aporias, Swinkin attempts to show just how concrete musical parameters of late eighteenth– and early nineteenth–century music can generate *specific* emotions. We are very happy to be able to be able to commemorate John Cage's centenary with the inclusion of Clark Lunberry's "Suspicious Silence: Walking Out on John Cage." Without lapsing into hagiography, Lunberry argues that Cage was not as metaphysically naïve as a number of recent revisionist critiques have suggested.

This issue also includes an especially substantive book review section on recent volumes in the philosophy of music, edited by Benjamin Hansberry. Naomi Waltham–Smith's review–essay on Alain Badiou's recent monograph, *Five Lessons on Wagner*, usefully doubles as an ideal introduction to the philosopher's ontology of the event. Joseph Abramo draws on his expertise in the history and theory of music pedagogy in his rich contextualization of *The Oxford Handbook of Philosophy in Music Education*. Finally, Scott Gleason's training in both analytic and continental philosophical traditions allows him to trace an elegant path through a handful of the many essays that make up *The Routledge Companion to Philosophy and Music*.

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*David Gutkin*
*Thomas Fogg*

# Troubadour Song as Performance:
# A Context for Guiraut Riquier's
# "Pus sabers no'm val ni sens"

**Susan Boynton**

The songs of the troubadours present the fundamental challenge of understanding poetry as music. Although the Old Occitan lyric corpus was a sung tradition from its origins in the twelfth century, we do not know exactly how it sounded; the poetry and musical notation of troubadour song are only skeletal vestiges awaiting completion by the imagination. Miniature biographies of the troubadours known as *vidas*, which combine elements of fact and fiction, describe some poets as performers who sang and played instruments, while others apparently did not.[1] Most manuscript sources of troubadour song lack musical notation; the few chansonniers that do include it provide the pitches and text underlay for one strophe of melody, with the remaining strophes of text laid out in prose format.

The absence of music from so much of the written transmission of the corpus can be attributed to factors such as predominantly oral transmission of the melodies (resulting in their loss as the tradition waned) and the circumstances of compilation, which favored the presentation of the songs as poems.[2] The repertory travelled in the thirteenth century to northern France, Italy, the Iberian peninsula and beyond through the movement of poets, singers, patrons, and not least, the formation of the manuscript tradition. As Marisa Galvez notes, the very concept of a troubadour corpus as an authorial tradition emerged from the chansonniers. The constitution of poetic personae in these manuscripts stands in for the construction of poetic agency and voice that would have occurred in performance (2012: 59–64). Many nonmusical, nonverbal components of performance that are now irrecoverable were as much part of the song as the melody and text, and were probably embedded in its early reception: the performers' appearance and gestures, their relationship to the audience, their present or absent patrons.[3]

The framework of performance and reception takes on particular significance in the analysis of Guiraut Riquier's "Pus sabers no'm val ni sens," a song whose unique structure invites close attention to its novel combination of music and text. Studies of Riquier (c. 1230–c. 1300) note his innovative assemblage of his songs into a self–referential "book" in chronological sequence (Bossy 1991; Bertolucci Pizzorusso 1978, 1994). As the only coherently ordered autobiographical collection created by a troubadour,

Riquier's book emblematizes the performance of the self that is central to the troubadour tradition.[4] In the context of Riquier's book, "Pus sabers" performs the construction of a persona through lyric conventions and the deployment of the troubadour's agency as a historical subject; it also exploits the possibilities of musical and poetic form to the fullest, drawing attention to the roles of singers, listeners, and readers in the performance of the song.

Although oral performance is often imputed an unquestioned primacy, literate modes of reception (as attested by the chansonniers) also had a formative role in the tradition that Riquier inherited (Gaunt 2005; Haines 2004). Audition, reading, and singing are overlapping actions: singer and audience may both know the song aurally, and a reader must reconstruct a song while viewing its written record on the manuscript page or in modern transcription.[5] As most sources of troubadour poetry do not contain melodies, their musical dimension must be conjured from memory or the imagination. Even songs with preserved melodies are typically notated only for the first strophe of the text; thereafter, the relationship between melody and text must be reconstructed for each successive strophe. Joining melody to text using the manuscript page is itself an act of performance that establishes a verbal and sonic profile. A modern singer using the manuscript record of a troubadour song must determine the pronunciation of words, the duration of syllables, the notes to sing to each syllable (when the manuscript leaves doubts about this juncture) and the length of each note. This performative recreation emerges in the singer's interpretation of the poem.

Because the alignment of music and text is demonstrated graphically for the first strophe only, musical analysis of troubadour song sometimes focuses on the shape of the melody in the first strophe without taking into account the associations between music and text that are established over the course of the song. Even though the first strophe sets up the expectations for the remainder of the song, the performance of subsequent strophes consolidates the musical and poetic parameters in the memory; while a strophe is sung, the aural memory of previous strophes is combined with the testing and fulfillment of expectations about the melody as it unfolds in real time. Expectations are both structural and tonal. Melodic repetitions within the strophe and rhyme sounds (which articulate both melodic and poetic structure) also incur a complex of memories (musical and textual) that overlap with the memory of the previously repeated strophes. Furthermore, a listener who knows the language or follows a printed text with a translation into a modern language also perceives to some extent the semantic units of the text, which in troubadour song can be correlated from strophe to strophe, even in the same metrical positions and using the same rhymes. A reader analyzing the manuscript or transcription of a troubadour song combines visual and aural apprehension. In all these modes of reception and performance, memory is a determinant of the song's perceived form.

The exercise of memory in the performance and audition of sung Latin verse, as described by Augustine, can be applied as well to the troubadour corpus. In the sixth and final book of his treatise on metrics, *De musica*, Augustine states that the elements of poetic meter, in the moment of performance, may be located in several places at once: in the sound of the utterance, in the ears of the listener, in the action of the speaker, and in collective memory:

> When we recite that verse, *Deus creator omnium*, where are those four iambs, and where do you think the twelve beats are? that is, should it be said that these numbers are only in the sound that is heard, or also in the listener's aural perception [literally: the sense of the listener which pertains to the ears] or even in the action of the reciter, or since the verse is known, also in our memory?[6]

The model for the perception of meter described in this passage can be applied to the troubadour corpus, *mutatis mutandis*.[7] Although the hymn Augustine cites (written by the fourth–century bishop Ambrose of Milan) is in quantitative meter, in which the combinations of long and short syllables make up feet that are the elements of metrical patterns, most medieval hymns are written in rhythmic verse. Rhythmic poetry imitates the accentual patterns of classical quantitative meters without observing the quantities that enable scansion of the verses.[8] In troubadour song, as in Latin rhythmic poetry, prosody is based on stress accent and the number of syllables in a line.[9] Moreover, the consistent use of rhyme in troubadour poetry is characteristic of the new style of Latin rhythmic poetry that emerged in the twelfth century along with the troubadour corpus. Among the most influential genres of twelfth–century Latin verse are the sequences associated with Augustinian regular canons from the abbey of St. Victor in Paris, who followed Augustine's rule for the common life. The place of Augustine's thought in the canons' aesthetics was so prominent that their sequences emulate the hymns of Ambrose cited by Augustine, such as *Deus creator omnium*.[10] Another influence on the Victorine understanding of sung verse was Augustine's discussion of psalm singing in Book 11 of the *Confessions*:

> I am about to say (sing) a psalm that I know: before I begin, my attention encompasses the whole, but when I have begun, in my memory there is still stretched out as much of it as I will have gathered into the past. The duration of my action is divided between my memory, because of what I have said, and my expectation, because of what I am about to say: nevertheless, my attention is present, and that which was future is drawn through it to become past. The more this is done and repeated, the more the memory is prolonged and the expectation is abbreviated, until the entire expectation is used up, when the whole action, finished, passes into memory.[11]

This reflection on the roles of time and action in the formation of memory illustrates the point with which Book 11 concludes, namely that the singer's apprehension of the text is divided into anticipation and reminiscence. Here, the exercise of memory is tied indissolubly to the recitation (singing or speaking) of a psalm. In the passage from *De musica*, the text is a verse from a hymn. In both cases, Augustine specifies that the text to be sung is known; memory is the point of departure and then, as remembrance, becomes the point of return after singing.

The processes of performance and memory described by Augustine are effectively illustrated by the strophic form of troubadour song.[12] Although strophic form theoretically entails a precise repetition of the melody for each strophe, in practice variation occurs because the melody must be adapted to the changing alignment of musical and textual phrases. The manuscript transmission of other strophic genres, such as the office hymn, suggests that medieval singers made minute alterations of melodies from strophe to strophe (Boynton 2003). Whether imperceptible or significant, changes in a strophic melody condition the perception of the text by singers and listeners in ways that can be illuminated by the study of music cognition.[13] Recent studies show that the linguistic and melodic components of song are processed in interaction with one another, building on earlier findings of integration in memory for melody and text (Patel 2008 and 2012; Schön, Gordon, and Besson 2005; Serafine et al. 1986). In some conditions, either melody or text may predominate;[14] favoring one parameter over the other can be triggered by particular features of a song. As Christelle Chaillou has shown, many troubadour songs contain a distinctive melodic feature (which she calls a "sonic marker") that calls attention to the middle of the strophe and relates to the text and its meaning. Such markers create expectations for the listener and accrue significance with the "accumulation of events" in the song (Chaillou 2010:44). Likewise, the textual and musical markers of the lament genre found in a troubadour *planh* (lament) as well as in other medieval songs call the listener's attention to a particular position in the strophe (Boynton 2009). Another form of melodic marker highlights the naming of the addressee, dedicatee, or subject of a song (Pollina 2007). In sum, the manipulation of text and melody can make a song's important features perceptible and memorable.

The sonic profile of the poetry adds yet another parameter to the processing of melody and text. Alfred Lerdahl has demonstrated an analytic method for mapping the conjunction of musical and prosodic structures that models the sounds of poetry—its phonological structure—on the phrase groupings, melodic contours and metrical patterns of music (Lerdahl 2001; Lerdahl unpublished). Such musical elements create hierarchies of accent and emphasis in a manner similar to the accentuation of words in poetry. Through this approach Lerdahl finds significant formal parallels that suggest close relationships between the processing of music and language in the brain, with some differences: the perception of rhythm, melodic shape, and sound quality (timbre) works similarly for music and language, but not the perception of syntax and semantics.

A musical structure that becomes apparent through performance, as a composition unfolds in time, is a function or result of process. Strophic song represents a special instance of the way that structure is revealed through performance, because the melody and text are parallel processes that occur simultaneously (Nichols 1984). These two strands combine the qualities of linear and horizontal direction, and thus have both diachronic and synchronic aspects. Thus, rendering the combination of text and music in the performance of troubadour song (as in any strophic form) constitutes a distinctive cognitive task for the singer, who must continuously reshape the repeated melody while adapting it to different strophes of the text. Through the process of matching text to melody, the singer's memory recontextualizes both elements as the text's substance and meaning develop cumulatively over the course of a performance. The listener's task of melodic and textual reception is configured differently from the singer's production, but is comparable to it in its active shaping of the song.

Guiraut Riquier's *canso redonda et encadenada* "Pus sabers no'm val ni sens" (1282) is a remarkably self–conscious example of the processes of performance described here. (For the text, translation, and musical transcription, see Examples 1 and 2.) The song's unique musico–poetic form traces a circular pattern designated by the appellation *redonda* ("round").[15] The verse structure is *encadenada* ("enchained"), meaning that the final line of each strophe is repeated in the first line of the subsequent one, with the result that the last line of the song is the same as the first. The end rhymes recur in reverse order from one strophe to the next (*coblas capfinidas*).

Like the text, the melody exhibits a chiastic form that is unveiled through the reversal of the two equal parts into which the melody of each strophe is divided. Each half–strophe consists of the repetition of two different lines of music, followed by one contrasting line, yielding an ABABC form in which each letter corresponds to the melody for one line of poetry. This form is common to many melodies of troubadour song. However, in "Pus sabers" each half of the strophe's melody is distinct, so the musical form of one complete strophe is ABABC DEDEF. According to the rubric preceding the song, the first half of the melody in each strophe is sung as the second half of the melody in the previous strophe. The rubric in chansonnier R reads:

*Canso redonda* and *encadenada*, of words and melody, by Guiraut Riquier, made in the year 1282 in April. For the melody of the second stanza, begin at the middle of the first and stop at the end. Then return to the beginning, and finish at the middle where the sign is. And thus sing the fourth and the sixth, and sing the third and fifth like the first, not returning to the start.[16]

The resulting melodic form of the entire song can be outlined as follows:

Strophe 1: ABABCDEDEF
Strophe 2: DEDEFABABC
Strophe 3: ABABCDEDEF
Strophe 4: DEDEFABABC
Strophe 5: ABABCDEDEF
Strophe 6: DEDEFABABC

Both the chiastic musical structure of the song and the presence of this rubric are extremely unusual, calling attention to the increased importance of writing for the transmission of troubadour song in the late thirteenth century.[17]

The performance of "Pus sabers" combines several distinct, yet complementary activities on the part of poet, performer, listener, and reader. The notation for the song, preserved only in troubadour chansonnier R, sets its reader a dual task of recognition: in addition to deciphering the text and its melody, one must interpret the cross that is inserted rather unobtrusively in the middle of the first strophe. (Figure 1: Paris, Bibliothèque Nationale de France, fr. 22543, fol. 107v.) To determine the meaning of the cross requires recourse to the prose rubric prefacing the song, which describes the musical structure using the sign as a point of structural articulation in the middle of the strophe. The combination of the cross as a visual cue and the rubric as a verbal description enables a reader to formulate a mental representation of the song's realization. Decoding the melody thus demands a combination of visual, musical, and verbal acuity along with the exercise of memory.

The graphic presentation of the melody in chansonnier R and its sound in performance (its *so*) are not perfectly aligned because the melody must be divided in half and its parts reversed in alternating strophes; the reader of the manuscript must make a mental effort to bridge the gap, using the sign (*senhat*) as a guide. The rubric and sign constitute a conceptual challenge to the viewer of the manuscript, an invitation to perform the song in the imagination simply in order to comprehend its musical form (as opposed to its textual structure). The inscription of the song in troubadour chansonnier C lacks musical notation but nonetheless includes the prefatory rubric, which concludes with slightly different wording from the one in R. After stating that the middle of the melody ends at the sign, the text continues: "then the entire song is sung thus: the first and the third and the fifth one way, and

the second and the fourth and the sixth the other way: and this song is the 23rd."[18] The difference between these two rubrics shows that there was more than one way to describe the realization of the musical form implied by the sign; in chansonnier C, the presence of the rubric in the absence of melody and visual cue indicates that the explanation was transmitted along with the text to ensure correct performance of the song.

In the case of "Pus sabers," then, the distance between aural and visual apprehension of the melody is considerable. A listener unaware of the rubric or the visual cue of the cross in the manuscript version could follow the melody linearly while perceiving repetition in the text and melody. Without the visual prompt, listening to Guiraut's song could be comparable to the experience of hearing of a troubadour song with a more conventional strophic form, in which repetitions of end–rhyme and lines of melody draw attention to recurring features even as the performance proceeds linearly. The listener's perception of form in this scenario is fundamentally based on information received by the ear. As a result of the reversal within each successive strophe of the melody, the alignment of music with text changes continually; in other words, alternate strophes present differing combinations of the melodic lines with the poetic lines. At the same time, the order of end–rhymes in each strophe is inverted or reversed in the subsequent strophe. Text and music follow different trajectories. This dizzying combination of repetition and alteration creates a macrostructure for the entire song that challenges verbal and musical memory to a greater extent than other strophic forms.

Guiraut may have intentionally crafted the melody so as to make it particularly difficult for a listener to discern the song's musical–textual form. The reversal of the two halves of the melody is counterintuitive for a listener accustomed to songs in strophic form. Furthermore, the enjambment (continuity of meaning and syntax over the line break) between the fifth and sixth lines of every strophe (except the sixth) sets up a discursive continuity that is attenuated in successive strophes by the alternation of the two halves of the melody.

Consequently, the text and music differ in their structural logic: each strophe of the text begins with a premise that recasts the previous strophe's conclusion, whereas in the music, the strophe begins with a phrase that was heard in the middle of the previous strophe, thereby creating a bridge or transition. Within the two half–strophes are embedded relationships between individual lines of melody, creating microstructures of allusion and subtly varied repetition that complement the verbal web of meaning in the poem.[19] Individual phrases creating musical cross–references permeate the melody with so much repetition of contour that the listener may not be able to distinguish between the two halves of the strophe.

Comparison of this song to Guiraut's other *vers* and *cansos*, several of which feature exceedingly ornate music, suggests that he chose to make the details of this melody so hypnotically repetitive that it effectively embodies the circular movement of the text.[20] A few examples of this technique will suffice to demonstrate its pervasiveness in "Pus sabers." Most lines of the melody begin with a stepwise ascent of three notes: the ascents in lines 1, 3, and 5 are matched by similar gestures that occur in the second half of the strophe, in lines 6, 7, 8, and 9. Not all these ascending phrases are at the same pitch level, but their common rising motion creates an analogy for the ear. Similarly, a descending ornament of three notes occurs on the sixth syllable of lines 1–4 and in lines 7 and 9. In the second half of the strophe, two of the lines that do not have this descending three–note ornament, namely lines 6 and 9, instead include an analogous ornament on the seventh syllable.

The six–note ornament of the fifth syllable in lines 1 and 3 is complemented by a similar ornament on the sixth syllable of lines 7 and 9, but the turning figures contrast in the direction of their movement. The six–note ornaments occur in different positions within their respective half–strophes; lines 7 and 9 are not the first and third lines of the second half–strophe, but rather the second and fourth ones. As the song unfolds in performance, the shifting position of the six–note ornaments has the effect of a subtle and yet important displacement. The significance of melodic contrast within the context of repetition of direction and contour becomes even clearer in the complementarity between the settings of the final lines of each half–strophe. Line 5 begins with an ascent and the highest note, on the fifth syllable, is ornamented before reaching the cadence. Line 10 begins with a descent and includes an analogous ornament (albeit earlier in the line). These contrasting final lines anchor the two halves of the melody and reinforce its tonal organization.

"Pus sabers" occupies the tonal space between C and C, with a subtle but noticeable difference of range between the two halves of the melody. While lines 1–5 explore the D–F–A chain of thirds, the melody of lines 6–9 lend greater emphasis to the F–A–C chain, returning to D only in line 10. The melody as a whole is strongly oriented around F, which as pitch center and cadential note is the point of departure and return for each half of the strophe. Each of the first five lines of the melody ends with the half–step E–F, which recurs at the end of the strophe. Lines 7 and 9 end with a G–F cadence. Among Guiraut's 48 extant melodies, only "Pus sabers" makes such prominent and systematic use of a cadential pitch.[21]

Most of Guiraut's songs are centered on D; G is the second most common final note in his corpus. (See Table 1 for a listing of all the pitch centers in Guiraut's songs.) Only three other songs of Guiraut's are centered on F, all of them composed before "Pus sabers" (according to the stated chronology of Guiraut's collection). The first two, among the earliest in Guiraut's corpus, both take up the theme of love's loss of power: "Aissi pert poder amors" (dated 1255) and "Amors, pus a vos falh poders" (1257) both begin with the same melodic phrase as "Pus sabers" and occupy a similar tonal space. In "Aissi pert" all but two of the lines conclude with a cadence on F. However, only two of these six cadences employ the half–step E–F. The second of these two early songs, "Amors, pus a vos falh" occupies a more limited tonal compass, and has only three cadences on F, two with the half–step. Closer in time to "Pus sabers," the song "Fis e verais" (1275) features a florid and wide–ranging melody that is unusually repetitive: all verses except for line 5 are paired and set to the same two–line melody. The three cadences on F articulate the main sections of the strophe and all approach F from above as in lines 7 and 9 of "Pus sabers."

In the first strophe of "Pus sabers," only lines 6 and 8 do not conclude on F. The melody shared by these lines comprises the first part of a longer phrase that concludes with a descent to F in the subsequent line (7 and 9). The beginning of lines 6 and 8 (F–G–A) echoes the beginning of lines 1 and 3, which is the phrase that initiates the establishment of F as a pitch center. The next melodic unit of lines 6 and 8 (G–F–E) echoes the penultimate phrase of lines 1 and 3, creating the expectation of a cadence on F; instead, a leap from E to G is followed by a stepwise ascent to B–flat. The three–note descent followed by the upward leap of a third is repeated a third higher in line 7, followed by gradual descent to F. In the second half of the melody, then, continuity from line 6 to line 7 (and lines 8 and 9, which repeat the melody of lines 6 and 7) causes the F cadence to occur at the end of two lines rather than at the end of each line (as in the first half of the song). The continuity of these two lines generally correlates with poetic enjambment except in the fourth strophe, where each line of poetry expresses a complete thought.

Technical complexity in "Pus sabers" conveys a self–reflexive celebration of form that is tempered by the ironic self–effacement in the first and last lines of the poem. According to Michel–André Bossy, the concatenation of text and melody signals a return to imprisonment by love after five years of release from suffering (Bossy 1991:283–84). While Riquier shows the full potential of his *saber*, the purpose of the poem is to lament the effects of love in accordance with lyric tradition. The first strophe deploys the convention of autobiographical allusion that is at the core of the collection's narration of the self: "I had unhappily / been for twenty years a true lover, / and since she has held me for five years." While the second and third strophes are devoted to praise of the lady, the fourth strophe turns to the contradictory behaviors and desires that are caused by Love, introduced by the statement

that "I am driven to folly by/ Love, of whom I do not complain." When the final line of the third strophe is repeated in the first line of the fourth strophe, the paradox of complaining about love "of whom I do not complain" is reinforced by the concatenation and then furthered, within the strophe, by the rhetorical device of anaphora (repetition creating added emphasis) in a series of mutually contradictory pairs:

> Love, of whom I do not complain,
> has made me give and withdraw
> and desire profit and harm
> and be firm and changing
> and strive for tears and songs
> and be foolish and wise.

In the fifth strophe, the subject shifts rather brusquely from the futility of love to the need for a patron. The sixth strophe indirectly petitions Peter III of Aragon, who in March 1282 (the month before the stated date of "Pus sabers") had defeated Charles of Anjou by inciting the bloody Easter uprising known as the Sicilian Vespers. According to Michel-André Bossy (1996:69) the reference to Peter in "Pus sabers" signifies Guiraut's decision to leave the service of King Alfonso X of Castile. As a whole, then, the poem signals both a return (to the condition of unrequited love) and a departure (from a patron). This sense of change and mobility takes form in the performance of the song; it is realized in the concatenation of verses and the continuous alteration of the melody. Just as the text repeatedly invokes the irresistible attraction of love and of the lady, proclaiming the destructive power of this magnetism, the melody is pulled in one direction and then in the other by the alternation of half-strophes. While the two-part musical form of the strophe underscores the binary in the song's thematics, the oscillation between the two parts also instills symmetry through repetition.

Adding a layer of symbolism to its symmetrical structure, "Pus sabers" lacks a tornada, the partial concluding strophe that often addresses (indirectly or directly) the love object, the poet's patron, or an ambiguous conflation of the two. As Judith Peraino has pointed out, the tornada tends to call attention to the presence of the performer, self-consciously effecting a thematic turn from the language of love to more concrete referents in the world outside the poem (Peraino 2012:33–75). From a purely structural point of view, the tornada disrupts the form of the song because it is shorter than a full strophe and thus can be sung to only part of the strophic melody applied to the rest of the poem. In some poems the substance of the tornada continues the themes of the rest of the poem, while in others its message brusquely reminds us that a song's closed system of lyric conventions may coexist uneasily with the material conditions of its production, circulation, patronage, and audience. In "Pus sabers" the sixth and final strophe assumes the discursive function of the tornada; it is instead a full strophe that completes the cycle of the melody, and it features the appeal to the patron that often appears in the tornada, thus accomplishing the "autobiographical" gesture of a tornada without disrupting the ornate structure of the song. The absence of the tornada in "Pus sabers" anchors the end of that part of Guiraut's song collection, and also perfects the "enchaining" circle of the "canso redonda."[22]

Immediately after the conclusion of the poem in chansonnier C, a final rubric in smaller script than the manuscript's other rubrics states "Aissi no cap tornada" ("Here (or thus) there is no return to the beginning/tornada"), evidently conflating the absence of a tornada with the instruction at the conclusion of the prefatory rubric in chansonnier R that the singer should not return to the start of the poem.[23] Perhaps this is just an instance of scribal confusion, but it highlights the fact that generic and formal expectations have been contravened: the final strophe has taken on the rhetorical function of a tornada.

"Pus sabers" is the only poem by Guiraut Riquier that lacks a tornada. Given its signal importance as a marker of performance, the structural absence (but discursive presence) of a tornada is more than simply a requirement or a structural consequence of the song's idiosyncratic form. By incorporating the address to Peter of Aragon into the body of the song, Guiraut Riquier dissolves the boundary between the autonomy of the lyric and the contingency of its context. The rubric ensures that subsequent copyists or performers will not add further strophes to the poem and that the metrical structure of concatenation will preserve the order of strophes.[24] Through the form of the song Guiraut asserts control over future performances and fixes its musicopoetic structure as a testimony to his craft. At the same time, the affirmation that love is hopeless and that knowledge is ineffectual at obtaining rewards (whether in love or in patronage) tempers the poem's implicit message of efficacious virtuosity.

Operating simultaneously on the levels of form and convention, the song effectively constitutes a performance of poetic identity, projecting the troubadour's roles as lyric subject and as creator of the elaborate artifact framing his voice. Guiraut's dual agency reminds us further that the poem is not only a self-contained cyclical composition but also an element of the linear narrative outlined by his poetic anthology. With its prefatory rubric specifying the month and year of composition and its numbering within the collection, "Pus sabers" points beyond itself to the autobiographical framework in which Guiraut retrospectively embedded his songs, his making of songs (*trobar*), and his own lyric persona.

The self–referentiality of "Pus sabers" is taken further at the beginning of a *vers* by Guiraut dated 1285: "Res no.m val mos trobars/ mos sabers ni mos sens/ per penre honramens" ("Neither my *trobar*, my knowledge, nor my wisdom is any good for obtaining honor at court"; ed. Longobardi 1982–83: 133). The evident textual echo of "Pus sabers no.m val ni sens" is particularly noticeable in the order of chansonnier R, where the two poems, both situated on the verso sides of their respective folios, are separated by no more than the turning of a page. A formal connection between the songs complements the intertextual reference; although the melody of "Res no.m val" is lost, its rubric in chansonnier C describes a concatenated and retrograde melody and text like that of "Pus sabers," explaining that the first, third, and fifth strophes are sung differently from the second and fourth.[25] By means of these two songs so explicitly linked by their incipits and musical structures, Guiraut shows his artistry while also indicating the interrelationships between the contrasting genres of the lyric *canso* and the more didactic *vers*.[26]

"Pus sabers" is also thematically related to a nonlyric text, the verse epistle of 1274 in which Guiraut asked King Alfonso X of Castile to distinguish troubadours from joglars or minstrels. This *Supplicatio* dwells on the nature of poetic knowledge from its very beginning: "Since God gave me knowledge and true understanding of making poetry" ("Pus Dieu m'a dat saber / et entendemen ver / de trobar") (Linskill 1985:167), and presents *saber* as the troubadour's divine gift ("if God does not give someone the knowledge of *trobar* from the outset, he will never have it").[27] *Saber* makes troubadour poetry more memorable than joglar performance, for the songs of troubadours contains wisdom (*sens*) and teachings (*ensenhamens*) that listeners can retain.[28] The distinction between poets and performers made by the *Supplicatio* is also articulated in the troubadour *vidas*.[29] The *vida* of Elias Cairel, for instance, exists in two versions: one states that he performed badly but composed well, while the other notes only that he was instructed in letters and good at *trobar* (Egan 1985:74). The *vida* of Elias Fonsalada characterizes him as a joglar but not a good poet (Egan 1984: 32). Some poems, too, offer pointed commentary on the difference between performance and poetry; for instance, Peire d'Alvernhe's satirical "Cantarai d'aquests trobadors" describes the unsatisfactory singing of troubadours at a festival, and concludes with the poet's praise for his own vocal skill.[30] The manuscript tradition supports a connection between "Pus sabers" and the *Supplicatio*, which appears only in chansonnier R, the sole source of musical notation for the song's melody.

In concert with Guiraut's other statements concerning the art of *trobar*, "Pus sabers" performs an ironic display of formal virtuosity demonstrating consummate knowledge that can never overcome the demands of Love. Even as the ever–shifting melody undermines the projection of a coherent lyric self, it showcases the clever structure of the poem. The musical form of the song also calls attention to the symmetries underlying the play of conventions: the acknowledgment of submission to Love in the first strophe is melodically the mirror of the declaration of service to Peter of Aragon in the last strophe. Yet, while the song's cyclical shape expresses the stasis of unfulfilled desire, the concluding encomium to Peter of Aragon introduces a linear trajectory by stating Guiraut's aspiration for a new patron. As in Augustine's account of poetry, "Pus sabers" takes form as it unfolds in performance and its meaning is realized fully only when singing has passed into memory.

Paris, Bibliothèque Nationale de France, fr. 22543, fol. 107v (detail of "Pus sabers").
Image courtesy of the Bibliothèque nationale de France, reproduced with permission.



Paris, Bibliothèque Nationale de France, fr. 22543, fol. 107v (full page).
Image courtesy of the Bibliothèque nationale de France, reproduced with permission.

**Example 1:** Text transcription from Paris, Bibliothèque Nationale de France, fr. 22543, fol. 107v.

Translation modified after that of Margaret Switten.

Canso redonda et encadenada, de motz e so, d'en Guiraut Riquier, facha l'an .m.cc.lxxxii en abril, el so de la cobla segonda pren se el miehc de la premiera, e sec se tro la fi.
Pueys torna al comensamen e fenis el mieg aisi co es senhat et aisi canta se la .iiii.a e la VIa e la tersa e la Va. aisi co la premieira e no y cap retornada.

Canso redonda and encadenada, of words and melody, by Guiraut Riquier, made in the year 1282 in April. For the melody of the second stanza, begin at the middle of the first and stop at the end. Then return to the beginning, and finish at the middle where the sign is. And thus sing the fourth and the sixth, and sing the third and fifth like the first, not returning to the start.

1 Pus sabers no.m val ni sens,
C'as amor aus ren desdire
Que.m fassa voler, parvens
M'es, qu'aman me deu aussire;
5 Tant li soy obediens.
Qu'ieu avia malanans
Estat d'ans .XX. fis amaire,
E pueys a.m tengut .V. ans
Guerit ses ioy del maltraire,
10 Eras ai de mal dos tans.

Since knowledge is of no avail to me, nor wisdom,
and to Love I can refuse nothing
that she makes me desire, it seems to
me that, loving, I shall have to die;
I am so submissive to her
that I had unhappily
been for twenty years a true lover,
and since she has held me for five years
cured, without the joy of suffering,
now I have two times as much anguish.

Eras ai de mal dos tans,
Car amors m'a fag atraire
Ad amar tal, que semblans
M'es, que ia nulh temps retraire
15 Non l'auzarai mos talans,
Tant es nobla e plazens
Dona, don non es a dire
Beutatz, honors ni iovens,
Ez a bon grat e dous rire
20 Ab faitz, ab ditz avinens.

Now I have two times as much anguish,
for Love has made me attracted to loving
to such a degree, that it seems
to me that never
will I dare to speak my desire,
so noble and pleasing is
the lady, of whom one cannot describe
the beauty, distinction or youth,
with good will and a sweet laugh,
attractive in deeds and in words.

Ab faitz, ab ditz avinens
Tolh a tot home cossire
O.l dona sos gais cors gens,
Pus que son captenh remire;
25 Car sos bels aculhimens
Es grazitz e benestans,
Tant que quascus l'es lauzaire,
Don sa valors es tan grans,
Qu'ieu sai, que.m fai follor faire
30 Amors, don no soy clamans.

Attractive in deeds and words,
she removes care from every man
or gives him her sweet, gentle self
since he contemplates her behavior;
for her lovely welcome
is gracious and becoming,
so much so that everyone praises it,
with the effect that her merit is so great
that I know, that I am driven to folly by
Love, of whom I do not complain.

Amors, don no soy clamans,
M'a fach donar et estraire
E dezirar pros e dans
Et esser ferms e camiaire
35 E percassar plors e chans
Et esser pecx e sabens
Que ren no.l pus contradire.
Donc qual esfortz fa, si.m vens
E.m fai languir de dezire,
40 Ses esper d'esser iauzens?

Love, of whom I do not complain,
has made me give and withdraw
and desire profit and harm
and be firm and changing
and strive for tears and songs
and be foolish and wise,
for nothing can contradict her.
So what is accomplished, if she conquers me
and makes me languish with desire
without the hope of being joyous?

Ses esper d'esser iauzens
M'a donat novel cossire
Amors per lieis, qu'es valens,
Tant qu'en perdos en sospire.
45 Mas d'aisso.m conort al mens,
Que tost m'ausira l'afans,
Pus que senhor de bon aire,
Ab que bel sabers m'enans,
Non truep, que pro.m tenha gaire.
50 Mas assaiar m'ay est lans.

Without the hope of being joyous,
Love gave me new trouble
through the one who is so worthy
that I sigh in vain.
But I find solace at least
in the idea that soon the suffering will kill me
since no lord of noble birth,
though fine knowledge advance me,
can I find, who may be useful to me.
but I have to test this chance.

Mas assaiar m'ay est lans,
Ab lo rey, de saber paire,
Peire d'Aragon, c'ab mans
Bos faitz comple son veiaire
55 De mals volens et d'amans.
E si m'es degutz guirens,
Ye.l serai lials servire
E.l soi amicz ben dizens,
Si non, cor ai, que m'azire,
60 Pus sabers no.m val ni sens.

But I have to test this chance
with the king, the father of wisdom,
Peter of Aragon, who with many
fine actions realizes his opinion
of those with bad intentions and of lovers.
and if he is a dutiful protector to me,
I will be a loyal servant to him,
and I am a fair-speaking friend to him
if not, I desire that he hate me,
since knowledge is of no avail to me, nor wisdom.

**Example 2:** Musical transcription



Paris, Bibliothèque Nationale de France, fr. 22543, fol. 107v
Guiraut Riquier

Pus sa - bers no.m val ni sens,

c'as a - mor aus ren des - di - re

Que.m fas sa vo - ler, par - vens

M'es, qu'a - man me deu au - ssi - re;

Tant li soy o - be - di - ens.

Qu'ieu a - vi - a ma - la - nans

Es - tat d'ans .XX. fis a - mai - re,

E pueys a.m ten - gut .V. ans

Gue - rit ses ioy del mal - trai - re,

E ras ai de mal dos tans,

Strophe 2

E - ras ai de mal dos tans.

Car a - mors m'a fag a - trai - re

Ad a - mar tal que sem - blans

M'es, que ia nulh temps re - trai - re

Non l'au - za - rai mos ta - lens.

Tant es no - bla e pla - zens

Do - na, don non es a di - re

Beu - tatz, ho - nors ni io - vens

Ez a bon grat e dous ri - re

Ab faitz, ab ditz a - vi - nens.

Strophe 3

Ab faitz, ab ditz a - - - vi - nens

Tolh a_____ tot ho - me_____ cos - si - re

O'l do - na sos gais_____ cors_____ gens,

Pus- que_____ con cap - tenh_____ re - mi - re;

Quar sos bels a - cul - - - hi_____ mens

Ez gra - zitz_____ e be - ne - stans,_____

Tant que quas - cus l'es lau - zai - - - re,_____

Don sa_____ val - lors es tan_____ grans

Qu'ieu sai, que.m fai fol - lor_____ fai - - - re

A - mors,_____ don_____ no soy_____ cla - mans.

Strophe 4

A - mors_____ don_____ no soy cla - mans_____

M'a fach do - nar et e - strai - - - re_____

E de - zi - rar pros e_____ dans_____

Et es - ser ferms e cam - iai - - - re

E per - cas - - - sar plors_____ e_____ chans

Et es - ser pecx e_____ sa - bens

Que ren_____ no.l pus con - tra - di - re.

Donc qual es - fortz fa_____ si.m_____ vens

E.m fai_____ lan - guir de_____ de - zi - re,

ses es - per d'es - ser_____ iau - zens?

Strophe 5



Ses es - per d'es ser_____ iau - zens

M'a do - nat no - vel_____ cos - si - re

A - mors per lieis qu'es_____ va - lens

Tant qu - en_____ per - dos en so - spi - re

Mas d'ais - so.m co - nort_____ al mens

Que tost_____ m'au - si - ra l'a - fans,_____

Pus que sen - hor de bon_____ ai - re_____

Ab que_____ bel_____ sa - bers m'e - nans,_____

Non truep que pro.m ten - ha_____ gai - re_____

Mas as - sai - ar m'ay_____ est_____ lans.

Strophe 6



Mas as - sai - ar m'ay est_____ lans_____

Ab lo rey, de sa - ber_____ pai - re_____

Pei - re_____ d'A - ra - gon c'ab mans_____

Bos faitz com - ple son vei - ai - re_____

de mals_____ vo - lens et d'a - mans.

E si m'es de - gutz_____ gui - rens

Ye.l se - rai li - al_____ ser - vi - re

E.l soi a - micz ben_____ di - zens

Si non,_____ cor ai, que m'a - zi - re

Pus sa - bers no.m val_____ ni sens.

Pitch Centers in Guiraut Riquier's Songs, in order of Van der Werf 1984: 166*-214*

| Pitch Center | First line of text | Number in Pillet-Carstens 1933 |
|---|---|---|
| G | Ab lo temps agradieu, gay | 248: 1 |
| G | Ab pauc er descauzitz | 248: 2 |
| D | Aissi com selh que franchamens | 248: 5 |
| F | Aissi pert poder amors | 248: 6 |
| D | Aissi com es sobronrada | 248: 7 |
| D | Amon dan soy esforsieus | 248: 8 |
| F | Amors, pos a vos falh poders | 248: 12 |
| G | Anc may per aytal razon | 248: 13 |
| D | Anc non agui nulh temps de far chanso | 248: 18 |
| D | Be.m meravilh co non es enveyos | 248: 19 |
| D | Be.m volgra d'amor partir | 248: 21 |
| D | Creyre m'an fag miey dezir | 248: 23 |
| D | De far chanso soy marritz | 248: 24 |
| D | De midons e d'amor | 248: 26 |
| G | En res no.s melhura | 248: 27 |
| D | En tot cant huey saupes | 248: 29 |
| F | Fis e verais e pus ferm que no suelh | 248: 30 |
| G | Fortz Guerra fay tot lo mon guerreyar | 248: 31 |
| G | Gaug ai car esper d'amor | 248: 33 |
| G | Grans afans es ad home vergonhos | 248: 44 |
| D | Humils, forfaitz, repress e penedens | 248: 45 |
| E | Jamay non er hom en est mon grazitz | 248: 46 |
| D | Jhesu Crist, filh de Dieu vieu | 248: 48 |
| D | Karitatz et amor e fes | 248: 52 |
| D | Lo mons par enchantatz | 248: 53 |
| D | Los bes qu'ieu truep en amor | 248: 55 |
| G | Mentaugutz auch que Dieus es | 248: 56 |
| D | Mot me tenc ben per paguatz | 248: 57 |
| D | Non cugey mais d'esta razo chanter | 248: 58 |
| D | No.m say d'amor si m'es mala o bona | 248: 59 |
| D | Oguan no cuguey chanter | 248: 60 |
| D | Obs m'agra que mos volers | 248: 61 |
| D | Per proar si proprivatz | 248: 62 |
| D | Ples de tristor, marritz e doloiros | 248: 63 |
| D | Pus asters no m'es donatz | 248: 65 |
| F | Pus sabers no.m val ni sens | 248: 66 |
| A | Car dretz ni fes ni sens ni lialtatz | 248: 67 |
| G | Qui.m disses, non a dos ans | 248: 68 |
| D | Qui.s tolgues e.s tengues | 248: 69 |
| D | Razos m'aduy voler qu'ieu chant soven | 248: 71 |
| E | Si chans me pogues valensa | 248: 78 |
| D | S'ieu ja trobat non agues | 248: 79 |
| D | Si ja.m deu mos chans valer | 248: 80 |
| D | Tant m'es plazens le mal d'amor | 248: 82 |
| D | Tant vey qu'es ab joy pretz mermatz | 248: 83 |
| G | Voluntiers faria | 248: 85 |
| G | Cristas vey perilhar | 248: 87 |
| G | Yverns no.m ten de chanter embarguat | 248: 89 |

*Notes*

1. On the evidence for the performance of troubadour songs see particularly Aubrey 1996: 237–73, which discusses the contributions of Christopher Page and others on this subject. For texts and translations of the *vidas* see Egan 1985 and Egan 1984.

2. For a useful brief introduction to the chansonniers see Burgwinkle 1999. The idea of a "notationless" culture as context for the origin of troubadour and trouvère song was first set forth in van der Werf 1965.

3. According to Field (2006), performance was the context for the emergence of the particular form of the Old Occitan language shared by the troubadours.

4. On performance as the creation of the lyric persona see Kay 1990: 138–61; Peraino 2011. For a recent case study of performance as the construction of identity see Newman 2012.

5. Admittedly, reading is a distinct mode of performance; as Mary Franklin-Brown (2012: 56–59) has pointed out, aspects of the song that are not visually prominent may receive less attention from an individual reader of a manuscript.

6. All translations are my own unless otherwise indicated. *Aurelius Augustinus de Musica*, VI.2.2 (Jacobsson 2002:8): Cum istum uersum pronuntiamus *Deus creator omnium*, istos quatuor iambos, quibus constat, et tempora duodecim, ubinam esse arbitreris, id est, in sono tantum qui auditur, an etiam in sensu audientis, qui ad aures pertinet, an in actu etiam pronuntiantis an, quia notus uersus est, in memoria quoque nostra hos numeros esse fatendum est?

7. For introductions to versification in troubadour poetry see Chambers 1985; Switten 1999.

8. For a summary of the difference between quantitative and rhythmic poetry in the Middle Ages see most recently Tilliette 2011: 241–45.

9. For a useful comparison of Latin hymns to troubadour song see Wingell 1994.

10. Fassler 2011: 137–60; see also Boynton and Fassler 2011: 390–91.

11. *Aurelius Augustinus Confessiones* XI.xxviii.38 (Verheijen 1981:214): Dicturus sum canticum, quod noui: antequam incipiam, in totum expectatio mea tenditur, cum autem coepero, quantum ex illa in praeteritum decerpsero, tenditur et memoria mea, atque distenditur uita huius actionis meae in memoriam propter quod dixi et in expectationem propter quod dicturus sum: praesens tamen attentio mea, per quam traicitur quod erat futurum, ut fiat praeteritum. Quod quanto magis agitur et agitur, tanto breuiata expectatione prolongatur memoria, donec tota expectatio consumatur, cum tota illa actio finita transierit in memoriam.

12. The majority of troubadour songs are in strophic form except for the *descort* and *lai*. On the musical structures of these genres see Aubrey 1994, 2000; Peraino 2012: 76–122.

13. Although there are as yet no cognitive studies of the perception of medieval song by modern subjects, Chaillou (2010:52) suggests that recourse to cognitive science methods may offer further elucidation of perception and structure in troubadour song.

14. Schön, Gordon, and Besson (2005) call this "the allocation of attentional resources to different dimensions of song" (73).

15. For a critical edition of the text, see Mölk 1962:103–6; for the melody see Van der Werf and Bond 1984:202*.

16. Paris, Bibliothèque Nationale de France, fr. 22546, fol. 107v: Canso redonda et encadenada, de motz e so, d'en Guiraut Riquier, facha l'an .m.cc.lxxxii en abril, el so de la cobla segonda pren se el miehc de la premiera, e sec se tro la fi. Pueys torna al comensamen e fenis el mieg aisi co es senhat et aisi canta se la .iiii.ª e la VIª e la tersa e la Vª. aisi co la premieira e no y cap retornada (text and translation from Aubrey 1996:173).

17. Aubrey states that the sign was written with the same ink as the musical notation, and is likely to have been added by the same hand that wrote the melody, and suggests that "Pus sabers" was copied from a model combining text and melody (1996:294, 48).

18. Paris, Bibliothèque Nationale de France, fr. 856, f. 300r: Canson redonda y encadenada de motz e de son d'en Guiraut Riquier facha l'an m.cc.lxx.ii en abril. El sos de la segonda cobla pren se el mieg de la primeira e sec se tro la fin, pueys torna al comensamen de la primeira e fenis en la mieja de la primeira aissi quon es senhat, pueys tota la cansos canta se aissi: la primeira et la tersa e la quinta d'una maneira, et la segonda et la quarta et la sexta d'autra maneira: ez aquesta cansos es la XXª IIIª.

19. I disagree with Chantal Phan's characterization of the repeated cadential motion as creating "extreme monotony" (1987:70).

20. On Guiraut's more melismatic melodies see Phan 1996.

21. The versions of Guiraut's melodies preserved in manuscript R could reflect intentional alterations by a scribe, whether Guiraut's own retrospective editing when the collection was compiled, or subsequent interventions carried out with the intention of making the melodies conform to a notator's ideals of musical coherence. Elizabeth Aubrey states that "the main music scribe of R ... appears to have manipulated, adapted, and regularized the melodies" (1996:65).

22. On the numerical and chronological structure of Guiraut's collection see Bossy 1991.

23. "Noy cap retornada": see Example 1.

24. According to Holmes (1994), the exceptional proportion of concatenated verse forms in Guiraut's corpus point to a conscious exploitation of the shift from oral to written transmission. Like other poets in the same period, Guiraut perceived the need for an ordered authorial book rather than a fluid poetic corpus of song. Among the comparable examples in the late thirteenth century are Dante's *Vita nuova* (finalized in 1292, thus contemporaneous with Guiraut's book) and the *Cantigas de Santa María* compiled under the aegis of Alfonso X (Bossy 1991:288).

25. Paris, BnF fr. 856, fol. 304r: Lo XXII vers d'en Giraut Riquier, encadenat e retrogradat de motz e de son, fach en l'an MCCLXXXVII en janoyer. E canta se aissi quon la cobla primeira la tersa e la quinta ez aissi con la segunda la quarta (ed. Longobardi 1982–83:133). The song's melody is not preserved. Chansonnier C does not provide for notation, and in chansonnier R all the staves provided for the notation are left blank beginning with this song.

26. On the two genres in Guiraut's *oeuvre* see Bossy 1991:280–81; Longobardi 1982–83:17–18.

27. *Supplicatio*, lines 760–63: mas si Dieus non [destina] / home en comensar / al saber de trobar / ja nulh temps no l'aura (Linskill 1985:186).

28. *Supplicatio*, lines 721–22, 740–43 (Linskill 1985:185).

29. The differentiation of poets from singers becomes particularly complex in the case of the female troubadours, or *trobairitz* (Boynton 2001; Cheyette and Switten 1998).

30. On this poem see Galvez 2012: 62–64; Rossi 1995.

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# A Cross–Cultural Grammar for Temporal Harmony in Afro–Latin Musics: Clave, Partido–Alto and Other Timelines

**Mehmet Vurkaç**

## Introduction

This article presents an in–depth study of the musical concept called *clave direction*. The significance and regulative role of clave and similar cyclical timelines[1] in Afro–Latin music have been established by many scholars, including Ned Sublette, Tomás Cruz, H.W. Soebbing, Rebecca Mauleón–Santana, and Ronald Herder.[2] Clave is typically identified as the rhythmic anchor of Cuban music. Furthermore, Eugene Novotney, Hugo "Foca" Machado, Willy Muñoz, Jorge Sadi, and Chris Washburne, among other musicians and scholars, have argued that clave is central not only in Cuban music but in all Afro–American music.[3] Although there is agreement on the importance of the concept, previous work has either been precise but culturally narrow in scope, or broad in scope but imprecise in its details. The present work builds on these earlier efforts to establish an understanding of clave direction that is precise, parsimonious (only two concepts suffice), and widely applicable.

My analysis proceeds from the hypothesis that musics emerging from the transatlantic slave trade with significant Yorùbá influence share common traits including what has come to be called "clave." Ruth M. Stone links observations of the musical role of clave–type patterns to the geographical origins of the patterns in West Africa, and emphasizes that this pattern–as–concept was brought to the Americas with the transatlantic slave trade. In particular, she states that clave "fits, of course, with other patterns played at the same time . . . Therefore, it has a role in keeping everything appropriately linked. Players use it as a reference point to synchronize the drum, bell, and vocal parts" (Stone 2005:81).[4] D. A. Tobias has written that "the clave beat is the foundation of Latin–American rhythm and practically all of the other instruments are guided by this beat" (Tobias 1965:270). More recently, Arturo Rodriguez has argued that "clave is the key to understanding how Afro–Cuban music is arranged and flows" and that it is "a concept that is fundamental to Afro–Latin music" (Rodriguez 2003:41). Consequently, clave should be understood not only as a pattern but also as a critical musical