

Some aspects of the notation and performance of German song around 1400

The unwavering aspiration of Hugo von Montfort, Count of Bregenz, to high moral pretensions is apparent throughout his poetic works his love songs in the form of versified letters, for example, were intended not for his beloved but for his wife, and the *wachter* (watchman) of his *Tagelieder* appears as a personified super-ego who warns the poet ¹

*Lieder tichten tu nit mer
das rat ich dir by miner er
davon man tantzen tut*

Write no more songs
I advise you on my honour,
for dancing

The poet answers

*Wachter, des wil ich volgen dir
der lied geticht ich niemer mir
des solt du sicher sin*

Watchman, I will take your advice,
I will not write these songs any longer,
you can be sure of that ²

Despite this warning, Hugo returned to the despised genre of the dance-song, illustrating the voice of Frau Welt in a dialogue with the allegorical figure of the knight, in whom traditional ideals and virtues are symbolized ³

This dialogue is known from a presentation manuscript of Hugo von Montfort's poetry in Heidelberg (see illus 5 and ex 1) The magnificent miniature with which the entry is decorated explains why the dialogue has become his best-known poem The activities of the illuminator, Heinrich Aurhaym, make it possible to date the parchment manuscript from shortly after 1410 ⁴

The poet presents the dialogue in scenes on several levels, comprising content, and—with the help of his 'Knecht' (page) Burk Mangolt—music ⁵ A catalogue of knightly virtues, presented in the bar form characteristic of late-medieval *Spruch*, is set opposite the temptations of Frau Welt For her, Hugo returns to the literary style of the dance-song, as exemplified by the

Ex 1 Hugo von Montfort, 'Fro welt', from D-HEu Cpg 329, f 35r

Fro welt, ir sint gar hupsch und schon,
Gar lie - bi wort unt suss ge - don,

Und e - wer lon fur nich - te
Als ierr da ist kam schlich - te

Wer sich mit dir be - kum - bern tut,
Der ist zwar in ain ier - gang komen

Und geit am jung - sten bo - sen mut,
Das han ich si - cher wol ver - nomen

Lie - ber ge - sell, wes zeichst du mich?
Lass vo - gel - li sor - gen und gang zu mir

Ich han dir dikch doch mut ge - geben,
Und spring mit fro - den an den tantz,

Das du mich hast so gar ver - nicht
Das wil ich si - cher ra - ten dir

Du solt mit fro - den mit mir leben
Setz auff dem haupt ain ro - sen - krantz

Alota das lied v reicher got ic singt sich in der weise v fröde Welt ic in p[ro]p[ro]
 Ergangnuft meine hertzen besp[er]d die nu fliegen vil der f[ra]u ab seuffen al[le]

Kunich in schack vil schönes weib der mir geleich t[un] verdych leib mir t[un]
 f[ra]u in v[er]ament des f[ra]u dich loblich h[er]re. N[un]ch durch des mayen abedach d[un]

Wrew dich durchlawchtig unnetfraw zart: das chawstlich hewt geporen wardt:
 von dir ain schoner iungling an we vnd vmerhawen. In ainer stat ist mir
 wediamt: vnd haisset betlehem genant: da solich vnderleiche d[un]g westhach
 von diser frawen: Verswunden was ir vngemach: do sy den he[er]n vor ir sach
 dex alles wesen ain w[er]sprunck ye was an endes schawen: wol macht ir h[er]re

1 Wolkenstein Ms A (A-Wn 2777), ff.48v, 51r and 56v

songs of Neidhart von Reuenthal and his many followers, songs which were still popular and widely known around 1400.

The contrast is underlined by the choice of different musical characteristics: the broad arches of the knight's calmly flowing melody are set against the triadic motifs and melodic leaps that accompany Frau Welt, in a process that helps to elucidate the text:

*Luss vogell sorgen und gang zu mir
 und sprung mit froeden an den tantz*

Let the birds worry and come to me
 and jump with joy into dance

Finally—and this is particularly interesting—the contrast is defined further by the use of different kinds of notation: while the knight's speech appears in traditional Gothic chant notation of the Lorraine type, which does not allow for rhythmic differentiation, the dance-song of Frau Welt is copied in an awkward mensural notation that implies an emphatic triple rhythm.

This mensuration is the product of the addition of minim tails to the *puncta* of the chant notation; the Gothic *punctum* was clearly now interpreted as a semibreve. But the scribe was uncertain of his task:

first he placed the tails at random, then he omitted all rhythmic clarification, and only in the fifth verse of the dance-song did he use the tails to imply a regular triple rhythm, yet so cautiously that the minims can hardly be recognized as such.

The process of reinterpreting the Gothic *punctum* as a mensural semibreve can also be traced in three songs by Oswald von Wolkenstein 'Zergangen ist meins herzens we' (Kl 116), 'Erwach an schrick' (Kl 40) and 'Frew dich durchlauchtig iunckfraw zart' (Kl 126) ⁶ All three were intended to be sung to the same melody, in the manuscript known as Wolkenstein A (A-Wn 2777) only the first is presented with the complete melody, the other two having only an incipit

As can be seen from illus 1, the incipit of the last song consists of a series of *pedes muscarum* in traditional Gothic chant notation, while that of the second song comprises semibreves interspersed with occasional minims, only in the first song is a regular mixture of semibreves and minims recognizable. As in Hugo von Montfort's dialogue, differentiation may be observed here between speech in free rhythm and rhythmic dance-song. Both in the songs of didactic and narrative content that are speech-oriented as well as the autobiographical songs and some of the *Tagelieder*, the succession of identical semibreves points to a free performance governed by the rhythm of the text. By contrast, the notation of the dance-like love songs consists of a more or less regular alternation of semibreves and minims, pointing to an accented rhythmic performance.

Oswald was also able to combine these two modes of performance. The *Tagelied* 'Es seusst dort her von orient' (Kl 20) suggests that free performance was only envisaged for the two *Stollen* of the *Aufgesang*, by contrast, the *Abgesang* shows the characteristic semi-breve-minim rhythm of the dance-song (see illus 2 and ex 2). Here, as in the works of Hugo von Montfort, the contrast in musical setting reflects the content of the text. While description of the situation and of the lovers' dialogue at dawn—traditional subjects of the *Tagelied*—are elaborated in the *Aufgesang*, in the *Abgesang* (designated *repeticio*) Oswald introduces an element of dramatic action.

Zwar si began in drucken
zucken aus dem slaff
freuntlich an sich smucken.
rucken ane straff

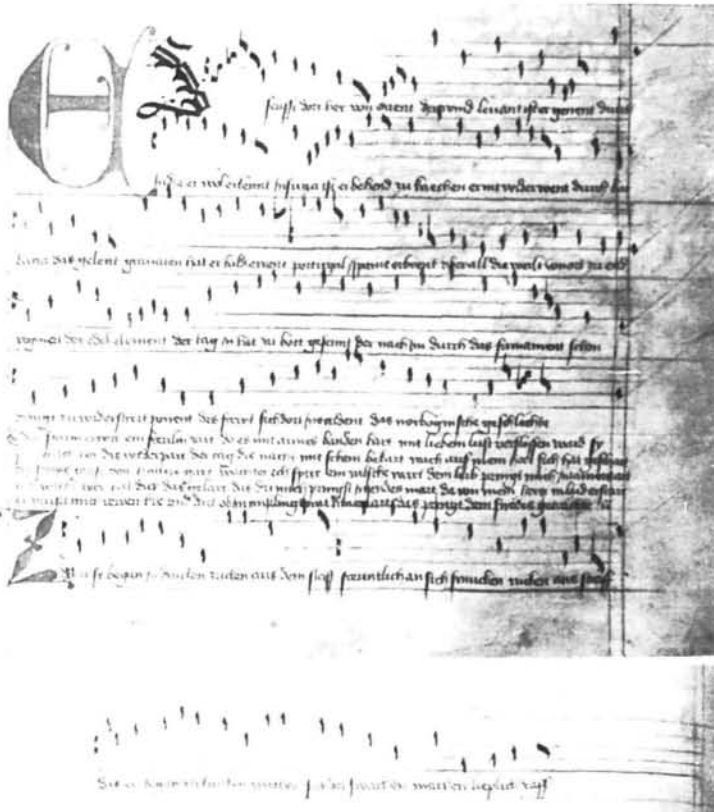
And she began to cuddle,
to bring him out of his sleep,

to nestle against him closely,
to press against him with desire

The works of these two poets thus demonstrate that a knowledge of mensural notation made it possible, on one hand, to notate the emphatic rhythmic character of the dance-song, and, on the other, to emphasize the rhythmically free performance of *Spruch* and related song types. The combination of these methods of performance in Hugo's dialogue songs and Oswald's *Tagelieder* shows how wider notational possibilities could also affect the organization of the text. Hugo von Montfort's songs resulted from collaboration with Burk Mangolt, who composed the melodies and was probably also responsible for their copying. It is not known whether an experienced assistant worked with Oswald von Wolkenstein in creating the music for his monodies. But he certainly looked to earlier models in his polyphonic songs, for 15 out of the 37 works attributed to him have so far been identified as *contrafacta*.⁷ Their models were derived partly from the repertory of western polyphony popular in Central Europe in the 14th century, and partly, as has recently been discovered, from Oswald's Burgundian contemporaries. From this alone it seems likely that his monodies were not solely his own work either. Nevertheless, he must have made use of formulas that originated amongst his acquaintances, a circle of intellectuals interested in music, and familiar on the one hand with traditional idioms of German secular monody, and on the other with the notation of western polyphony.

These observations are also relevant with regard to a small group of two-part songs, whose style points to native traditions, but whose notation—to a greater extent than that of the monodies—suggests the influence of western notational practices.

More extensive rhythmic differentiation is implied in the song 'Wol auf, wol an, kind, weip und man' (Kl 75), whose notation makes use of both red semibreves and red minims (see illus 3 and ex 3). However, a comparison of the notation in the two Wolkenstein manuscripts, and an examination of the grouping of the various kinds of notes shows that this is not the case, for the red semibreve, which normally implies the value of a minim, must occasionally be read as having the same value as a black one. In addition, there are some black semibreves with the value of minims, apparently because the scribe forgot to add tails to the minims.



2 Oswald von Wolkenstein, 'Es seusst dort her', from Wolkenstein MS B (A-1u s.s.), ff.9r and v

Concealed behind the seemingly complex notation lies a surprisingly straightforward composition; apart from the beginnings and ends of sections, the upper and lower voices move almost exclusively in parallel fifths.⁸ Here, the practice of 'fifthing', which had formerly not required notation, is fully specified. The rules of this technique, derived from theoretical writings and practical examples, have been described by Sarah Fuller: an upper voice would be improvised in parallel 5ths to a given melody, and, at the beginning or end of a section, would move from or to the octave or unison.⁹

Oswald himself refers to it (Kl.5):

*das zittren swecht mir all gelid
owe ist mein gesangk
dasselb quientier ich tag und nacht.
mein tenor ist mit rumpfen wolbedacht*

Shivering weakens my entire body,
My song is called 'o weh',
and so I sing day and night in fifths:
my Tenor has become fragmented.

and also (Kl.21):

*Wie wol der gauch von hals nit schon quientieret
und der franzoisch hoflich discantieret*

Just as the cuckoo does not sing beautifully with fifths in his throat, and sings discant in the French courtly manner.

Hugo von Montfort also refers to it:

*Die vogel singen umberal
quint und quart mensur
mit mangem sussen lieben schal
etleicher halt tenur
octaf die stimm erhellen tû*

The birds sing in intervals of fifths or fourths with quite sweet lovely sounds: sometimes one stops the tenor, the octave sounds bright with it

and:

*Da hort ich vil der vogel don
octav was nicht vergessen
tenur und discantieren¹⁰*

I heard much bird song,
the octave was not neglected
with the tenor and with discant singing

Ex.2 Oswald von Wolkenstein. 'Es seusst dort her'. transcription from Wolkenstein MS B (A-lu s.s.)

Es seusst dort her von o - ri - ent
Den sturm er - hort ain freu - lin zart.

der wind, le - vant ist er ge - nent; durch In - di - a er wol er - kennt,
do es mit ar - mes ban - den hart mit lie - bem lust ver - slos - sen ward.

in Su - ri - a ist er be - hend, zu Krie - chen er nit wi - der - went,
si sprach: ich hör die wi - der - part, der tag die nacht mit schein be - kart,

durch Bar - ba - ri - a das ge - lent, Gra - na - ten hat er bald er - rent,
wach auf, mein hort! sich hat ge - schart der ster - ne glast von hi - mels gart.

Por - tu - gal, Is - pa - ni - e er - brent, u - ber - all die werlt von ort zu end
wach - ter, ich spür ain val - sche wart, dem leib pringt mich in ja - mers art.

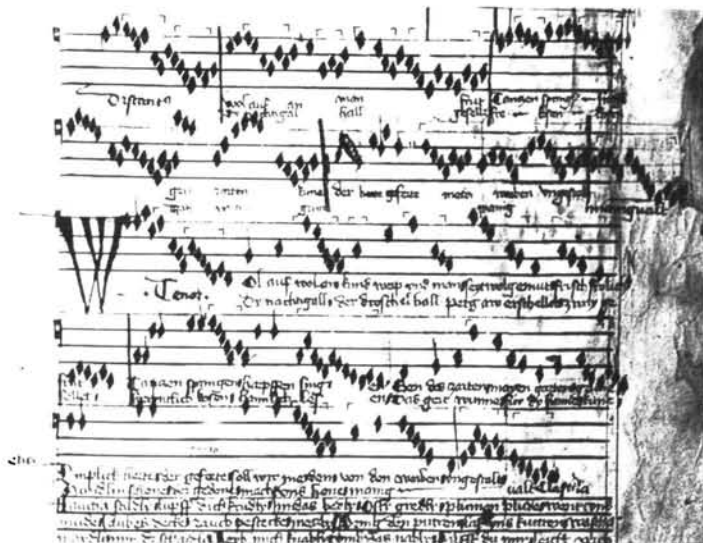
reg - niert der e - del e - le - ment; der tag in hat zu bott ge - sennt,
ach wicht, wer hat dich das ge - lart, das du mich pringst in sen - des mart,

der nach im durch das fir - ma - ment schon dringt zu wi - der - streit po - nent,
da - von mein herz in laid er - start, es müsst mich reu - en hie und dart,

des freut sich dort in oc - ci - dent das nor - bög - ni - sche ge - schlech - te,
ob im miss - ling mit hi - ne - vart, das pringt dein snö - des ge - trach - te.

zwar si be - gan in druk - ken zuk - ken aus dem slaff freunt - lich an sich smuk - ken ruk - ken a - ne straff.

das er be - gan zu kra - chen wa - chen sun - der swa - chen ma - chen liep - lich zaff.



3 Oswald von Wolkenstein, 'Wol auf, wol an', from Wolkenstein MS A (A-Wn 2777), f.35r. Red notes in the MS are marked by □.

Improvised polyphony is also suggested in two secular songs by the Monk of Salzburg preserved only in monophonic versions. The Mondsee-Vienna manuscript (A-Wn 2856) contains the following rubrics: 'Der tenor haizt der freudensaal' (This tenor is called 'Der Freudensaal' [the room of joy]) and 'Ain tenor von hubscher melody, als sy es gern gemacht haben, darauf nicht yglicher kund ubersingen' (A tenor of attractive melody, as they composed it, not everyone can improvise on it).¹¹

Together with the repeated references to Hugo von Montfort and Oswald von Wolkenstein to 'fifthing' and singing in discant, this shows that the polyphonic performance of secular songs preserved as monodies has to be considered. The notation of works that obey the rules of improvised polyphony underlines this conclusion. At the same time the question must also be asked why and under what conditions secular songs were copied out in the form of simple polyphony.

The Monk of Salzburg's *Tagelieder* 'Dy trumpet' and 'Ain enfahen' point to a possible explanation.¹² In the former, which probably owes its name to the continuous triadic motifs in both voices, the dialogue of the lovers in the top voice is juxtaposed with the warning cry of the watchman in the lower voice. In 'Ain enfahen', the dialogue is shared between the two voices. Double texts are also found in another of the Monk's two-part songs, 'Wolauff lieben gesellen Sys willekommen her Martin' (the song of Martin).¹³ While this work is preserved in four sources, the *Tagelieder* appear only in the Mondsee-Vienna manuscript, the

most important source of the Monk's secular output, which Karl Bertau has recently established as dating from the second half of the 15th century.¹⁴ An earlier source for all three of the Monk's polyphonic songs, the Strasbourg Codex 222 c.22, was destroyed by fire in 1870.

Polytextuality and dialogue structure can only be held partly responsible for the notation of Oswald's traditional works. The song 'Wol auf, wol an' has alternating texts in bars 23–4; with the tenor reading 'Amplick herte', and the discant 'der geferte'; MS A gives the direction *in discantu* at this point.¹⁵

But another reason for this notation in Oswald's 'simple' pieces could be the composer's or the copyist's desire to impose a sophisticated form on to the improvised examples of an unwritten tradition, a form modelled on that of the international repertory that he knew. But this did not extend to taking over the rules of counterpoint; it applied only to the notation, and only as he understood it or as it caught his eye, that is, particularly in the various uses of red notation.

Comparable, though in a different form, is a two-part work in the so-called St Emmeram Codex, *D-Mbs Clm.14274* (see illus.4 and ex.4). I have been able to identify its tenor as the so-called 'taghorn', another *Tagelied* by the Monk of Salzburg.¹⁶ The 'taghorn' is preserved elsewhere only in a monophonic version, although a note in the Mondsee-Vienna manuscript seems to suggest a drone accompaniment. The St Emmeram Codex gives the tenor without text, while the discant sets the Latin hymn *Veni rerum conditor*. In

Ex.3 Oswald von Wolkenstein, 'Wol auf, wol an'. transcription from Wolkenstein MS A (A-Wn 2777)
 (The C4 signature of the cantus is corrected to C2.)

Wol auf wol an kind weip

und man seit wol ge-müt frisch frö-lich frut.

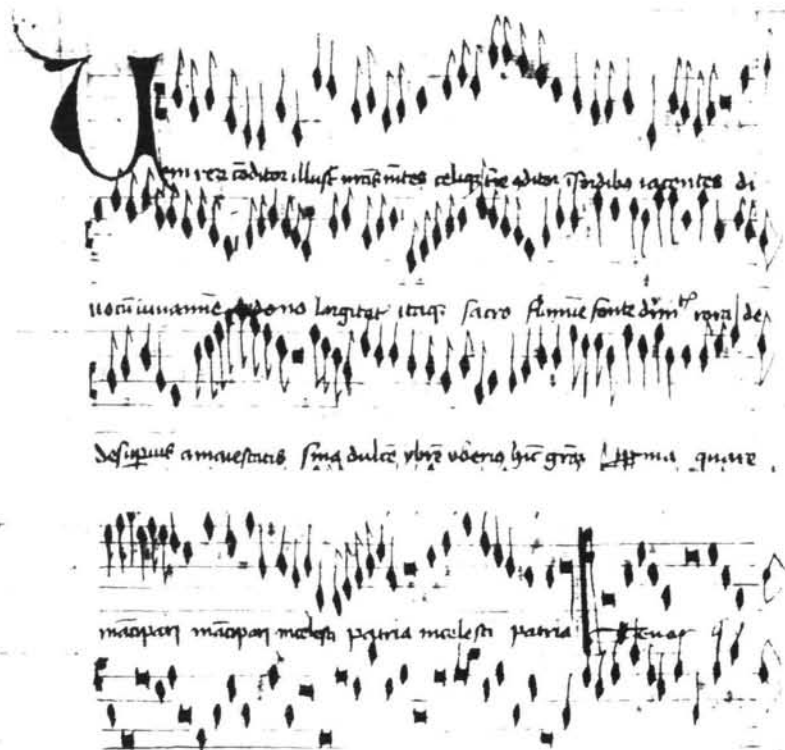
tan-zen sprin-gen tan-zen sprin-gen har-pfen sin-

gen, gen-gen des zar-ten mal-en grü-ne.

der ge-fer-te

Am-plick her-te soll wir mei-den von den wei-

ben un-ge-stall



4 'Veni rerum conditor', from St Emmeram Codex (D-Mbs Clm.14274), ff.64v-65r

spite of the rich figuration of the upper voice this clearly constitutes another example of simple polyphony as may be recognized more easily when the work is reduced to its basic framework (see ex.5).

Ex.5 'Veni rerum conditor', reduction



Parallel fifths moving to final octaves again suggest the technique of 'fifthing', but the second section also contains some writing in contrary motion; voice crossing is, however, avoided because the range of the upper voice lies about a fifth higher than that of the tenor. As well as the use of mensural notation and especially of small note-values, the work takes on a sophisticated appearance through the flourishes of the upper voice. The majority of the discant's melodic

formulas correspond to those known from early organ tutors.¹⁷

The copying of both secular monodies and simple polyphony in Oswald and the St Emmeram Codex demonstrates a meeting of local traditions with Ars Nova notation. But it is also apparent that certain circles were more prepared to accept mensural notation than its associated contrapuntal theories. Early 15th-century composers in Central Europe were thus able to use Ars Nova notation for works that looked back to the beginnings of polyphony.

The circumstances in which the traditions of Central Europe and those of the West came to meet may now be examined. The provenance of manuscripts containing regional early 15th-century songs in modern notation is important. The 'taghorn', for example, appears in the sixth gathering of the St Emmeram Codex, which, as Ian Rumbold's and Dagmar Braunschweig-Pauli's investigations have shown, must have originated before 1440, at the University of Vienna.¹⁸ The compiler of the *Schratsches Liederbuch*, Liebhard Eghenvelder, who also studied in Vienna, copied secular German monodies (including the songs of Neidhart of Reuenthal) in mensural

Ex.4 'Veni rerum conditor'. transcription from St Emmeram Codex (D-Mbs Clm.14274)

The image shows a musical score for the Latin hymn 'Veni rerum conditor'. It is written in mensural notation on a four-line staff with a treble clef and a 2/4 time signature. The lyrics are: 'Ve-ni re-rum con-di-tor/ il-lus-tra nos-tras men-tes/ ce-li-que ter-re con-di-tor/ in sor-di-bus ia-cen-tes/ di-vo cum iu-va-mi-ne/ ex do-no lar-gi-ta-tis/ i-ta-que sa-cro fla-mi-ne/ fon-te di-vi-ni-ta-tis ro-ra de de-su-pe-ri-us/ a-ma-te-sta-tis Si-na/ dul-cem ym-brem u-be-ri-us/ hinc gra-ti-am pro-pi-na/ qua-re'. The score is divided into systems, with bar numbers 6, 14, and 21 indicated. The notation uses various note values and rests characteristic of medieval mensural notation.

* C4 corrected to C5

notation between 1432 and 1434.¹⁹ Furthermore, Oswald Holer, the scribe of the sixth gathering of the Wolkenstein MS A, is known to have matriculated in Vienna in 1417.²⁰ Unfortunately nothing is known about the education of Burk Mangold, Hugo von Montfort's musical assistant, unless he can be identified with the Mangoldus studying at the University of Prague in 1378.²¹ Burkhardus Mangolt of Pregantia, listed as matriculating from the University of Vienna in 1450, cannot have been the composer, since the latter died before 1435.²²

A connection with the University of Heidelberg is suggested by a monophonic version of the 'taghorn' preserved in the former Heidelberg manuscript, *I-Rvat* Palatini lat.1260. Here the Monk's song is presented (in an appendix to a lecture) in a way that seems to suggest mensural notation.²³ The transmission of

German songs in mensural notation makes the University environment a likely meeting point for regional and Western traditions.

Other evidence that suggests that the University of Vienna acted as intermediary is to be found in the repertory of the St Emmeram Codex, the fragments in Nuremberg (*D-Nst* lat.9 and 9a), and in Melk (*A-M* Cod.749), all of which show that *Ars Nova* polyphony was known there.²⁴ The notation of three chansons in Vorau (*A-V* Cod.380) also supports this theory, since the manuscript, dated c.1419, belonged to one of the University's most prominent canon lawyers, Johann Himmel, who served several terms as rector.²⁵

Apart from a familiarity with Western compositions, the teaching of mensural theory must also have been of considerable significance for the assimilation of modern notational practices. A series of mensural

treatises from Central Europe shows that such teaching took place in German-speaking regions from the second half of the 14th century onwards. Certain similarities between some of these treatises have recently been identified by Tom Ward, notably the references to a few works from the international repertory that were evidently widely circulated in Central Europe, and secondly, the use of some unusual signs to indicate prolation, also found in manuscripts originating in Central and Eastern Europe.²⁶ Another treatise in this group, largely ignored until now, is the so-called Sterzing Miscellaneous MS (Sterzing/Vipiteno, City Hall, s s) ff 1r–3v,²⁷ a mensural treatise that contains these same unusual prolation signs and refers to 'Je languis', 'Soy tart temple' and the anonymous ballade 'A discort' whose incipit is used as an example of notation. It is noteworthy that this manuscript, whose oldest section dates from c 1410, also contains secular German monody in mensural notation, including songs by Neidhart of Reuenthal and the Monk of Salzburg.

Although it is highly probable that mensural theory was disseminated in the university environment, there is no unequivocal evidence to that effect, only the anonymous writer of Michaelbeuren mentions the 'studium Pragense' in the colophon.²⁸ Even the university curricula give little further assistance. The much-cited *Musica Muns* which, next to Boethius's *Musica*, appears comparatively frequently in curricula is not, as has been shown by Gerhardt Pietzsch and more recently by Max Haas, to be equated with the mensural theory of Johannes de Muris. On the contrary, only theoretical music was included in the main course of study.²⁹

Nevertheless, practical music must have played a role outside the obligatory lectures that took up only a limited space in the running of late-medieval universities. Consideration must also be made of the *exercitia* held in the students' *bursae* or in the private chambers of their masters, during which discussion took place of preparatory subjects such as grammar and introductory logic. But the *exercitia* also covered the subjects of the Quadrivium—*algonismus*, *computus*, *proportiones* and so on—as Gerhard Ritter has demonstrated, using curricula from the University of Heidelberg.³⁰ Practical music, including contrapuntal and mensural theory, can be included under the heading *proportiones*, for example. The treatise by Henricus of Zeelandia also begins in this way: 'Gaudent musicorum discipuli, quod Henricus de Zeelandia aliqua brevia

tractat de musica: videlicet quid sint proportiones et in quo fuerint'³¹ I have been able to identify a Henricus de Zelandia from the diocese of Cambrai as having been at the University of Heidelberg in 1429.³²

Finally, the musical training at Heidelberg is possibly reflected in two treatises written by a former student there, Albertus Löffler, who later became a Dominican prior in Basel. One is a commentary on Hugo Spechtshart von Reutlingen's *Flores musicae*, beginning 'Quoniam ut dicit Sanctus Augustinus in domo Dei', and the other a mensural treatise, 'Notandum est circa figuraciones notularum'.³³ Both were also included in the now destroyed manuscript Strasbourg 222c 22, the mensural treatise formed part of the *Liber musicalium* attributed to Philippe de Vitry.³⁴

Some conclusions may now be drawn from the foregoing material: (1) The experience of mensural notation gained from the university environment made it possible in the 15th century for scribes of German songs to differentiate in their copying between the performance of lyrics and of dance-songs. (2) Collaboration with a musician or a scribe educated in notation gave the poet the possibility of combining metrical and non-metrical elements in a song. (3) The use of Ars Nova notation for simple polyphony led to the copying of songs formerly improvised or transmitted orally. (4) Both this and certain observations made by poets demonstrate the possibility of polyphonic performance of monophonic songs.

Simple polyphonic songs in Ars Nova notation marked only the first step in the assimilation of western polyphony in Central Europe, a step that, in the end, bore no consequences. What did bear fruit, however, was a further step that resulted in the production of works indigenous to German-speaking areas by the contemporaries of Dufay, thereby leading to the songs found in the Lochamer and Schedel collections.

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³¹Concerning Hugo von Montfort, see B. Wachinger, 'Hugo von Montfort', *Die deutsche Literatur des Mittelalters. Verfasserlexikon* (Berlin, 2/1982), iv, pp. 243–51, and the more recent contributions in F. V. Spechtler et al., *Einführung zum Faksimile des Codex Palatinus*

Lo welc
 Der ist zwar in ain vergang liden
 re sint
 Und geit am jungsten losen mit
 gar
 Das han ich sicher wol vernomen
 hupst
 iber gesell wes zeichst du mich
 und schon
 Ich han dir diltz doch mit gegeben
 Und ewer lon fir nichte
 Das du mich hast so gar vermaist
 Gar liebi wort und süss gedon
 Du solt mit froden mit mir leben
 Als ierr du ist kam stlichte
Lass vogelli sorgen und gang zu mir
 Wer sich mit dir bekumben tut
 Und sprumit mit froden an den tanz

Germanicus 329 der Universitätsbibliothek Heidelberg (Wiesbaden, 1990), in press For the songs of Hugo, see *Hugo von Montfort II Die Texte und Melodien der Heidelberger Handschrift cpg 329* transcr F V Spechtler, Litterae, lvii (Göppingen, 1978)

²Hugo von Montfort, ed Spechtler, *op cit*, no 11

³*Idem*, no 29 A textual-historical interpretation has recently been offered by I Bennewitz-Behr, ' "Fro welt ir sint gar hupsch und schon " Die 'Frau Welt' Lieder der Handschriften mgf 779 und cpg 329', *Jahrbuch der Oswald von Wolkensteingesellschaft*, iv (1986/7), pp 117–36

⁴*D-HEu* Cpg 329, f 35r-v, cf facs ed E Thurnher, F V Spechtler and U Müller, eds, *Hugo von Montfort I Die Heidelberger Handschrift cpg 329 und die gesamte Streubeierlieferung*, Litterae, lvi (Göppingen, 1978), and E M Vetter in Spechtler *et al*, *Einführung*, *op cit*

⁵On Burk Mangolt see B Kippenberg and D Fallows, 'Mangolt, Burk' in *NG*, and L Welker, 'Die Melodien des Burkhard Mangolt' in Spechtler *et al*, *Einführung*, *op cit*

⁶The numbering of Oswald's songs follows K K Klein, *Die Lieder Oswalds von Wolkenstein*, Altdeutsche Textbibliothek, iv (Tübingen, 2/1975)

⁷See I Pelnar, *Die mehrstimmigen Lieder Oswalds von Wolkenstein*, Münchner Veröffentlichungen zur Musikgeschichte, xxxii (Tutzing, 1982), and L Welker, 'New Light on Oswald von Wolkenstein Central European Traditions and Burgundian Polyphony', *Early Music History* [EMH], vii (1987), pp 187–226, and D Fallows, 'Two Equal Voices A French Song Repertory with Music for Two More Works of Oswald von Wolkenstein', *EMH*, vii (1987), pp 227–41

⁸For another interpretation, see I Pelnar, *Die mehrstimmigen Lieder Oswalds von Wolkenstein Edition*, Münchner Editionen zur Musikgeschichte, ii (Tutzing, 1981), pp 24–7

⁹S Fuller, 'Discant and the Theory of Fifthing', *Acta Musicologica*, i (1978), pp 241–75

¹⁰Hugo von Montfort, songs nos 16 and 28

¹¹*A-Wn* 2856 (Mondsee-Wiener Liederhandschrift), ff 190r-v, cf E Ferand, *Die Improvisation in der Musik* (Zürich, 1938), pp 141–2

¹²*A-Wn* 2856, ff 188v-9r

¹³See H Brunner, H Ganser, K B Hartmann, 'Das Windsheimer Fragment einer Musikhandschrift des 15 Jahrhunderts', *Jahrbuch der Oswald von Wolkenstein Gesellschaft*, i (1980/1), pp 185–222

¹⁴H Heger, ed., *Die Mondsee-Wiener Liederhandschrift*, facs (Graz, 1968), K H Bertau, review of H Heger, ed., *Die Mondsee-Wiener Liederhandschrift*, in *Anzeiger für deutsches Altertum und deutsche Literatur*, lxxxvi (1975), pp 12–20

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²²Santifaller, *Matrikel*, *op cit*, p 277, Welker, 'Die Melodien', *op cit*

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²⁶T R Ward, 'A Central European Repertory in Munich, Bayerische Staatsbibliothek, Clm 14274', *EMH*, i (1981), pp 325–43

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²⁹G Pietzsch, *Zur Pflege der Musik an den deutschen Universitäten bis zur Mitte des 16 Jahrhunderts* (Darmstadt, 1971), M Haas, 'Studien zur mittelalterlichen Musiklehre I Eine Übersicht über die Musiklehre im Kontext der Philosophie des 13 und frühen 14 Jahrhunderts', *Forum Musicologicum* iii (1982), pp 323–456

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³³*CH-Bu* MS F VIII 16, ff 156r-184r and 184v-187v on Albertus Löffler, see P Schmidt, 'Die Bibliothek des ehemaligen Dominikanerklosters in Basel', *Basler Zeitschrift für Geschichte und Altertumskunde*, xviii (1919), pp 160–254

³⁴L Welker, *Untersuchungen zu den Traktaten der Handschrift Strasbourg, Bibliothéque municipale. 222 C 22* (diss., U of Zürich, 1988) pp 34–41 Unfortunately, when preparing this article I had not seen the article by M Staehelin, 'Bemerkungen zum verbrannten Manuskript Straßburg M 222 C 22', *Die Musikforschung*, xlii (1989), pp 2–20 The author presents the above identification of the Basle and Strasbourg treatises However, his conclusions differ from those advanced in my dissertation

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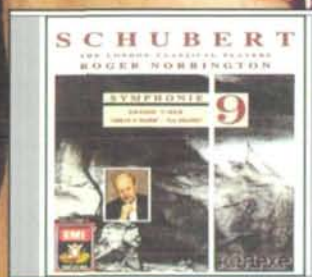
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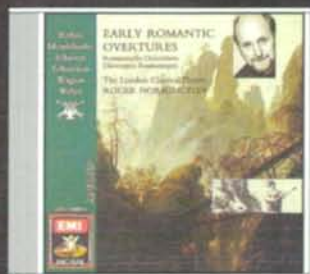
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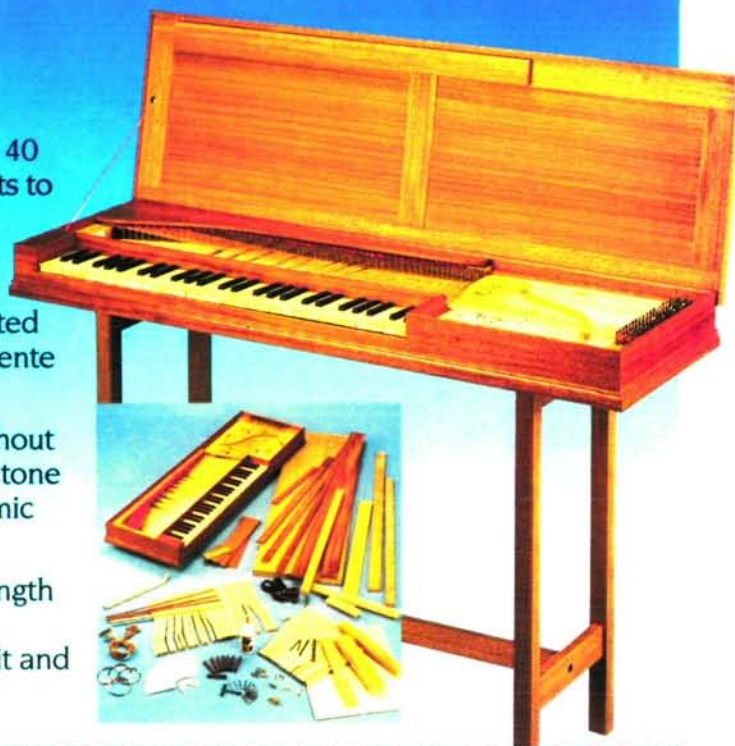
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