

MUSIC 2000

Michael Barclay

Hearts on Fire Michael Barclay, 2022-04-26 An authoritative, unprecedented account of how in the early 2000s Canadian music finally became cool *Hearts on Fire* is about the creative explosion in Canadian music of the early 2000s, which captured the world's attention in entirely new ways. The Canadian wave didn't just sweep over one genre or one city, it stretched from coast to coast, affecting large bands and solo performers, rock bands and DJs, and it connected to international scenes by capitalizing on new technology and old-school DIY methods. Arcade Fire, Godspeed, Feist, Tegan and Sara, Alexisonfire: those were just the tip of the iceberg. This is also the story of hippie chicks, turntablists, poetic punks, absurdist pranksters, queer orchestras, obtuse wordsmiths, electronic psychedelic jazz, power-pop supergroups, sexually bold electro queens, cowboys who used to play speed metal, garage rock evangelists, classically trained solo violinists, and the hip-hop scene that preceded Drake. This is Canada like it had never sounded before. This is the Canada that soundtracked the dawn of a new century. Featuring more than 100 exclusive interviews and two decades of research, *Hearts on Fire* is the music book every Canadian music fan will want on their shelf.

Music 2000: Classroom Theory Lessons for Secondary Students, Volume I Student Workbook Donald Moore, In two volumes, *Music 2000* gives students a strong background to enhance their participation in music. The books are set in a textbook/workbook format, and present music fundamentals in a clear, concise, well-sequenced manner. Each volume is designed to fit a nine-week period, and the two volumes equal one semester of work. A review worksheet is presented after every fourth lesson, perfect for assessing the students' progress. The Teacher's Edition contains teaching suggestions and the answers to each lesson and review.

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Analyses of Nineteenth- and Twentieth-Century Music, 1940-2000 D. J. Hoek, 2007-02-15 This new volume incorporates all entries from the previous editions by Arthur Wenk, expanding to cover writings drawn from periodicals, theses, dissertations, books, and Festschriften from 1940 to 2000. Over 9,000 references to analyses of works by over 1,000 composers of the nineteenth and twentieth centuries are included.

Analytical Essays on Music by Women Composers: Concert Music, 1960-2000 Laurel Parsons, Brenda Ravenscroft, 2016-03-18 Over the past 30 years, musicologists have produced a remarkable new body of research literature focusing on the lives and careers of women composers in their socio-historical contexts. But detailed analysis and discussion of the works created by these composers are still extremely rare. This is particularly true in the domain of music theory, where scholarly work continues to focus almost exclusively on male composers. Moreover, while the number of performances, broadcasts, and recordings of music by women has unquestionably grown, these works remain significantly underrepresented in comparison to music by male composers. Addressing these deficits is not simply a matter of rectifying a scholarly gender imbalance: the lack of knowledge surrounding the music of female composers means that scholars, performers, and the general public remain unfamiliar with a large body of exciting repertoire. *Analytical Essays on Music by Women*

Composers: Concert Music, 1960-2000 is the first to appear in a groundbreaking four-volume series devoted to compositions by women across Western art music history. Each chapter opens with a brief biographical sketch of the composer before presenting an in-depth critical-analytical exploration of a single representative composition, linking analytical observations with questions of meaning and sociohistorical context. Chapters are grouped thematically by analytical approach into three sections, each of which places the analytical methods used in the essays that follow into the context of late twentieth-century ideas and trends. Featuring rich analyses and critical discussions, many by leading music theorists in the field, this collection brings to the fore repertoire from a range of important composers, thereby enabling further exploration by scholars, teachers, performers, and listeners.

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2000-2005 Best Movie Songs Dan Coates, 2000-2005 Best Movie Songs provides the music from some of the most successful movies released between 2000 and 2005. This book contains nearly 30 titles, including music from blockbuster hits like the Star Wars trilogy, Troy, the Harry Potter movies, The Lord of the Rings trilogy, The Aviator, Fantastic 4, Spider-Man, and many more! Across the Stars (Star Wars®: Episode II Attack of the Clones) *America's Aviation Hero (The Aviator) *Breakaway (Princess Diaries II) *Can't Fight the Moonlight (Coyote Ugly) *Corpse Bride (Main Title) (The Corpse Bride) *Double Trouble (Harry Potter and the Prisoner of Azkaban) *Everything Burns (Fantastic 4) *Fawkes the Phoenix (Harry Potter and the Chamber of Secrets) *Gollum's

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Billboard ,2000-12-30 In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

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Popular Music Gale Group,2001-11 Look to Vol. 25 of Popular Music and you'll find this series on 20th-century music updated through the end of 2000. Popular Music's individual entries typically provide title and alternate title(s), country of origin (for non-U.S. songs), author(s) and composer(s), current publisher, copyright date and annotation on the song's origins or performance history.

Music 2000 -- Classroom Theory Lessons for Secondary Students, Vol 2: Student Workbook Donald Moore,1996-09 In two volumes, Music 2000 gives students a strong background to enhance their participation in music. The books are set in a textbook/workbook format, and present music fundamentals in a clear, concise, well-sequenced manner. Each volume is designed to fit a nine-week period, and the two volumes equal one semester

of work. A review worksheet is presented after every fourth lesson, perfect for assessing the students' progress. The Teacher's Edition contains teaching suggestions and the answers to each lesson and review.

Chronology of American Popular Music, 1900-2000 Frank Hoffmann, 2016-05-23 The field of Popular Music Studies is growing, but still lacks some basic reference materials. The Chronology of American Popular Music, 1899-2000 fills this gap by offering a comprehensive overview of the field. It will be a must-own for libraries and individuals interested in this growing field of research.

Music 2000 -- Classroom Theory Lessons for Secondary Students, Vol 1: Student Workbook Donald Moore, 1996-07 In two volumes, Music 2000 gives students a strong background to enhance their participation in music. The books are set in a textbook/workbook format, and present music fundamentals in a clear, concise, well-sequenced manner. Each volume is designed to fit a nine-week period, and the two volumes equal one semester of work. A review worksheet is presented after every fourth lesson, perfect for assessing the students' progress. The Teacher's Edition contains teaching suggestions and the answers to each lesson and review.

Historical Theory and Methods through Popular Music, 1970-2000 Kenneth L. Shonk, Jr., Daniel Robert McClure, 2017-08-17 This book examines the post-1960s era of popular music in the Anglo-Black Atlantic through the prism of historical theory and methods. By using a series of case studies, this book mobilizes historical theory and methods to underline different expressions of alternative music functioning within a mainstream musical industry. Each chapter highlights a particular theory or method while simultaneously weaving it through a genre of music expressing a notion of alterity—an explicit positioning of one's expression outside and counter to the mainstream. Historical Theory and Methods through Popular Music

seeks to fill a gap in current scholarship by offering a collection written specifically for the pedagogical and theoretical needs of those interested in the topic.

San Francisco Music Vibes of the 2000's sandra waybill, Misogyny, Toxic Masculinity, and Heteronormativity in Post-2000 Popular Music Glenn Fosbraey, Nicola Puckey, 2021-03-16 This book presents chapters that have been brought together to consider the multitude of ways that post-2000 popular music impacts on our cultures and experiences. The focus is on misogyny, toxic masculinity, and heteronormativity. The authors of the chapters consider these three concepts in a wide range of popular music styles and genres; they analyse and evaluate how the concepts are maintained and normalized, challenged, and rejected. The interconnected nature of these concepts is also woven throughout the book. The book also seeks to expand the idea of popular music as understood by many in the West to include popular music genres from outside western Europe and North America that are often ignored (for example, Bollywood and Italian hip hop), and to bring in music genres that are inarguably popular, but also sit under other labels such as rap, metal, and punk.

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Writings on Music, 1965-2000 Steve Reich,2002-04-11 In the mid-1960s, Steve Reich radically renewed the musical landscape with a back-to-basics sound that came to be called Minimalism. These early works, characterized by a relentless pulse and static harmony, focused single-mindedly on the process of gradual rhythmic change. Throughout his career, Reich has continued to reinvigorate the music world, drawing from a wide array of classical, popular, sacred, and non-western idioms. His works reflect the steady evolution of an original musical mind. *Writings on Music* documents the creative journey of this thoughtful, groundbreaking composer. These 64 short pieces include Reich's 1968 essay *Music as a Gradual Process*, widely considered one of the most influential pieces of music theory in the second half of the 20th century. Subsequent essays, articles, and interviews treat Reich's early work with tape and phase shifting, showing its development into more recent work with speech melody and instrumental music. Other essays recount his exposure to non-western music -- African drumming, Balinese gamelan, Hebrew cantillation -- and the influence of these musics as structures and not as sounds. The writings include Reich's reactions to and appreciations of the works of his contemporaries (John Cage, Luciano Berio, Morton Feldman, Gyorgy Ligeti) and older influences (Kurt Weill, Schoenberg). Each major work of the composer's career is also explored through notes written for performances and recordings. Paul Hillier, himself a respected figure in the early music and new music worlds, has revisited

these texts, working with the author to clarify their central narrative: the aesthetic and intellectual development of an influential composer. For long-time listeners and young musicians recently introduced to his work, this book provides an opportunity to get to know Reich's music in greater depth and perspective.

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