

JENNY JUDGE

CONTACT DETAILS

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EDUCATION

PhD Candidate, University of Cambridge
September 2010 to present

Title: 'Looking at Sound: unseating visual thought in the philosophy and psychology of music'
Supervisor: Ian Cross
Committee: TBC

I am in the final year of my PhD research. My dissertation aims to identify, and counter, what I term the 'visual bias' in music scholarship. Music is often construed, in music theory and also in philosophy, as an abstract entity 'seen' by the 'eye' of reason, rather than as an embodied experience that is heard and felt. My research identifies the origins, and weaknesses, of this kind of approach, and it explores the ways in which philosophy and music psychology, which have thus far been more or less mutually exclusive, can interact productively.

BMus, CIT Cork School of Music, Cork, Ireland
September 2008 to June 2010

I completed the Bachelor of Music at the CIT Cork School of Music in June 2010, having entered directly into the third year of the four-year course in September 2008. I graduated with first class honours. My main areas of study included piano performance, choral conducting and recording technology.

MA (Philosophy), University College Cork, Ireland
Sept 2006 to September 2007

I completed a Master's degree in Philosophy at University College Cork, half of which consisted of taught components, with the other half being assessed by a dissertation. My principal areas of research were phenomenology and analytic philosophy of mind. My dissertation explored the idea of creativity in artificial intelligence. I graduated with first class honours.

BA (Mathematics; Philosophy), University College Cork, Ireland
September 2003 to June 2006

I completed a joint-honours Bachelor's degree in Mathematics and Philosophy, graduating with first class honours in both subjects in June 2006. Courses taken included: history of philosophy, philosophy of language and logic (philosophy); topology, analysis, number theory and differential geometry (mathematics). In first year, I also studied French and Classics.

PUBLICATIONS

'Does the 'missing fundamental' require an inferentialist explanation?' Forthcoming in *Topoi*, for the special issue on 'Perception Without Representation' (2015).

'Feeling the beat': multimodal perception and the experience of rhythm.' Forthcoming in Hamilton A., Paddison M. (eds): *The Aesthetics of Rhythm*, Oxford University Press.

CONFERENCE PRESENTATIONS

Forthcoming: 'The role of expectation in conscious musical experience.' 2nd International Conference on Music and Consciousness, April 2015, Oxford.

'Musical metre: a multimodal approach'. British Society for Aesthetics Annual Conference. September 2014, Oxford. Winner of the 'Best paper by a graduate student' award.

'The embodied experience of musical performers: an interdisciplinary approach.' Panel contribution to the RMA Music and Philosophy Study Group. July 2013, King's College London.

'How should philosophers approach normativity in musical performance?' What is Performance Philosophy?—Staging a New Field. April 2013, University of Surrey.

'Is music multimodal?' ASA Pacific Division Meeting. April 2013, Pacific Grove, California.

'What does multimodal music mean for the philosophy of perception?' Philosophy of perception and aesthetics conference. December 2012, University of Antwerp.

'Music and the philosophy of perception: could a melody have affordances?' Perceptual Ephemera. September 2012, University of Geneva.

'Where does music fit into the 'Naturalizing Phenomenology' project?' Society for European Philosophy and the Forum for European Philosophy joint conference. April 2012, Manchester Metropolitan University.

'Procedural music cognition and a bottom-up approach to understanding musical meaning.' RMA Music and Philosophy Study Group. July 2012, King's College London.

'Visual bias in consciousness studies'. Toward a Science of Consciousness. April 2012, Tucson, AZ.

'Electronic musical performance and the phenomenology of affordances.' Phenomenology, Aesthetics and the Arts. March 2012, University College Cork.

'I hear music: the epistemology of auditory perception and its links to musical listening.' Edgington Lectures (workshop with John McDowell). March 2012, Birkbeck, London.

AWARDS & PRIZES

Fulbright Student Award in the Humanities, 2013-2014. I spent the year at Rice University in Houston.

Robert Gardiner Memorial Scholarship, 2010-2013. My last term at Cambridge has been funded by St John's College, Cambridge, of which I am a member.

College Scholar award (University College Cork), in recognition of achieving first-class honours in each year of my undergraduate study.

John Smith Book Prize (University College Cork, 2004), awarded in virtue of my receiving the highest mark in the Arts faculty in my first year exams.

Second place in the 2004 Dr. H. H. Stewart Literary Scholarship in French, in recognition of achieving the second-highest results in the country's NUI constituent colleges (UCC, UCD, NUI Galway and Maynooth) in my first year French exams.

Honan Entrance Scholarship (University College Cork, 2003): in recognition of having achieved the maximum score of 600 points in the Leaving Certificate examination.

OTHER INFORMATION

I play music for fun. I am a current member of Vox Cantab, a Cambridge-based chamber choir. I was a member of Trinity College Choir from 2010 to 2011. We toured Switzerland and Germany, as well as recording a disc of the works of Herbert Howells, which won the prestigious 2012 Gramophone Magazine Award in the Choral category. I am also involved in the production of digital music. While at Cork, I worked as a freelance sound engineer in the Cork School of Music. I have played as a session keyboard player in various Irish bands. I have also worked as a choral conductor and piano accompanist. I have a keen interest in jazz, and I play whenever I can.

I am also an aspiring freelance journalist: my writing has appeared in the Guardian (UK), and I am currently pitching stories to US and UK publications, which deal with intersections between technology, the arts and the history of science. I also write as a hobby. I have written children's poetry, fiction and non-fiction. As yet, it remains unpublished.