



Building Interdisciplinary Bridges Across Cultures

## Nicholas Cook

Nicholas Cook took up the 1684 Professorship in 2009. He was formerly Professorial Research Fellow at Royal Holloway, University of London, where he directed the AHRC Research Centre for the History and Analysis of Recorded Music (CHARM), and before that taught at the universities of Hong Kong, Sydney, and Southampton, where he also served as Dean of Arts. A musicologist and theorist, he holds separate degrees in music and in history/art history. His articles have appeared in leading British and American journals, and cover topics from aesthetics and analysis to psychology and popular culture.

His books, mostly published by Oxford University Press, include *A Guide to Musical Analysis* (1987); *Music, Imagination, and Culture* (1990); *Beethoven: Symphony No. 9* (1993); *Analysis Through Composition* (1996); *Analysing Musical Multimedia* (1998); and *Music: A Very Short Introduction* (1998), which is published or forthcoming in fourteen other languages and to which a special issue of *Musicae Scientiae* was devoted. A collection of his essays appeared in 2007 under the title *Music, Performance, Meaning: Selected Essays*, while his book *The Schenker Project: Culture, Race, and Music Theory in Fin-de-siècle Vienna* (also 2007) received the Wallace Berry Award of the Society for Music Theory. He has also co-edited several collections, including *Rethinking Music* (1999), *Empirical Musicology: Aims, Methods, Prospects* (2004), and the *Cambridge History of Twentieth-Century Music* (2004). In recent years he has focussed in particular on music performance studies: his latest monograph, *Beyond the Score: Music as Performance*, was published by Oxford University Press in 2013, while co-edited collections in this area include *The Cambridge Companion to Recorded Music* (2009) and *Music as Performance: New Perspectives Across the Disciplines* (2013, coedited with the dramaturge Richard Pettengill). Outcomes of a recent study of recordings of Webern's Piano Variations, funded by an AHRC Fellowship, are forthcoming.

Cook's current work is turning towards social and intercultural perspectives on music, and 2014 he took up a British Academy Wolfson Research Professorship to work on a three-year project entitled 'Musical Encounters: Studies in Relational Musicology', the principal output of which will be a monograph of the same name. Other book projects currently in planning address musical creativity and digital multimedia. A former Editor of the *Journal of the Royal Musical Association*, Nicholas Cook was Chair of the Music Panel in the Higher Education Funding Councils' 2001 Research Assessment Exercise. He holds an honorary doctorate from the University of Chicago and is a Fellow of both the British Academy and of the Academy of Europe.

## Departments and Institutes

Darwin College:

## Key Publications

*Beyond the Score: Music as Performance* (New York: Oxford University Press, 2013)

*The Schenker Project: Culture, Race, and Music Theory in Fin-de-siècle Vienna* (New York: Oxford University Press, 2007)

*Music, Performance, Meaning: Selected Essays* (Aldershot: Ashgate, 2007).

*Music: A Very Short Introduction* (Oxford: Oxford University Press, 1998, rev. edn. 2000)

*Analysing Musical Multimedia* (Oxford: Clarendon Press, 1998)

*Music, Imagination, and Culture* (Oxford: Clarendon Press, 1990)

## **Other Publications**

### **Books**

*Beyond the Score: Music as Performance* (New York: Oxford University Press, 2013)

*The Schenker Project: Culture, Race, and Music Theory in Fin-de-siècle Vienna* (New York: Oxford University Press, 2007)

*Music, Performance, Meaning: Selected Essays* (Aldershot: Ashgate, 2007).

*Music: A Very Short Introduction* (Oxford: Oxford University Press, 1998, rev. edn. 2000); fully illustrated edition *Music: A Brief Insight* (New York: Sterling Publishing, 2010). Also published or forthcoming in French, Spanish, Portuguese, Italian, Polish, Hungarian, Greek, Turkish, Hebrew, Arabic, Tamil, Chinese, and Korean translations

*Analysing Musical Multimedia* (Oxford: Clarendon Press, 1998)

*Analysis through Composition: Principles of the Classical Style* (Oxford: Oxford University Press, 1996)

*Beethoven: Symphony No. 9* (Cambridge University Press, 1993); also in Greek translation

*Music, Imagination, and Culture* (Oxford: Clarendon Press, 1990); also in Japanese, Spanish, and Estonian translations

*Musical Analysis and the Listener* (New York: Garland, 1989)

*A Guide to Musical Analysis* (London: Dent, 1987; New York: Braziller, 1987; New York: Norton, 1992; Oxford: Oxford University Press, 1994); also in Italian and Polish translations