

Jacob Downs

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Education

- 2016–** **PH.D. Music**
University of Sheffield
- *Expected completion: early 2020*
 - Thesis: 'Headphone listening and postphenomenology: space, body, relationality'
 - Supervised by Professor Nicola Dibben (Music)
 - Co-supervised by Dr Annamaria Carusi (Medical Humanities)
 - Fully funded by the AHRC (via the White Rose College of the Arts and Humanities)
 - Upgrade confirmed on first attempt (February 2017)
 - Affiliated member of Medical Humanities Sheffield (MHS) research centre
 - Affiliated member of Music Mind Machine (MMM) research centre
- 2015–16** **M.ST. MUSIC (MUSICOLOGY)**
St John's College, University of Oxford
- Distinction
 - Supervised by Professor Eric Clarke
 - Fully funded by the Ertegun Graduate Scholarship Programme in the Humanities
 - Thesis: 'Spatial imbrication, multitrack recording, and the problem of (hyper)reality'
 - Member of Faculty of Music's Graduate Joint Consultative Committee
- 2012–15** **B.A. Music**
Christ Church, University of Oxford
- First
 - Supervised by Professor Eric Clarke
 - Recipient of Christ Church's Clifford Smith Prize
 - Recipient of two-year academic scholarship for outstanding Prelims results

Academic experience

- 2018** **Invited talk at CHASE ‘Researching Popular Music: Methods, Debates, Publics’ (Goldsmiths)**
- Paper title: ‘Trauma, torture, technology: the challenges to sound studies of approaching headphone-mediated torture practices’
- 2017** **Panelist at ‘Sounding Out the Space: an International Conference on the Spatiality of Sound’ (Dublin Institute of Technology)**
- Paper title: ‘Interstitial torture and acoustic internment: headphone technologies as sonic-spatial weapon’
- Panelist at IASPM UK&I Postgraduate Conference 2017 (Surrey)**
- Paper title: ‘Headphones and the weaponization of sonic intimacy’
- 2017** **Invited talk at Sheffield Postgraduate Study Day (Sheffield)**
- Talk title: ‘Headphones in torture: sound, space, violence’
- 2016** **Invited talk at Ertegun House Seminar (Oxford)**
- Talk title: ‘Perceiving virtual space in music’
- Panelist at Third Westminster–Goldsmiths Symposium for Student Research in Popular Music (Westminster)**
- Paper title: ‘PJ Harvey’s revolving wheel: the popular song as political assemblage’
- Panelist at BFE/RMA Research Students’ Conference 2016 (Bangor)**
- Paper title: ‘The perceptual reality of looming motion in recorded music’
- Assistant at ‘Making Time in Music’ conference (Oxford)**
- Assistant at ‘19th-Century Music’ international conference (Oxford)**
- 2015** **Panelist at Second Westminster–Goldsmiths Symposium for Student Research in Popular Music (Westminster)**
- Paper title: ‘Space and embodiment in Kate Bush’s “Waking the Witch”’
- Assistant at ‘Authorship in Music’ conference (Oxford)**