## POPM120 : Playing Live: Performance, Musicianship and Collaboration



[1]

P. Auslander, 'Performance Analysis and Popular Music: A Manifesto', Contemporary Theatre Review, vol. 14, no. 1, pp. 1–13, Feb. 2004, doi: 10.1080/1026716032000128674. [Online]. Available:

https://go.openathens.net/redirector/falmouth.ac.uk?url=http://dx.doi.org/10.1080/102671 6032000128674

[2]

Harrison, Mark, Contemporary music theory: a complete harmony and theory method for the pop & jazz musician, Level two. Milwaukee, Wis: Hal Leonard, 1995.

[3]

Horner, Bruce and Swiss, Thomas, Key terms in popular music and culture. Oxford: Blackwell, 1999.

[4]

Shuker, Roy, Understanding popular music culture, 4th ed. London: Routledge, 2013 [Online]. Available:

http://www.vlebooks.com/vleweb/product/openreader?id=Falmouth&isbn=978020309435

[5]

D. Baskerville, Music Business Handbook and Career Guide. Thousand Oaks: SAGE Publications Inc, 2023.

[6]

Waldman, Tom, We all want to change the world: rock and politics from Elvis to Eminem, 1st Taylor Trade Pub. ed. Lanham, Md: Taylor Trade Pub, 2003 [Online]. Available: http://www.vlebooks.com/vleweb/product/openreader?id=Falmouth&isbn=978146162579

[7]

D. Machin, Analysing popular music: image, sound, text. Los Angeles, [Calif.]: SAGE, 2010 [Online]. Available:

https://www.vlebooks.com/vleweb/product/openreader?id=Falmouth&isbn=9781446203378

[8]

S. Frith, Performing rites: on the value of popular music. Oxford: Oxford University Press, 1998.