

## Part II Paper 9

### The Sequence from Its Beginnings to the Carmina Burana

#### SPECIMEN

Answer **three** questions. Avoid significant overlap between your answers.

- 1 'In general, the categorical – and hypothetical – assertion that the sequence is derived from the alleluia needs to be abandoned, and instead attention should be directed towards what can be established as fact.' (R. CROCKER) Discuss with particular reference to ninth-century literary sources.
- 2 **Either** (a) Debate the contention that Notker Balbulus was motivated to compose new sequences by differences between West and East Frankish melodic traditions.  
  
**Or** (b) How much do patterns of transmission of West and East Frankish sequences before c. 1050 reveal about differing conceptions of the early sequence?
- 3 With how much justification can **either** *Victimae Paschali laudes* **or** *Laetabundus* be said to represent a new style of sequence composition?
- 4 To what extent can the sequences of Adam of St Victor be considered representative of a new departure in Parisian sequence composition in the twelfth century?
- 5 With how much justification might twelfth-century sequences be considered representative of an era characterized by 'the discovery of the individual'?
- 6 Discuss the proposition that the history of the non-liturgical sequence can be imagined only through creative practice, referring to both historical examples and modern reconstructions.