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Autore	Varelli Giovanni
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Nota di contenuto	Frontmatter -- Contents -- Preface -- Overview -- Polyphonic Fragments: Destruction, Recovery, Reconstruction -- Models -- Processional Chants in the Early Medieval Period: The Lesson of Fragments -- Some Medieval Relics of Saints' Plainchant Offices -- Trails -- Music Fragments from Slovenia: Towards a Reconstruction of the Medieval Plainchant Manuscript Production -- Polyphonic Music of the Fourteenth Century in Aragon: Reassessing a Panorama of Fragmentary Sources -- Fragments of Local Polyphony in Late Medieval Central Europe: Towards a Semiotic Interpretation of Musical Sources -- Receivers -- Make Do and Mend: Reworking Liturgical Parchment Manuscripts in Post-Reformation Sweden -- The Aesthetics of Fragments: Reading Pastedowns in Context or, Late Medieval Bookbinders, Readers, and Their Choices -- Representations -- A Collection of Fragments, or a Fragment of a Collection? The Musical Appendix of A-Wn Cod. 5094 -- The Unexpected Song: An Early Italian Vernacular Poem, a Neumatic Notation, and How to Detect Their Interrelationships in the Ravenna Charter -- Processes -- Fragmenta Manuscriptorum Musicalium Hungariae Mediaevalis: From Traditional Methodologies Towards a Digital Corpus -- Restoration, Reconstruction, and Revisionism: Altering Our Virtual Perception of Damaged Manuscripts -- Indexes -- Index of Manuscripts and

Sommario/riassunto

Although fragments from music manuscripts have occupied a place of considerable importance since the very early days of modern musicology, a collective, up-to-date, and comprehensive discussion of the various techniques and approaches for their study was lacking. On-line resources have also become increasingly crucial for the identification, study, and textual/musical reconstruction of fragmentary sources. *Disiecta Membra Musicae. Studies in Musical Fragmentology* aims at reviewing the state of the art in the study of medieval music fragments in Europe, the variety of methodologies for studying the repertory and its transmission, musical palaeography, codicology, liturgy, historical and cultural contexts, etc. This collection of essays provides an opportunity to reflect also on broader issues, such as the role of fragments in last century's musicology, how fragmentary material shaped our conception of the written transmission of early European music, and how new fragments are being discovered in the digital age. Known fragments and new technology, new discoveries and traditional methodology alternate in this collection of essays, whose topics range from plainchant to ars nova and fifteenth- to sixteenth-century polyphony.

2. Record Nr.	UNICAMPANIAVAN00290315
Autore	Knobloch, Hans-Wilhelm
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