D acuto, overo intra F acuto del terzo et D supracuto, interponendo G demostratore, A principe, tutti du voci del terzo, B comite del primo, et C demostratore del terzo.⁶⁵

La secunda schiera promischua del secundo sta intra G grave del secundo et F acuto del primo, overo intra G acuto del secundo et F sopracuto del primo, interponendo A demostratore del secundo, C principe del primo, C comite et D demostratore, tutti du voci del secundo. Ma la secunda schiera promischua del terzo sta intra A acuto del primo et F acuto del terzo, overo intra A sopracuto del

⁶³ et del terzo ordine] e terza ordine W|

⁶⁴ chiascheduna] ciaschuna F2|

⁶⁵ Ma la prima schiera promischua del terzo] La secunda schiera promischua del terzo F2|

English Translation

fa sol re fa, the sixth fa re mi fa, the seventh fa ut fa, the eighth fa mi fa, which should be shunned. Therefore, the minor fourth has twelve reductive modulations and the major fifth has thirty-two ascending and the same number descending.

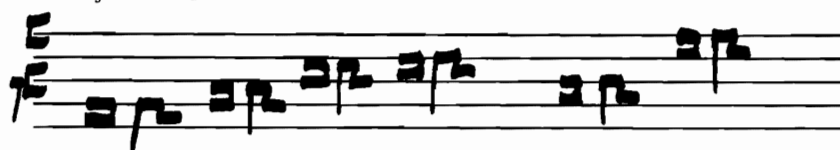
175. One modulation always chooses the form contrary to the modulation immediately preceding, especially in the middle, in such a manner that if the first is completely disjunct, the second is completely conjunct, the third disjunct in the middle and the fourth conjunct. But I leave the modulation of the other intervals to the judgement of the expert musician.

176. The eleventh table demonstrates all the modulations up to the [diaphony of] the fifth.

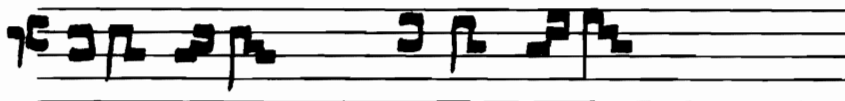
ELEVENTH TABLE OF NOTES WITH THEIR REDUCTIVE MODULATIONS

The modulations of the major second

The modulations of the minor second



The modulations of the minor third



The modulations of the major third

