

**BIRMINGHAM
CONSERVATOIRE**



**Arts & Humanities
Research Council**

**Johannes Tinctoris and Music Theory
in the Late Middle Ages and Early Renaissance**

9–10 October 2014

Chancellor's Hall, Senate House, University of London

PROGRAMME

Thursday 9 October 2014

- 10.30 Registration, tea, coffee, and biscuits in the first-floor foyer.
- 11.15 Welcome and introduction in the Chancellor's Hall.
- Session 1: Modal Theory**
Chair: Jeffrey J. Dean
- 11.30 Ian Lorenz (Brandeis University)
'Johannes Tinctoris and the shifting of the Phrygian paradigm'
- 12.00 Carol Appelt (Monash University)
'How do Tinctoris's modal principles help us understand the music of Ockeghem?'
- 12.30 Francesco Molmenti (University of Pavia)
'The "common" species of 4th in Tinctoris' theory and composition'
- 13.00 Lunch provided in the foyer.
- Session 2: De inventione et usu musicæ**
Chair: Leofranc Holford-Strevens
- 14.00 Jeffrey J. Dean (Birmingham Conservatoire)
'Tinctoris and his Greek authorities'
- 14.30 Crawford Young (Schola Cantorum Basiliensis)
'"A tone, a tone, a fourth, and back again a tone": An annotated reading of Johannes Tinctoris's *De inventione et usu musicæ*'
- Session 3: Tinctoris Manuscripts**
Chair: Margaret Bent
- 15.00 Ronald Woodley (Birmingham Conservatoire)
'Bologna 2573 and the Naples–Hungary Axis'
- 15.30 Christian Goursaud (Birmingham Conservatoire)
'Tinctoris's Neapolitan Scribes'
- 16.00 Tea, coffee, and biscuits in the foyer.

Keynote Paper

Chair: Bonnie J. Blackburn

16.30 Stefano Mengozzi (University of Michigan)
'Johannes Tinctoris, the Ambiguity of Language, and the Nature of Music-Theoretical Knowledge'

Followed by open discussion.

17.45 Wine reception in the foyer.

Concert

18.45 A selection of Tinctoris's vocal polyphony performed by *Il Suono*. Free entry to conference delegates and members of the public. For programme see below.

19.45 Concert finishes.

20.15 Conference dinner, Chettinad (South Indian) Restaurant, 16 Percy Street, London, W1T 1DT.

Friday 10 October 2014

Session 4: Liber de arte contrapuncti

Chair: Stefano Mengozzi

10.00 Adam Whittaker (Birmingham Conservatoire)
'Some initial thoughts on musical reading in Johannes Tinctoris's *Liber de arte contrapuncti*'

10.30 Alexander Morgan (McGill University)
'Contrapuntal corpus studies on the *Liber de arte contrapuncti* and contemporaneous repertoire'

11.00 Tea, coffee, and biscuits in the foyer.

Session 5: Performance practices

Chair: Ronald Woodley

11.30 Uri Smilansky & Randall Cook (Schola Cantorum Basiliensis)
'From the Fernandez brothers to Tinctoris: Proportional duos in practice'

Sean Gallagher (New England Conservatory of Music)
'Tinctoris's examples and the sound of *Cantare super librum*'

13.00 Lunch provided in the foyer.

14.00 End.

il Suono

O virgo miserere mei: The Vocal Music of Johannes Tinctoris

Chancellor's Hall, Senate House, University of London

Thursday 9 October 2014

6.45 p.m.

1. Mass for three voices (Verona 755: low clefs) ('Sine nomine No. 1'):
Kyrie, Gloria
 2. O Virgo miserere mei
 3. Virgo Dei throno digna
 4. Mass for three voices (Verona 759: high clefs) ('Sine nomine No. 2'):
Sanctus, Benedictus, Agnus Dei
 5. Beatissima Beatrix
 6. O Deus Princeps
 7. Qui regnans in celestibus
 8. Lamentationes Jeremie prophete
 9. Vostre regart
 10. O invida fortuna
 11. Helas
 12. Le souvenir
 13. Mass for four voices (Milan, Librone 2) ('Sine nomine No. 3'):
Gloria, Credo, Sanctus
-

Soprano: Philippa Murray
Countertenor: Jonathan Darbourne
Tenor: William Petter
Baritone: Christian Goursaud
Bass: Nick Ashby

www.ilsuono.co.uk

ABSTRACTS

(in programme order)

Session 1: Modal Theory

Ian Lorenz (Brandeis University)

‘Johannes Tinctoris and the shifting of the Phrygian paradigm’

In his *Liber de natura et proprietate tonorum* (1476), Tinctoris attempts to establish a theoretical model for the composition of polyphony from a combination of linearly conceived voices. From an examination of his secular works, however, we see the theorist’s thoughts concerning mode license a divergence within the standard treatment of the Phrygian mode. This comes in *O invida Fortuna* – a three-voiced chanson composed in the E-Phrygian mode – in which Tinctoris expands the fifteenth-century conception of this mode by including a Phrygian cadence on A. His discussion of the authentic mode 3 – composed of the second species of diapente with the second species of diatesseron – is usual for the time, but it is his adherence to his own views of avoiding the tritone that give license to this cadence. Tinctoris advocates this avoidance by introducing a B flat from an ascent based on F, an example found within his discussion of the formation of mode 6. While the introduction of the *mollis* hexachord would be unusual enough in the context of a mode 3 work, to cadence on the fourth degree as *mi* rather than *re* changes the overall structure of the work and the Phrygian paradigm established throughout the first half of the fifteenth century. With this cadence to A-*mi* in an E-Phrygian work, then, Tinctoris’s chanson not only challenges the theorist’s own conceptions of mode, but instills a change within the Phrygian mode that would continue into the later fifteenth century.

Biographical note: In 2012, Ian Lorenz was accepted on to the Master of Fine Arts program at Brandeis University and became interested in the music of the Renaissance and Franco-Flemish composers, which led to his thesis on ‘Ockeghem’s *Missa Mi-mi* as Hypophrygian Exemplar within Fifteenth-Century Vocal Polyphony’. Prior to this, he graduated from Winona State University in 2010 with a Bachelor’s degree in Music for Liberal Arts with a secondary emphasis in Philosophy. The culmination of his undergraduate degree was a lecture-recital given on Olivier Messiaen’s *Quartet for the End of Time*, which included a performance of the third movement, ‘The Abyss of the Birds’.

Carol Appelt (Monash University)

‘How do Tinctoris’s modal principles help us understand the music of Ockeghem?’

A number of modal criteria can be extrapolated from the theory of Tinctoris, and since he was a practical musician and composer as well as theorist it is appropriate to apply these criteria to the music of his esteemed contemporary, Ockeghem. The music of Ockeghem has always been a conundrum in that its apparent lack of obvious formal structure makes it difficult to analyse. In the past this has been described by various commentators in mainly negative terms: for example, that there is a lack of repetition or lack of imitation or no obvious sectional or chordal structure on which to pin a form. In this paper I wish to outline some of the main principles from Tinctoris that can be applied to Ockeghem’s mass music to illuminate its structural architecture in positive terms. I have derived ten modal elements from three major treatises of Tinctoris, *Liber de natura et proprietate tonorum*, *Liber de arte contrapuncti* and *Expositio manus*, comprising finals, initials, range, species, clefs, hexachord, ficta and accidentals, signatures, cadence, and voice. In attempting to understand the compositional processes of Ockeghem I have found Tinctoris’s approach to initials, irregular finals, ficta, species, and particularly cadence to be of most value and significance in comprehending modal structures and possible meanings, and appreciating anew the underlying complexities of Ockeghem’s music.

Biographical note: Carol Appelt’s current occupation is at the Monash University Library in Melbourne, Australia, as staff member in Readings and Reserve, and also as Research Assistant to a research group in the Centre for Medieval and Renaissance Studies at Monash working on a translation of the early fourteenth-century *Tractatus de tonis* of Guy de Saint-Denis. She is working towards completion of a PhD on Ockeghem’s masses as a view of modal practice through the eyes of Tinctoris.

Francesco Molmenti (University of Pavia)

‘The “common” species of 4th in Tinctoris’s theory and composition’

Nowadays the ‘common’ species of 4th is frequently considered a less important element than *inales*, *exordia*, cadences, etc., although it should be considered a crucial aspect of Tinctoris’s modal theory. The ‘common’ species of 4th, first described by Marchetto da Padova in his *Lucidarium*, plays a crucial role in Tinctoris’s *De natura et proprietate tonorum*, where it becomes the discriminating factor between authentic and plagal mode. This paper, after a short description of the theoretical element, will therefore analyze the role of the common species of 4th in Tinctoris’s compositional practice, especially in his masses. The extremes of this 4th species are the *finalis* and the 4th degree above it: my hypothesis is that the common species of 4th in polyphony underlines the fourth degree as a significant cadential place and a provisional *finalis* causing modal commixtures. This happens, for example, in the *Missa sine nomine I* (where the plagal attribution is confirmed by additional elements, like *finalis*, the Tenor’s *ambitus*, *exordia*), but not in the Masses written in an authentic mode, the *Missae sine nomine II* and *III*.

In the final part, the paper will discuss the controversial attribution of the *Missa L’homme armé*, which shows a coexistence of an authentic *cantus prius factus*, a plagal Tenor and the above-mentioned commixture and cadences on the 4th degree. Probably the starting point of this cycle is to be found in Tinctoris’s interpretation of the *L’homme armé* song, a tune that has an authentic *ambitus* but begins with the ‘common species’ of 4th.

Biographical note: Francesco Molmenti completed his PhD in musicology at the Department of Musicology and Cultural Heritage of the University of Pavia (Cremona) in February 2014 with a dissertation entitled ‘L’organizzazione dello spazio sonoro negli scritti teorici e nelle Messe di Johannes Tinctoris’. Since 2006 he has been part of a research group focusing on the organization of the modal/tonal space in the pre-tonal repertoires; within this group, led by professors Daniele Sabaino and Marco Mangani, he worked on his Masters thesis examining the organization of musical texture in Josquin’s Masses. He has been part of the editorial team for MEM (*Mediaeval Music Bibliographical Bulletin*) since 2009.

Session 2: De inventione et usu musicæ

Jeffrey J. Dean (Birmingham Conservatoire)

‘Tinctoris and his Greek authorities’

Tinctoris was not a modern researcher. In most cases he treated earlier writings as ‘authorities’ to be adduced without question in support of conclusions, but in a few instances he took a more critical approach and examined the value of their evidence. Investigation of his use of Greek authors shows that he relied on Latin translations printed in the late 1460s and 1470s. This sheds important light on the genesis of the surviving portions of *De inventione et usu musicæ*, in which citations of Greek authors are most frequent.

Biographical note: Jeffrey J. Dean is a Senior Researcher at Birmingham Conservatoire, Birmingham City University, employed on the Arts and Humanities Research Council-funded project ‘The Complete Theoretical Works of Johannes Tinctoris: A New Digital Edition’. He is also Distinguished Visiting Scholar at the University of Manchester and Executive Officer of the Royal Musical Association. He has worked since 1989 chiefly as a free-lance editor, book designer, and typesetter of academic books in the humanities; during the 1990s he was Senior In-House Editor of the *New Grove Dictionary of Music and Musicians*. Besides music theory, his research focuses on sacred music, source studies, and ritual in the fifteenth and sixteenth centuries, with a special interest in the papal chapel.

Crawford Young (Schola Cantorum Basiliensis)

“‘A tone, a tone, a fourth, and back again a tone’”: An annotated reading of Johannes Tinctoris’s *De inventione et usu musicæ*’

What can a fresh look at Johannes Tinctoris’s treatise *De inventione et usu musicæ* reveal about instrumental usage of the 1470s in Naples and elsewhere? By re-assessing the source to include updated information

about instruments and players mentioned by Tinctoris, this paper offers new perspectives for the interpretation of the information his treatise provides. A critical examination of Anthony Baines' translation and its reception will aim to shed light on various aspects of polyphonic musical practice and instrument details. By including supplemental material on the performers who were known to the theorist, a minor but significant revision for the dating of the treatise will be proposed, placing Tinctoris's work chronologically a step closer to Paulus Paulirinus's kindred work on *usus musicae*.

Biographical note: Crawford Young teaches fourteenth- and fifteenth-century music theory and practice at the Schola Cantorum in Basel. An active performing lutenist, his research publications include 'Antiphon of the angels: "Angelorum psalat tripudium"', *Recercare* (2008); *Frühe Lautentabulaturen im Faksimile/Early Late Tablatures in Facsimile*, ed. Crawford Young und Martin Kirnbauer (2003); and 'The King of Spain, una bassadanza troppo forte', *Late Society Quarterly* (2013). He is currently pursuing a doctorate in music iconography at the University of Leiden.

Session 3: Tinctoris Manuscripts

Ronald Woodley (Birmingham Conservatoire)

'Bologna 2573 and the Naples–Hungary Axis'

Of the three central sources of Tinctoris's treatises, now in the university libraries of Valencia and Bologna, and the Bibliothèque Royale in Brussels, the Bologna source has been comparatively neglected, in spite of its obviously high status both textually and artistically. This paper, whilst not yet claiming any firm conclusions, will suggest a historical and political context for the execution of the manuscript that ties Tinctoris and his work rather intimately with the personal and political relationships operating between Naples, Hungary and other parts of Italy in the late fifteenth century.

Biographical note: Ronald Woodley is Professor of Music, Head of Research and Director of the Centre for Music and Performance at Birmingham Conservatoire, Birmingham City University. He previously held academic posts at the Royal Northern College of Music in Manchester, the Universities of Lancaster, Newcastle and Liverpool, and at Christ Church, Oxford. Much of his research focuses on late-medieval music theory, as well as performance-related and analytical studies in music of the nineteenth and twentieth centuries. He is also active professionally as clarinettist and chamber pianist.

Christian Goursaud (Birmingham Conservatoire)

'Tinctoris's Neapolitan Scribes'

I will explore the working practices of those scribes who worked in gothic rotunda script at the royal court of Naples around the period of Tinctoris's employment there in the late fifteenth century, using treasury accounts and evidence from colophons to discover in what manner and over what timescale manuscripts were delivered to the library, how the scribes were paid, and importantly how they collaborated on long-term projects. I will also make some preliminary palaeographical observations concerning the two Neapolitan sources of Tinctoris's theoretical works, the presentation codices E-VAu 835 and I-Bu 2573, and attempt to assess their relationship with the rest of the output of the scribes.

Biographical note: Christian Goursaud is currently a PhD student at Birmingham Conservatoire, working on the production and the cultural and political value of the Neapolitan sources of Tinctoris's theoretical works. His work is attached to and supported by the AHRC-funded research project 'The Complete Theoretical Works of Johannes Tinctoris: A New Digital Edition', under the supervision of Professor Ronald Woodley and Dr Jeffrey Dean. He obtained his MMus and BMus from King's College London, and received specialist training in palaeography, codicology and diplomatic within the Centre for Medieval & Renaissance Studies at University College London, under Professor David D'Avray and Dr Marigold Norbye.

Keynote Paper

Stefano Mengozzi (University of Michigan)

'Johannes Tinctoris, the Ambiguity of Language, and the Nature of Music-Theoretical Knowledge'

Historical music theory is customarily interpreted ontologically, in the sense that the concepts and terminologies found in the musical treatises across the long span of European culture are typically viewed as the regulative principles shaping musical practice, or as ideas informing musical matter from within. Thus, musical objects and behaviours that are virtually indistinguishable at the experiential level are taken to represent contrasting ontologies when they manifestly rest on different conceptual bases. This paper proposes an alternative approach that interprets music-theoretical conceptualizations as culturally contingent constructs mediated by the linguistic and rhetorical practices of a given time and place. Viewed as rhetorical constructs, such conceptualizations emerge as divorced from considerations of musical ontology. A discussion of select passages from Tinctoris's *Terminorum musicae diffinitorium* and *Liber de arte contrapuncti* will attempt to illustrate the merits of this methodology.

Biographical note: Stefano Mengozzi received his doctorate in musicology from the University of Chicago in 1998 with a dissertation on Glarean's *Dodecachordon*. He is currently associate professor of music at the University of Michigan. His research concentrates on the music theory of the medieval and Renaissance periods. His monograph *The Renaissance Reform of Medieval Music Theory: Guido of Arezzo Between Myth and History* (Cambridge, 2010) attempts to re-evaluate the function and significance of the hexachordal system in the late Middle Ages through an analysis of select treatises from Guido to Zarlino. He is currently investigating the reception history of Guido of Arezzo in post-unification Italy.

Session 4: Liber de arte contrapuncti

Adam Whittaker (Birmingham Conservatoire)

'Some initial thoughts on musical reading in Johannes Tinctoris's *Liber de arte contrapuncti*'

The *Liber de arte contrapuncti* of Johannes Tinctoris is perhaps his most famous treatise. Its sheer size and comprehensiveness on matters relating to counterpoint have made it an ideal case study for many scholars. One of its defining features is the inclusion of a diverse range of examples to demonstrate theoretical points. These extend from small graphical examples showing specific intervals to fully composed polyphonic pedagogical miniatures that demonstrate a complex theoretical point, normally relating to dissonance practice. The range of examples, and their relationships with the text, raises questions as to how Tinctoris envisaged that his treatise would be read, and by implication who the readership might have been. Indeed, it is this very range that demands a number of different integrative methods to be adopted, to successfully integrate non-text elements into the theoretical argument. When compared to other contemporary theorists, Tinctoris's examples appear to have been carefully considered and tailor-made to the theoretical points, and not retrofitted after the composition of the treatise text. In this paper, I will consider the range of examples found in Tinctoris's counterpoint treatise and what clues these examples, and the ways that they are deployed, can give us as to how this treatise might have been used by its readership. Using Tinctoris's treatise as a window into contemporary practice and reading habits, it is possible to begin to better understand the readership that music theory was written for, and how treatises of this sort would have been consumed.

Biographical note: Adam Whittaker has just started his third year as a historical musicology doctoral student, studying at Birmingham Conservatoire with Professor Ronald Woodley and Dr Jeffrey Dean alongside the AHRC Tinctoris Digital Edition project. His research explores the deployment of musical examples in the theoretical works of Johannes Tinctoris. Through this, his research will shed some light upon the readership for Tinctoris's music theory and their reading practices. Adam regularly gives presentations at conferences (both specialist and non-specialist), and has taught undergraduate modules at Birmingham Conservatoire and the University of Nottingham. In 2012, he graduated from the University of Nottingham with a BA (Hons) Music, First Class. He has recently won the Ernest Newman Research Prize at Birmingham Conservatoire in July 2014 for his current research, and was shortlisted for the

Society for Music Analysis Graduate Student Prize for the best paper at their recent graduate student conference.

Alexander Morgan (McGill University)

‘Contrapuntal corpus studies on the *Liber de arte contrapuncti* and contemporaneous repertoire’

Many scholars have identified Tinctoris’s *Liber de arte contrapuncti* as a landmark treatise (Fuller 2001, Seay 1961, Wiering 2001); however, the significance of the specific content of its interval-succession section has gone under-examined and under-appreciated. My computer-assisted research consists of two parallel corpus studies. The first considers the interval successions defined in the *Liber* together as a coherent group. While Tinctoris’s list of interval successions appears to be exhaustive (Fuller, 2001) there are actually several that he omits, even though they follow his explicitly stated voice-leading rules. He describes precisely 750 of the 977 cases that respect his rules. Cross-examination of those that he seemingly overlooked reveals their commonalities and in turn the hidden voice-leading constraints he adhered to when compiling the list.

The second corpus study examines each interval succession individually by comparing the keywords used to describe it with its frequency in music from Tinctoris’s time as determined by a computer program specially designed for such analysis. This identifies which keywords most directly correlate to interval-succession frequency in the repertoire. For example, the words *frequenter* (often), *raro* (rarely), and *rarissime* (extremely rarely) correlate with frequency in just the ways one would expect; however, *postulat* (demand) and *requirit* (require) do not, despite their apparent rhetorical weight. These corpus studies inform our reading of this watershed treatise in new ways by clarifying the relationship between Tinctoris’s prose and the actual music he sought to portray.

Biographical note: Alexander Morgan is currently a PhD student in music theory at McGill University in Montreal, Canada, where he studies with Peter Schubert and Julie Cumming. His studies have taken him to the United States, France, the Czech Republic, and Canada, thoroughly enriching his approach to music analysis. He has presented research on a variety of topics, including Tinctoris’s *Liber de arte contrapuncti*, determinants of mode in Victoria, metric devices in Barrios, the influence of Janáček’s idiosyncratic ideas about music theory on his compositions, and most recently Haydn’s use of schema-based mottos in his late symphonies. Alexander’s diverse interests are unified by a focus on contrapuntal processes and the ways they shape music for composers, performers, and listeners.

Session 5: Performance practices

Uri Smilansky & Randall Cook (Schola Cantorum Basiliensis)

‘From the Fernandez brothers to Tinctoris: Proportional duos in practice’

This lecture-recital examines the place of some florid two-part settings by Tinctoris and others within the dichotomy of abstract theory and courtly entertainment. In an intellectual and cultural environment conducive to ideology-fuelled systematizations where abstract elegance trumps correlation with practical musicianship on the one hand, and to the rise of the celebrity virtuoso on the other, we will concentrate on the audibility of unusual phenomena as a tool in assessing the interplay between these two forces.

Biographical notes: Uri Smilansky was born and brought up in Israel where he studied with, among others, Gershon Prenskey, Drora Bruck (recorder) and Myrna Herzog (viola da gamba). While there he taught recorder at the Petach-Tikva Conservatoire, and coached ensembles in the Thekma-Yelin School for Music and the Arts. In 2001 he moved to Basel to study vielle with Randall Cook and recorder with Conrad Steinmann and Corina Marti in the prestigious Medieval department of the Schola Cantorum Basiliensis, from where he graduated with honours in 2005. In addition to his studies he worked as an assistant to Anthony Rooley, coaching a project on Renaissance polyphony, and Crawford Young, teaching ‘pure organum’ improvisation. In 2010 he completed his PhD on the music of the *Ars Subtilior* at the University of Exeter under the supervision of Yolanda Plumley and Giuliano Di Bacco, where he went on to obtain a postdoctoral position as part of the project ‘The Works of Guillaume de Machaut: Music, Text, Image in the Middle Ages’. He performs worldwide and has taken part in many recordings and radio broadcasts with a number of both medieval and baroque ensembles, including the Taverner

Consort and Players, La Morra, The Earle his Viols, Ensemble Leones, Perlaro, Ensemble Phoenix and Dulce Melos, and is a co-founder and director of the ensembles Le Basile and A Garden of Eloquence.

Randall Cook, originally from the United States of America, studied oboe at the Curtis Institute of Music in Philadelphia, Pennsylvania and Yale University. In 1977 he moved to Basel, Switzerland, to study viola da gamba with Jordi Savall and medieval studies with Andrea von Ramm and Sterling Jones at the Schola Cantorum Basiliensis. From the early 1980s he has been on the faculty of the Schola, for medieval and Renaissance music. He is one of the founding members of the Ferrara Ensemble and has often worked with Ensemble Binchois, with Dominique Vellard. He is also a founding member of The Earle his Viols, a Renaissance gamba consort devoted to research into the earlier Renaissance repertoire. In 2000, he started an apprenticeship with the historical oboe maker Bernard Schermer, and since 2005 has set up his own workshop in Basel. His concerts have taken him throughout Europe, the United States, Canada, the Far East and Japan. He has recorded for Virgin Records, Harmonia Mundi, Raumklang, Arcana, Astrée and Erato.

Sean Gallagher (New England Conservatory of Music)

‘Tintoris’s examples and the sound of *Cantare super librum*’

In Book Two of his *Liber de arte contrapuncti* (1477), Johannes Tintoris, having made a distinction between *res facta* and *cantare super librum*, devotes two chapters to showing how singers can make counterpoint ‘either on a plainchant or on figured song’. The musical examples he provides in these chapters are striking, not least because they differ so markedly from those found elsewhere in the treatise. While the tenor in these examples moves in various simple rhythmic patterns, the contrapunctus is much more elaborate and notated with frequent, sometimes complex, changes in mensuration. When sung, the rhythmic character of these two-part examples creates an effect unlike that of surviving works from the fifteenth century.

Previous discussions of Tintoris’s comments about *res facta* and *cantare super librum* have focused largely on matters of dissonance treatment, and it has been suggested that, in this respect, any differences between the sounding result of composed polyphony and properly prepared ‘singing on the book’ could well have been minimal. Although clearly related to dissonance treatment, the issue of rhythm in ‘extemporized’ polyphony of this period – both the rhythmic unfolding of individual lines and the co-ordination among voices – has received rather less attention. In this paper I consider what Tintoris intended to convey with these rhythmically elaborate examples and what they can tell us about the possibly distinctive sound of ‘singing on the book’.

Biographical note: Sean Gallagher’s research focuses on the musical cultures of France, Italy, and the Low Countries in the ‘long’ fifteenth century. He is the author of *Johannes Regis* (Brepols, 2010), and editor or co-editor of four volumes of essays, the most recent of which are *Secular Renaissance Music: Forms and Functions* (Ashgate, 2013) and *City, Chant, and the Topography of Early Music* (Harvard, 2013). He teaches music history at the New England Conservatory of Music, having previously taught at the University of North Carolina at Chapel Hill, Harvard University, and Boston University. In 2002 he was awarded a Ryskamp Fellowship by the American Council of Learned Societies, and in 2007 was Robert Lehman Visiting Professor at Villa I Tatti. He is currently preparing a critical edition of the chansons of Caron.