

# Tom Perchard

Professor of Music

---

Department of Music  
Goldsmiths, University of London  
New Cross  
London  
SE14 6NW

t.perchard@gold.ac.uk  
www.tomperchard.org  
+44 (0)20 7919 7640

My work centres on the history and historiography of jazz and popular music, and I teach in the Department of Music at Goldsmiths. I am the recipient of a Leverhulme Major Research Fellowship (2020-23) for a project on popular music in the postwar British home. My most recent book, written with Stephen Graham, Holly Rogers and Tim Rutherford-Johnson, is *Twentieth-Century Music in the West* (Cambridge University Press, 2023); I am also the author of *After Django: Making Jazz in Postwar France* (University of Michigan Press, 2015) and *Lee Morgan: His Life, Music and Culture* (Equinox, 2006). My research articles appear in the *Journal of the Royal Musical Association*, *American Music*, *Popular Music*, *Jazz Perspectives*, *Popular Music and Society*, the *Journal of the Society for American Music* and *Popular Music History*. I am a fellow of the Royal Society of Arts.

## Academic posts

---

- |         |   |
|---------|---|
| 2019-   | Professor, Department of Music, Goldsmiths, University of London.                   |
| 2016-19 | Reader, Department of Music, Goldsmiths, University of London.                      |
| 2011-16 | Senior Lecturer, Department of Music, Goldsmiths, University of London.             |
| 2008-11 | Lecturer, Department of Music, Goldsmiths, University of London.                    |
| 2007-08 | Principal Lecturer, Centre for Commercial Music, University of Westminster, London. |

- 2006-07 Senior Lecturer (0.5FTE), Centre for Commercial Music, University of Westminster, London.
- 2004-07 Visiting Lecturer, Department of Music, Goldsmiths, University of London, and Centre for Commercial Music, University of Westminster, London.

## Education

---

- 2002-05 PhD, Goldsmiths, University of London. Thesis: *Lee Morgan (1938-72): The Life of One Jazz Trumpeter in African American Culture, Music and History*. Supervisors: Prof. Keith Negus and Dr. Chris Kennett.
- 2000-02 MMus Music (distinction), Goldsmiths, University of London.
- 1997-2000 BMus Music (1st class), Goldsmiths, University of London.

## Publications

---

### Monographs

*Twentieth-Century Music in the West*, with Stephen Graham, Holly Rogers, Tim Rutherford-Johnson (Cambridge University Press, 2022).

*After Django: Making Jazz in Postwar France* (Ann Arbor: University of Michigan Press, 2015).

*Lee Morgan: His Life, Music and Culture* (London: Equinox, 2006).

### Edited anthology

Tom Perchard, ed. *From Soul to Hip Hop (The Library of Essays on Popular Music)* (New York: Routledge, 2014).

## Edited journal issue

Tom Perchard and Devon Powers, eds. *The Critical Imperative*. Special issue of *Popular Music*. 36/1 (2017).

## Book sections

‘The Vocalized Tone’. *The Routledge Companion to Jazz Studies*, ed. Tony Whyton, Nicholas Gebhardt and Nicole T. Rustin (New York: Routledge, 2019), 197-207.

‘Introduction’. *From Soul to Hip Hop (The Library of Essays on Popular Music)*, ed. Tom Perchard (New York: Routledge, 2014), xi-xxix.

## Journal articles

‘Listening, Technology and Historical Method: Placing Audio in the Postwar British Home’. *Journal of the Royal Musical Association*. 142/2 (2017). 367-399.

‘Mid-Century Modern Jazz: Music and Design in the Postwar Home’. *Popular Music*. 36/1 (2017). 55-74.

Devon Powers and Tom Perchard. ‘Introduction: The Critical Imperative’. *Popular Music*. 36/1 (2017). 1-5.

‘New Riffs on the Old Mind-Body Blues: “Black Rhythm,” “White Logic,” and Music Theory in the 21<sup>st</sup>-Century’. *Journal of the Society for American Music*. 9/3 (2015). 321-348.

‘Doing Musical Fieldwork with James G. Spady’. *The Western Journal of Black Studies*. 37/2 (2013). 104-112.

‘Hugues Panassié Contra Walter Benjamin: Bodies, Masses and the Iconic Jazz Recording in Mid-Century France’. *Popular Music and Society*. 35/3 (2012). 375-398.

‘Hip Hop Samples Jazz: Dynamics of Cultural Memory and Musical Tradition in the African American 1990s’. *American Music*. 29/3 (2011). 277-307.

‘Thelonious Monk Meets the French Critics: Art and Entertainment, Improvisation, and its Simulacrum’. *Jazz Perspectives*. 5/1 (2011). 61-94.

‘Tradition, Modernity and the Supernatural Swing: Re-Reading “Primitivism” in Hugues Panassié’s Writing on Jazz’. *Popular Music*. 30/1 (2011). 25-45.

‘Writing Jazz Biography: Race, Research and Narrative Representation’. *Popular Music History*. 2/2 (2007). 119-145.

#### Academic book reviews

‘Phil Ford: *Dig: Sound & Music in Hip Culture*’. *Popular Music*. 37/1 (2018). 136-139.

‘Growing Old Together: Pop Studies and Music Sociology Today’ (review essay). *Twentieth-Century Music*. 14/2 (2017). 335-343.

‘Eric Drott, *Music and the Elusive Revolution: Cultural Politics and Political Culture in France, 1968-1981*’. *Volume ! La Revue des musiques populaires*. 9/2 (2013). 150-152.

‘Robin D. G. Kelley, *Thelonious Monk: The Life and Times of an American Original*’. *Jazz Research Journal*. 3/2 (2009). 212-9.

‘Eithne Quinn, *Nuthin’ but a “G” Thang: The Culture and Commerce of Gangsta Rap*’. *Popular Music*. 24/3 (2005). 459-462.

## Awards

---

### Grants

Leverhulme Trust Major Research Fellowship. 'Popular Music in the British Home, 1945-90: Technology, Experience, Daily Life'. £145,059. September 2020-September 2023.

AHRC Cohort Development Fund. CHASE PhD consortium training event bid and organisation. £3,140. December 2018.

AHRC Cohort Development Fund. CHASE PhD consortium training event bid and organisation. £5,730. December 2017.

AHRC Early Career Fellowship. 'Jazz in France, 1934-75: Contesting the Politics of Nation, Art and World through Music'. £64,854. January-October 2012.

University of Westminster Developing Researchers Award. £1,500. January 2008.

AHRC PhD award, full award for fees and maintenance. c. £35,000. September 2002-September 2005.

### Prizes

R. Serge Denisoff Prize for best article to appear in *Popular Music and Society* (2012).

Goldsmiths Peake Award for excellence in learning and teaching (2010).

## Guest lectures, conference papers and panel appearances

---

### Invited appearances

'What's Social Change When it's at Home? Reading (and Hearing) the Transformation of British Society in Domestic Music Experience, 1950-70'. City University, London. February 2024.

'Paris/Algiers, Before and After'. Paris/Algiers 1969: Declarations of Freedom by the Black American Avant-Garde symposium. Centre pluridisciplinaire Louis Marin, Johns Hopkins University, Baltimore, USA. November 2019.

'Hearing, Seeing, Talking, Touching: Pop Music Experiences in the Postwar British Home'. 8<sup>th</sup> William A. Kern Conference in Visual Communication, Rochester Institute of Technology, Rochester NY, USA. April 2018.

'Towards a History of Pop Music in the 20<sup>th</sup>-Century Home'. Kunstuniversität Graz, Austria. March 2018.

'Reimagining Popular Music History'. Oxford Music Faculty Research Colloquium, University of Oxford. October 2017.

Panel member, 'Historiography and Popular Music'. 53<sup>rd</sup> Royal Musical Association annual conference, University of Liverpool. September 2017.

'Experiments in Critical Music Writing'. Experimental Approaches to Writing Research symposium, Birmingham City University. June 2017.

Panel chair, 'Public Music Studies and Citizenship'. Distinguished Lecture Series, 2017, Institute of Musical Research, Senate House, University of London. May 2017.

'Towards a History of Pop Music in the British Home'. University of York. November 2016.

'Towards a History of Pop Music in the British Home'. University of Hull.  
November 2016.

'Placing Audio in the Postwar British Home: History, Technology and Listening'. City University. March 2016.

'The Look of Listening: Audio Technology and the British Home, 1955-70'.  
Canterbury Christ Church University. February 2016.

Panel member, 'Reconcile Your Body and Soul (But How?)'. Symposium on  
academic and creative practice in popular music education, Seika University,  
Kyoto, Japan, November 2015.

Roundtable contributor, 'New Directions in Jazz Studies' symposium. Senate  
House, University of London. June 2015.

Respondent, 'Voice, Memory, Song' symposium, University of Oxford.  
November 2014.

'New Riffs on the Old Mind-Body Blues: "Black Rhythm," "White Logic" and  
Music Theory in the 21<sup>st</sup>-Century'. Royal Holloway, University of London.  
November 2014.

'Going Cold on Cool: Miles Davis and *Ascenseur pour l'échafaud*'. King's  
College London. November 2012.

"We Must Expand the Domain of Jazz So We Never Have to Leave It": André  
Hodeir and the Search for a European Jazz Art'. University of Edinburgh.  
November 2012.

'Jazz Trumpet and the Semiotics of Vulnerability'. 19<sup>th</sup> International  
Congress of the International Musicological Society, Rome, Italy. July 2012.

'Ideologies of Improvisation: Miles Davis' music for *Ascenseur pour  
l'échafaud*'. University of York. November 2011.

‘Thelonious Monk Meets the French Critics: Art and Entertainment, Improvisation, and its Simulacrum’. Salford Jazz Research Seminar, University of Salford. September 2011.

‘Hip Hop Samples Jazz: Dynamics of Cultural Memory and Musical Tradition in the African American 1990s’. Institute of Musical Research ‘Directions in Musical Research’ Series, Senate House, University of London. June 2011.

‘Hugues Panassié and Readings of Primitivism in Early French Jazz Criticism’. University of Sheffield. December 2009.

#### Peer-reviewed conference papers

‘Making Sense of Music Over Time: Listening (and Re-Listening) to Popular Music in the British Home, 1960-85’. 59<sup>th</sup> Royal Musical Association Annual Conference, University of Nottingham. September 2023.

‘Experiencing Pop Music in the Postwar British Home: Private Pleasures and Social Change’. 58<sup>th</sup> Royal Musical Association Annual Conference, Durham University. September 2022.

‘Experiencing Pop Music in the Postwar British Home: Private Pleasures and Social Change’. The 2022 IASPM-UK/Ireland Branch Conference, University of Liverpool. August 2022.

‘Experiencing Pop Music in the Postwar British Home: Private Pleasures and Social Change’. 21st Bi-Annual Conference of the International Association for the Study of Popular Music, Daegu University, South Korea (online). July 2022.

‘What Next for the History of Popular Music?’. 19<sup>th</sup> Bi-Annual Conference of the International Association for the Study of Popular Music, University of Kassel, Germany. June 2017.

‘Utopia in the Living Room’. Jazz Utopia conference, Birmingham City University. April 2016.



“A Good Jazzman is a Dead Jazzman”: The History, Memory and Materiality of a French Jazz Past’. Musical Materialities in the Digital Age conference, University of Sussex. June 2014.

‘New Riffs on the Old Mind-Body Blues: African American Rhythm and Music Theory in the 21<sup>st</sup>-Century’. Studying Music: An International Conference in Honour of Simon Frith, University of Edinburgh. April 2014.

“We Must Expand Jazz So That We Never Have to Leave It”: André Hodeir’s Contested Musical Territories’. Rhythm Changes II: Rethinking Jazz Cultures, University of Salford. April 2013.

‘Miles Davis’s Music for Louis Malle’s *Ascenseur pour l’échafaud* (1958): Improvisation, Realism and Ideology’. Perspectives on Musical Improvisation conference, University of Oxford. September 2012.

‘Hip Hop Samples Jazz: Dynamics of Cultural Memory and Musical Tradition in the African American 1990s’. Unofficial Histories conference, Bishopsgate Institute, London. May 2012.

‘Re-Reading Primitivism in Hugues Panassié’s Writing on Jazz’. Jazz and Race, Past and Present conference, Open University. November 2010.

‘Thelonious Monk Meets the French Critics: Improvisation and its Simulacra’. Mediating Jazz Conference, University of Salford. November 2009.

‘Too Clean to be Messed With’. International Leeds Jazz Conference, Leeds College of Music. March 2005.

‘Eddie Prévost’s Friday Night Workshops’. Guelph Jazz Festival Colloquium, University of Guelph, Canada. September 2001.

## Reviews

---

### *Of After Django: Making Jazz in Postwar France*

*The Wire*, 375 (May 2015), 70; *Times Higher Education*, 7 May 2015, online; *London Jazz News*, 9 June 2015, online; *New York Review of Books*, 9 July 2015, online; *Jazz Journal International*, 68/11 (November 2015), 14-15; *The New York City Jazz Record* (January 2016), 36; *Notes*, 73/1 (September 2016), online; *Twentieth-Century Music*, 13/2 (September 2016), 331-7; *Popular Music*, 36/2 (May 2017), 308-312; *Volume ! La revue des musiques populaires*, 14/2 (May 2018), 246-50.

### *Of Lee Morgan: His Life, Music and Culture*

*The Independent on Sunday*, 12 Nov 2006, ABC 22; *The Wire* 273 (Nov 2006), 75; *The Financial Times*, 2 Dec 2006, Magazine 31-2; *The New York Sun*, 4 Dec 2006, online; *All About Jazz* 56 (Nov 2006), 39; *Jazzwise* 104 (2006), 70; *BBC Music Magazine* (Jan 2007); *Mojo* 159 (2007), 123; *Jazz Journal International* 60/3 (2007), 25-6; *Svenska Dagbladet*, 31 May 2007 (online); *Signal to Noise*, 46 (2007), 45; *Cadence* 381 (2007), 14; *Coda* (Sep-Oct 2007), 23; *Superfly* 21 (June/July 2009), 20-1; *Buscadero*, March 2009, online; *Blow Up* (Mar 2009), online; *Lettera.com* 28 March 2009, online; *Rockstar* (June 2009), online; *MondoJazz* 12 March 2009, online; *La Provincia di Como*, 28 Dec 2009, online; *Musica Jazz* (Dec 2009), online.

## Media and public engagement

---

### Radio, Film/TV

Historical consultant, BBC Films. *Rock 'n' Roll Guns for Hire: The Story of the Sideman*. Dir. Frances Whateley. Transmitted 7 July 2017.

Programme guest, BBC Radio 3. *Jazz Now*. Transmitted 13 October 2016.

Historical consultant, BBC Radio 4. *Things Called Jazz that are Not Jazz*. Transmitted 30 August 2016.

Programme guest, BBC Radio 3. *Jazz Library: Barney Wilen*. Transmitted 24 September 2011.

Programme guest, BBC Radio 3. *Jazz Library: Clifford Brown*. Transmitted 30 October 2010.

Programme guest, BBC Radio 3. *Jazz Library: Booker Little*. Transmitted 13 June 2009.

Programme guest, BBC Radio 3. *Jazz Library: Lee Morgan*. Transmitted 11 July 2008.

Writer and presenter, Resonance FM. *Memoir City: Oral Histories of Londoners' Musical Lives*. Transmitted January-March 2006.

#### Public talks, courses and events

Guest lecturer, Jazz I Am conference for music professionals. Barcelona, Spain, March 2024.

Guest lecturer, Music Information Centre Lithuania. Preparation and delivery of 'Exploring Music Criticism', a two-day course for writers. Vilnius, Lithuania, October 2022.

Panel member, discussing Jason Moran's project, *James Reese Europe and the Absence of Ruin*. JazzFest Berlin, Berliner Festspiele, November 2018.

Invited speaker, INSIGHT programme for 11-18 year olds. 'What is a Tradition? Making Use of the Musical Past in Pop and Hip Hop'. Bishop Challoner School, Tower Hamlets, London. December 2017.

Panel member, 'Jazz and Everyday Aesthetics'. EFG London Jazz Festival, Southbank Centre, London. November 2017.

Tour coordinator and guide, 'London on Wheels: The Hidden History of Jazz and Blues'. Museum of London. May 2017.

Panel chair, 'Find Your Voice'. EFG London Jazz Festival, Southbank Centre, London. November 2015.

Panel chair, 'A Conversation with Barby Asante and Deborah M. Withers'. Music and Liberation exhibition, Spacestation 65, London. January 2013.

Guest speaker, 'Monk Meets the French Critics'. Piacenza Jazz Fest study day, Piacenza, Italy. March 2012.

Guest speaker, 'Four Histories of 20<sup>th</sup>-Century Music'. One-day course given at Cabaret Voltaire / GBS University, St. Gallen, Switzerland. May 2011.

### Music writing

Contributor, 'Histories of Jazz in France', online reader for concert series Django Reinhardt und der französische Jazz, 1940-1960, Jazz am Helmholtzplatz, Berlin. Summer-Autumn 2023.

Guest writer, supporting blog for Jason Moran's project *James Reese Europe and the Absence of Ruin*. Project co-commissioned by 14-18 NOW: WW1 Centenary Art Commissions, Berliner Festspiele / Jazzfest Berlin, Serious / London Jazz Festival, and the John F. Kennedy Center for Performing Arts. Autumn 2018.

Contributor, *The Wire*, 2001-2007. Monthly reviews of recordings, concerts and books covering jazz and improvisation, hip hop, contemporary composition, electronica and experimental music.

### Teaching

---

#### Curriculum and access

Through my roles as Director of Postgraduate Research, Programme Convener, and Department Management Group member, I have developed a great deal of experience in curriculum design and enhancement. In 2014-15 I

researched, developed and implemented a new MPhil/PhD pathway, Practice-Based Research in Music. In 2018 I initiated and now administer a Masters scholarship for students of Black, Asian or other British-minority ethnicity who intend to progress through postgraduate study and into the academic profession.

Since 2008, I have designed, delivered or team-led the following modules: Popular Music History; Analytical and Contextual Studies; Approaches to Contemporary Music; Music Study Skills (Undergraduate year 1); What is Jazz? (year 2); Topics in African American Music; Music/Modernities; Research Essay; Advanced Popular Music Studies (year 3); Encounters in African American Music; Popular Music and its Critics (Masters).

#### Postgraduate supervision and examining

I have had four PhD completions as main supervisor (Jasmin Taylor, 'Billie Holiday and the Gendered Politics of Jazz Creativity', 2017; Alex de Lacey, 'Level Up: Live Performance and Collective Creativity in Grime Music', 2020; Fiamma Mozzetta, 'Beyond Retromania: Reimagining Historical Consciousness in British, Italian and Argentinian Popular Music', 2023; Jeremiah Spillane, 'Django's Worlds: Exploring Influence, Mediation and Genre Formation in the Music of Django Reinhardt and the Genre of Jazz Manouche', 2023). I have examined six PhDs for UK and international institutions. Since 2008 I have supervised over 25 Masters dissertations.

#### **Research event organisation**

---

- |      |  |
|------|--|
| 2020 | 56 <sup>th</sup> Royal Musical Association Annual Conference, Goldsmiths, University of London. Co-convenor. |
| 2019 | The Uses of Musical Knowledge. AHRC CHASE PhD cohort training event. Lead.                                   |
| 2018 | Researching Popular Music: Methods, Debates, Publics. AHRC CHASE PhD cohort training event. Lead.            |
| 2017 | 4 <sup>th</sup> Westminster-Goldsmiths Popular Music PhD Symposium. Co-lead.                                 |

- 2016 3<sup>rd</sup> Westminster-Goldsmiths Popular Music PhD Symposium. Co-lead.
- 2015 2<sup>nd</sup> Westminster-Goldsmiths Popular Music PhD Symposium. Co-lead.
- 2015 Popular Music Research Unit Symposium: Copy / CTRL. Co-lead.
- 2014 1<sup>st</sup> Westminster-Goldsmiths Popular Music PhD Symposium. Co-lead.
- 2013 Institute of Musical Research, Research Training Day: Popular Music. Lead.
- 2012 Popular Music Research Unit Symposium: Popular Music, Participation and the People. Co-lead.
- 2011 Popular Music Research Unit Symposium: Digital Pop and the Death of the Musical Artefact. Co-lead.

### **Administration**

---

- 2022- Deputy Head of Department.
- 2016-20 Departmental Director of Research. Chair of Research Committee. Departmental lead for Research Excellence Framework 2021 submission.
- 2014-20 Member of College Internationalisation Forum.
- 2013- Member of Department Management Group.
- 2013-20 Member of Departmental Learning and Teaching Committee.
- 2013-20 Programme Convener, BMus Popular Music.
- 2013-18 Member of Graduate School Board.

- 2013-15 Member of Departmental Research Committee.
- 2013-15 Departmental Convener of Postgraduate Research Programmes, responsible for MPhil/PhD systems. Chair of Postgraduate Research Committee. Member of college selection panel for AHRC-funded PhD competition.
- 2012-15 Member of Academic Board, the college senate.
- 2011- Co-founder / Co-director, Goldsmiths Popular Music Research Unit.
- 2008-13 Senior Tutor, Goldsmiths Department of Music. Responsible for student welfare systems. Head of Personal Tutor team, and Personal Tutor (c. 35 students). Chair of Student Welfare Committee.
- 2007-08 Programme Leader, BMus Popular Music Performance, Centre for Commercial Music, University of Westminster. General programme coordination, administration and admissions, pastoral oversight for all students.

### **Other professional activity and service**

---

- 2020- Steering group member, and from 2023 Co-Chair, Equality, Diversity and Inclusion in Music Studies group.
- 2020- Editorial Board member, *Popular Music*.
- 2018- External reviewer for academic promotions in the UK, USA (x2), Norway
- 2018-20 External Examiner for the Foundation Degree in Music and Production, Lewisham Southwark College.
- 2017 Primary Selection Panel member (Media and Creative Practice), AHRC PhD Consortium for the Humanities and Arts South-East England (CHASE).

- 2015-18 Steering Committee member, Institute of Musical Research, Royal Holloway, University of London.
- 2015- Selection Committee member, Marcus Garvey Foundation Graduate Fellowship PhD awards.
- 2011-15 Advisory Council member, Institute of Musical Research, School of Advanced Study, University of London.
- 2009-21 Editorial Board member, *Jazz Research Journal*.
- 2005- Funding application reviews for UK Research and Innovation, Leverhulme Trust. Book proposal/manuscript peer reviews for Lexington Books, Routledge, Oxford University Press. Article peer reviews for *Journal of the American Musicological Society*, *Popular Music*, *Jazz Research Journal*, *Black Music Research Journal*, *American Music*, *Cultural History*, *Journal of the Society for American Music*, *Atlantic Studies*, *Music & Letters*.

Fellow, Royal Society of Arts.

Member, Royal Musical Association.