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Charles M. Atkinson, University Distinguished Professor of Musicology Charles M Atkinson

The Legal and Economic Implications of Electronic Discovery James N. Dertouzos, Nicholas M. Pace, Robert H. Anderson, 2008-03-24 The growing volume of electronically stored information has led to concerns that requests for electronic discovery (e-discovery) can increase litigation costs, impose new risks on lawyers and their clients, and alter expectations about likely court outcomes. The authors provide an overview of the issues involved and outline five avenues for future research on the legal and economic implications of e-discovery.

Managing Discovery of Electronic Information Federal Judicial Center, Barbara J. Rothstein, Elizabeth C. Wiggins, Ronald J. Hedges, 2017-01-01 This pocket guide is designed to help federal judges manage the discovery of electronically stored information (ESI). It encourages judges to actively manage those cases involving ESI, raising points for consideration by the parties rather than awaiting the parties' identification and argument of the matters. The guide covers issues unique to the discovery of ESI, including its scope, the allocation of costs, the form of production, the waiver of privilege and work-product protection, and the preservation of data and spoliation. As you are reading, you may encounter some unfamiliar terms. Many of these terms are defined in a glossary at the end of the guide.

Les Symboles de la Croix BOITEUX (Aumônier du Collège de Valence.), 1872

The Sedona Principles Jonathan M. Redgrave, 2007

Amendments to the Federal Rules of Civil Procedure United States. Supreme Court, 2010

Schenker Studies Hedi Siegel, 1990-02-23 The essays contained in this volume provide a focus on the work of the music theorist Heinrich Schenker - a figure of legendary status who has had an incalculable influence on developments in music theory and analysis in this century. His theories, not always fully understood, have aroused some controversy. The broad spectrum of essays presented here will help clarify Schenker's ideas and their application and will also serve as a useful introduction to his work for music theorists. The essays, written by fourteen leading theorists, originate in papers delivered at the Schenker Symposium held at The Mannes College of Music, New York in 1985.

Music in Medieval Europe Alma Santosuosso, 2017-07-05 This book presents the most recent findings of twenty of the foremost European and North American researchers into the music of the Middle Ages. The chronological scope of their topics is wide, from the ninth to the fifteenth century. Wide too is the range of the subject matter: included are essays on ecclesiastical chant, early and late (and on the earliest and latest of its supernumerary tropes, monophonic and polyphonic); on the innovative and seminal polyphony of Notre-Dame de Paris, and the Latin poetry associated with the great cathedral; on the liturgy of Paris, Rome and Milan; on musical theory; on the emotional reception of music near the end of the medieval period and the emergence of modern sensibilities; even on methods of encoding the melodies that survive from the Middle Ages, encoding that makes it practical to apply computer-assisted analysis to their vast number. The findings presented in this book will be of interest to those engaged by music and the liturgy, active researchers and students. All the papers are carefully and extensively documented by references to medieval sources.

Musica Enchiriadis Claude V. Palisca, 1995 This book provides the first complete English translation of two significant early music theory texts, the so-called *Musica enchiriadis* and its longer companion, the *Scolica enchiriadis*. Written in the late ninth century, both texts influenced many subsequent medieval authors. The two treatises are most famous for providing the earliest descriptions of organum, the oldest form of Western polyphony. They also include the oldest notated forms of many chant melodies, a more developed theory of the modes than found in Aurelian and other early theoretical writings, information about performance practice (including rhythm and the use of instruments), and numerous references to and quotations from a wide range of earlier authors, from Vergil through Augustine to Boethius. The treatises are introduced by an essay that places them in their historical context, showing their debt to earlier intellectual and musical traditions, their connection to then-current musical thought and

practices, and their relationships to later writings on music.

Re-Envisioning Past Musical Cultures Peter Jeffery,1992 Studying Gregorian chant presents many problems to the researcher because its most important stages of development were not recorded in writing. From the sixth to the tenth century, this form of music existed only in song as medieval musicians relied on their memories and voices to pass each verse from one generation to the next. Peter Jeffery offers an innovative new approach for understanding how these melodies were created, memorized, performed, and modified. Drawing on a variety of disciplines, including anthropology and ethnomusicology, he identifies characteristics of Gregorian chant that closely resemble other oral traditions in non-Western cultures and demonstrates ways music historians can take into account the social, cultural, and anthropological contexts of chant's development.

Decadent Enchantments Katherine Bergeron,2023-04-28 The oldest written tradition of European music, the art we know as Gregorian chant, is seen from an entirely new perspective in Katherine Bergeron's engaging and literate study. Bergeron traces the history of the Gregorian revival from its Romantic origins in a community of French monks at Solesmes, whose founder hoped to rebuild the moral foundation of French culture on the ruins of the Benedictine order. She draws out the parallels between this longing for a lost liturgy and the postrevolutionary quest for lost monuments that fueled the French Gothic revival, a quest that produced the modern concept of restoration. Bergeron follows the technological development of the Gregorian restoration over a seventy-year period as it passed from the private performances of a monastic choir into the public commodities of printed books, photographs, and Gramophone records. She discusses such issues as architectural restoration, the modern history of typography, the uncanny power of the photographic image, and the authority of recorded sound. She also shows the extent to which different media shaped the modern image of the ancient repertory, an image that gave rise to conflicting notions not only of musical performance but of the very idea of music history.

Western Plainchant David Hiley,1995 Plainchant is the oldest substantial body of music that has been preserved in any shape or form. It was first written down in Western Europe in the eighth to ninth centuries. Many thousands of chants have been sung at different times or places in a multitude of forms and styles, responding to the differing needs of the church through the ages. This book provides a clear and concise introduction, designed both for those to whom the subject is new and those who require a reference work for advanced study. It begins with an explanation of the liturgies that plainchant was designed to serve. It describes all the chief genres of chant, different types of liturgical book, and plainchant notations. After an exposition of early medieval theoretical writing on plainchant, Hiley provides a historical survey that traces the constantly changing nature of the repertory. He also discusses important musicians and centers of composition. Copiously illustrated with over 200 musical examples, this book highlights the diversity of practice and richness of the chant repertory in the Middle Ages. It will be an indispensable introduction and reference source on this important music for many years to come.

Gregorian Chant and the Carolingians Kenneth Levy,1998-03 In *Gregorian Chant and the Carolingians*, Levy seeks to change long-held perceptions about certain crucial stages of the evolution and dissemination of the old corpus of plainchant most notably the assumption that such a large and complex repertory could have become and remained fixed for over a century while still an oral tradition.

Report to the Judicial Conference ... Judicial Conference of the United States. Committee to Consider the Representation of District Judges in the Judicial Conference,1944

The Critical Nexus Charles M. Atkinson,University Distinguished Professor of Musicology Charles M Atkinson,2009 *The Critical Nexus* is the first book to trace the development of the notational matrix of Western music from Antiquity to the fourteenth century. It shows how principles of ancient Greek theory were grafted onto medieval practice, leading to a theory of both tone-system and mode, and a concomitant system of musical notation, that is uniquely Western.

Between Modes and Keys Joel Lester,1989 This study of music theory examines in detail the persistence of modal thinking in German-speaking areas, which coexisted with major-minor principles, and its impact on German music from the Baroque through the High Classical period.

Music and the Historical Imagination Leo Treitler,1989 Leo Treitler is a central figure in American musicology, both for his writings on medieval and Renaissance music and for his influential work on historical analysis. In this elegant book he develops a powerful statement of what music analysis and criticism in relation to historical understanding can be. His aim is an understanding of the music of the past not only in its own historical context but also as we apprehend it now, and as we assimilate it to our current interests and concerns. He elucidates his views through unique new interpretations of major works from the fifteenth through the twentieth centuries.

[The Intonation Formulas of Western Chant](#) Terence Bailey,1974

[Dodecachordon](#) Henricus Glareanus,1965

[The Cambridge History of Western Music Theory](#) Thomas Christensen,2006-04-20 The Cambridge History of Western Music Theory is the first comprehensive history of Western music theory to be published in the English language. A collaborative project by leading music theorists and historians, the volume traces the rich panorama of music-theoretical thought from the Ancient Greeks to the present day. Recognizing the variety and complexity of music theory as an historical subject, the volume has been organized within a flexible framework. Some chapters are defined chronologically within a restricted historical domain, whilst others are defined conceptually and span longer historical periods. Together the thirty-one chapters present a synthetic overview of the fascinating and complex subject that is historical music theory. Richly enhanced with illustrations, graphics, examples and cross-citations as well as being thoroughly indexed and supplemented by comprehensive bibliographies of the most important primary and secondary literature, this book will be an invaluable resource for students and scholars alike.

The Advent Project James W. McKinnon,2000-10-02 In his final accomplishment of an extraordinarily distinguished career, James W. McKinnon considers the musical practices of the early Church in this incisive examination of the history of Christian chant from the years a.d. 200 to 800. The result is an important book that is certain to have a long-lasting impact on musicology, religious studies, and history.

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