

BRAD OSBORN, Ph.D.

Associate Professor of Music Theory
University of Kansas School of Music

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I. EDUCATION

University of Washington	June 2010
<i>Ph.D. Music Theory</i>	
Dissertation: “Beyond Verse and Chorus: Experimental Formal Structures in Post-Millennial Rock Music” [Doctoral Committee Chair: Áine Heneghan]	
Florida State University	April 2006
<i>M.M. Music Theory</i>	
Thesis: “Hypermetrical <i>Faux Pas</i> : Rhythmic Analysis and Character-Driven Hermeneutics in Radiohead’s ‘Idioteque’” [Advisors: Matthew Shaftel, Evan Jones]	
Missouri State University	December 2003
<i>B.S. cum laude, Music Education (K-12 Teaching Certificate)</i>	
Applied Instrument: Trombone [Instructor: Win Prather]	

II. AWARDS, RECOGNITION, AND GRANTS

Publication Awards

SMT Popular Music Interest Group Publication Prize	2013
Adam Krims Memorial Prize; awarded annually for the most outstanding publication on popular music by a scholar within 7 years of PhD completion (...Terminally Climactic Forms...,” <i>Music Theory Spectrum</i> 35/1)	
Best Student Paper: South Central Society For Music Theory	2006

“Hypermetrical *Faux Pas*: Rhythmic Analysis and Character-Driven
Hermeneutics in Radiohead’s ‘Idioteque’”

Recognition of Excellence in Teaching

Faculty Facilitator: KU Center for Teaching Excellence (CTE)	2017
Appointed to the leadership team for CTE’s annual <i>Best Practices Institute</i> ; helped ten faculty members develop active learning materials for a target class	

Creative Humanities Redesign Project Fellow	2014–2017
Three-year fellowship awarded by Teagle Foundation to introduce writing pedagogy into junior-level form and analysis class	
KU Center for Teaching Excellence Pedagogy Grant	2013
Generous award to convert freshman theory to “flipped” course; competitive—three awarded university-wide	
Research, Development, and Travel Grants	
KU Libraries OER Development	2018
Awarded summer salary to develop an open educational resource for Fall 2018 course on music videos	
KU International Travel Grant	2017
Awarded travel support to present paper at International Association for the Study of Popular Music (IASPM) Conference in Kassel, Germany	
Center for Teaching Excellence Travel Grant	2016
Awarded funds to attend IASPM-US conference in Calgary, AB for the purpose of developing popular music teaching methods	
School of Music General Research Fund	2015, 2017
Awarded summer research funds for research projects	
KU New Faculty Research Grant	2014
Awarded to support completion of book manuscript	
Bursary: Society for Education and Music Psychology Research	2013
Grant awarded to present research and chair session at International Conference on Analysing Popular Music, University of Liverpool, UK	
Subvention Grant: Arbeitskreis Studium Populaerer Musik	2011
Grant awarded to participate in “Methods of Popular Music Analysis” summer research consortium at the University of Osnabrueck, Germany	
Subvention Grant: Society for Music Analysis (SMA)	2010
Grant awarded to participate in SMA summer research intensive in Durham, UK	

III. PUBLICATIONS

Scholarly Monographs

Osborn, Brad. 2016. *Everything in Its Right Place: Analyzing Radiohead*. Oxford University Press

Peer-Reviewed Journal Articles

Osborn, Brad. "Multimedia perspectives on genre emergence in MTV's *Buzz Clips*." *Popular Music and Society* (under review)

———. 2018. "The Swerve and the Flow: Music Video's Relationship to Dance." *Perspectives of New Music* (in press)

———. 2017. "Rock Harmony Reconsidered: Tonal, Modal, and Contrapuntal Voice-Leading Systems in Radiohead." *Music Analysis* 36, no. 1

———. 2014. "Kid Algebra: Radiohead's Euclidean and Maximally Even Rhythms." *Perspectives of New Music* 52, no. 1

———. 2013. "Subverting the Verse/Chorus Paradigm: Terminally Climactic Forms in Recent Rock Music." *Music Theory Spectrum* 35, no. 1

———. 2011. "Understanding Through-Composition in Post-Rock, Math-Metal, and other Post-Millennial Rock Genres." *Music Theory Online* 17, no. 3

———. 2011. "A Pragmatic Deleuze-Guattarian Musicology." *Filigrane: Musique, Esthétique, Sciences, Société*, vol 13: Special Issue "Deleuze et la musique"

———. 2010. "Beats that Commute: Algebraic and Kinesthetic Models for Math Rock Grooves." *Gamut* 3, no. 1

Commissioned Essays in Collected Volumes

Osborn, Brad. "Fourteen Ears, One Room: Toward an Ethnography of Analysis." In *Song Interpretation in 21st-Century Pop Music* (vol. 2), edited by Allan Moore, R.V. Appen, A. Doehring, and D. Helms. Ashgate Press (under contract)

———. "Multi-Dimensional Form in 'This is What You Came For.'" In *Transmedia Directors*, edited by Carol Vernallis, H. Rogers, and L. Perrott. Bloomsbury Publishing (in press)

Osborn, Brad and Taylor Myers. "Definitions of Rock Music and Stylistic Overlaps." In *The Bloomsbury Handbook of Rock Music Research*, edited by Allan Moore. Bloomsbury Publishing (in press)

Osborn, Brad and David K. Blake. "Triangulating Timbre in Sigur Rós's Iceland." In *Sounds Icelandic*, edited by Nicola Dibben, T.D. Hall, Á. Ingólfsson, and T. Mitchell. Equinox Press (in press)

Osborn, Brad. "Laurie Anderson's 'O Superman.'" In *Analytical Essays on Music By Women Composers*, edited by Laurel Parsons and B. Ravenscroft. Oxford University Press (in press)

Osborn, Brad and Kevin Osborn. 2019. "The Production of Timbre: Analyzing the Sonic Signatures of Tool's *Aenima* (1996)." In *The Routledge Companion to Popular Music Analysis*, edited by Kenneth Smith, J. Brackett, and C. Scotto. Routledge Press

Osborn, Brad. 2018. "Pop-Rock Pedagogy in the Undergraduate Theory Core." In *The Norton Guide to Teaching Music Theory*, edited by Jeffrey Swinkin and R. Lumsden. W.W. Norton and Co.

Osborn, Brad, C. Azevedo, C. Fuller, J. Guerrero, and M. Kaler. 2015. "P.J. Harvey's 'The Words that Maketh Murder.'" In *Song Interpretation in 21st-Century Pop Music* (vol. 1), edited by Allan Moore, R.V. Appen, A. Doehring, and D. Helms. Ashgate Press

Osborn, Brad. 2013. "Hearing *Heima*: Ecological Approaches to Meaning in Three Icelandic Music Videos." In *Analyzing the Music of Living Composers (and Others)*, edited by Jack Boss, B. Osborn, T. Pack, and S. Rodgers. Cambridge Scholars Press

Editorial Work

Osborn, Brad, J. Boss, T. Pack, and S. Rodgers, editors. 2013. *Analyzing the Music of Living Composers*. Cambridge Scholars Press

Commissioned Reviews, Reports, Responses, Encyclopedia Entries

Osborn, Brad. 2019. "Through-Composed Forms." Entry for *Bloomsbury Encyclopedia of Popular Music of the World*

—. 2018. Review of *Music Theory Remixed*, by Kevin Holm-Hudson. *Journal of Music Theory Pedagogy*

—. 2018. "Terminally Climactic Forms." Entry for *Bloomsbury Encyclopedia of Popular Music of the World*

—. 2018. Review of *Hearing Harmony: Toward a Tonal Theory for the Rock Era*, by Christopher Doll. *Samples* 16

—. 2015. "Making Connections." In *Reflections from the Classroom: Essays on Teaching by Notable KU Faculty Members*. KU Center for Teaching Excellence

—. 2014. "Brad Osborn Responds." *Music Theory Spectrum* 36, no. 1

—. 2013. POPMAC Conference Report. *SMA Newsletter*

———. 2011. Review of *Sounding Out Pop: Analytical Essays in Popular Music*, edited by Mark Spicer and John Covach. *Notes: Journal of the Music Library Association* 68, no. 1

———. 2008. Review of *Beyond Structural Listening? Postmodern Modes of Hearing*, edited by Andrew Dell' Antonio. *Music Theory Online* 14, no. 3

IV. SELECTED PRESENTATIONS

Invited Research Colloquia and Keynote Presentations

“Multimodal Approaches to the Analysis of Music Videos” 2019
 Invited Colloquium at Utah State University, April 11–12, Provo, UT

“Cart-Horse-Cart: Putting Theory Before Composition 2018
 (and then putting it back)”
 Invited Keynote Presentation at Midwest Music Research Collective Conference,
 April 14, Lawrence, KS

“Who Grooves to What? Differences in Guitarists’ and Drummers’ 2017
 Metric Entrainment
 Invited Colloquium at University of British Columbia, Sept. 15th, Vancouver, BC

“Just the Right Place Between Expectation and Surprise: The 2015
 Goldilocks Principle in Radiohead”
 Invited Colloquium at University of Nebraska, Feb. 11th, Lincoln, NE

“Tonal, Modal, and Contrapuntal Systems of Voice-Leading and 2014
 Harmony in Radiohead
 Invited Colloquium at UMKC, Feb. 20th, Kansas City, MO

International Conference Papers

“Longing, and the Subdominant Tritone in Film and Television Music” 2017
 Joint meeting of the New Zealand Musicological Society and the Australian
 Musicological Society, December 8–10, Auckland, NZ

“1991 and All That Grunge” 2017
 International Association for the Study of Popular Music (IASPM), June
 26–30, Kassel, DE

“Timbral Goldilocks Zones in Radiohead” 2014
 Sonic Signatures Symposium, April 7–9, University of Aalborg, Denmark

“The Idiolect of ‘Idioteque’: An Ecological Model of Meaning 2013
 and Perception in Radiohead”
 International Conference on Analyzing Popular Music, July 2–4, Liverpool, UK

“The Smooth and the Striated: What Deleuze’s Philosophy of Time Can Teach Us About Minimal Music” 2011
 Third International Conference on Music and Minimalism,
 October 12–15, Katholieke Universiteit, Leuven, Belgium

National Conference Papers

“The Lesbian Gaze in Recent LGBTQ+ Music Videos 2019
 Music and the Moving Image Conference, NYU, May 31–June 2

Invited Panelist: “Form in Lutosławski’s 3rd Symphony” 2018
 Post-1945 Music Analysis Interest Group, Society for Music Theory Annual Meeting, November 2–5, Arlington, VA

“Teaching Writing Within the Music Discipline” 2017
 (Re)imagining Humanities Teaching Conference, June 6–8, Kansas City, MO

“Metric Levels from Behind the Kit (and elsewhere)” 2016
 Joint meeting of the Society for Music Theory and American Musicological Society, November 3–6, Vancouver, BC

“Enhancing Student Learning through Innovative Response” 2016
 International Society for the Scholarship on Teaching and Learning (ISSoTL) meeting, October 12–15, Los Angeles, CA

“Music Videos as Music Theory: Teaching MTV’s Buzz Clips” 2015
 Ann Arbor Symposium IV: Teaching and Learning Popular Music, November 18–21, University of Michigan

“Kid Algebra: Radiohead’s Euclidean and Maximally Even Rhythms” 2012
 Joint meeting of the Society for Music Theory, American Musicological Society, and Society for Ethnomusicology, November 1–4, New Orleans, LA

Invited Panelist: “What Does it Mean to Analyze Popular Music?” 2012
 Popular Music Interest Group, Society for Music Theory Annual Meeting, November 1–4, New Orleans, LA

“An Ecological Approach to Meaning in Radiohead’s Macro-Formal Structures” 2012
 Macro Analysis Workshop and Conference, June 15–16, Madison, WI

“A Genetic Model for Through-Composition in Post-Millennial Rock Music” 2010
 Annual meeting of the Society for Music Theory, November 4–7, Indianapolis, IN.
 Part of special session “(Per)Form In(g) Rock,” co-organized with Nicole Biamonte

“Subverting the Verse/Chorus Paradigm: Terminally-Climactic Form in Recent Rock Music” 2009
 Annual meeting of the Society for Music Theory, October 29–November 1, Montreal, QC Canada

“Perceptible Processes: Arch Form and Multiple Downbeats in Reich’s *Music for Eighteen Musicians*” 2009

Second International Conference on Music and Minimalism,
September 2–6, University of Missouri, Kansas City, MO

“Form Function and Tonal Systems in Radiohead’s ‘Faust Arp’” 2008

Tonal Systems of Rock Workshop,
February 8, University of Michigan, Ann Arbor, MI

“Multi-Level Concept Mapping of Quotation in Berio’s *Sinfonia*” 2007

Music and the Written Word Symposium,
February 22–24, Indiana University, Bloomington, IN

Regional Conference Papers

“The Pivot Pulse and its Applicability to Changing Meter in Math Rock” 2009

Annual meeting of the Music Theory Society of New York State,
April 4–5, Hofstra University, Hempstead, NY

“Juxtaposing Score and Recording in Scelsi’s *Quattro Pezzi* Using Frequency Deviation Value and Spectral Analysis” 2008

Annual meeting of the West Coast Conference of Music Theory and Analysis,
March 7–9, University of Washington, Seattle, WA

“Hypermetrical *Faux Pas*: Rhythmic Analysis and Character-Driven Hermeneutics in Radiohead’s ‘Idioteque’” 2006

Annual meeting of the South Central Society for Music Theory,
March 10–11, University of Southern Mississippi, Hattiesburg, MS

V. UNIVERSITY TEACHING EXPERIENCE

University of Kansas School of Music 2013–present

Associate Professor of Music Theory (with tenure)

- Coordinator: freshman theory
- Interpreting Music Videos (satisfies KU Core Goal 3, open to all campus)
- Form and Analysis
- Graduate courses: Advanced Forms, Theory Pedagogy, Music Videos
- Doctoral seminars on popular music, rhythm, Radiohead
- Doctoral and Masters committees

Ohio University School of Music 2012–2013

Assistant Professor of Music Theory (3-year renewable)

- Graduate topics course: “Approaches to Meaning in Tonal Music”
- Graduate theory course: Introduction to Schenkerian Analysis
- Sophomore theory and aural skills courses (chromatic and post-tonal)
- Doctoral and Masters committees
- Composition lessons: BM performance major Jason Snoddy

DePauw University School of Music 2011–2012

Visiting Professor of Music Theory (sabbatical replacement)

- Theory I, II, III, and IV
- Aural Skills III and IV

Rhodes College Department of Music 2010–2011

Visiting Professor of Music Theory (sabbatical replacement)

- Theory I, II, III (with integrated aural and keyboard skills)
- Post-tonal analysis and composition
- “Rock Music Since the Beatles”: interdisciplinary course for non-majors

VI. PERFORMANCE, COMPOSITION, AND RECORDING

Recording Experience

D'Archipelago: *Dark Machine* 2018

Atmospheric album; all instruments, voices, sounds by Brad Osborn; mixed/mastered by Brad Osborn; artwork by Brad Osborn

D'Archipelago: *Agape* 2017

Shoegaze Rock album; all instruments, voices, sounds by Brad Osborn; mixed/mastered by Zak Denham; artwork by Jeff McKee

D'Archipelago: *By the Lights of Gomorrah* 2016

Atmospheric Black Metal album; all instruments, voices, sounds by Brad Osborn; mixed/mastered by Zak Denham

BradleyHeartVampire: *Seven Songs* 2012

Progressive rock album released to BandCamp; all instruments, voices, sounds by Brad Osborn; mastered by Veronica Pejril.

BradleyHeartVampire: *The One or Several Wolves EP* 2008

Electro-acoustic rock album released on iTunes by Tunecore distribution; all instruments, voices, sounds by Brad Osborn

Dreamscapes: Converse of Consciousness 2004

Full-length rock concept album released on Gen EQ records; all instruments, voices, sounds by Brad Osborn

Performance Experience

The Mixtapes: Regional Performances 2013–present

Perform on guitar, keyboards, and voice with 90s rock cover band

Steve Reich, *Clapping Music* 2010

Performed duet on Rhodes American Music Concert with Mike Assad

Steve Reich, <i>Music For Pieces of Wood</i>	2010
Performed in UW Percussion Ensemble on Spring Concert	
<i>Seattle, 2.10.08</i>	2008
Live multi-instrumental duet for composer Doug Barrett	
Playing With Matches: Summer National Tour	2004
Drummer in 5-piece melodic hardcore band	
Aura Minor: Regional Touring	2001–2003
Songwriter, vocalist and guitarist in 5-piece art rock band, opened for national acts Local H and All-American Rejects	
Missouri State University Jazz and Basketball Bands	1999–2003
Bass and drum set in two different jazz bands, drum set and multi-percussion for 20-piece popular tunes band	
Missouri State University Wind Symphony	1999–2003
First and second trombone parts	
<i>Commissioned Compositions</i>	
24-hour piece Composed of every feeling/thought Conversation/ event Connected to, or set in motion by, the following sounds:	2013
Concert piece scored for large ensemble; commissioned by OU New Music Ensemble	
<i>When No Birds Take to Wing</i>	2011
Commissioned as part of Mellon/ACS-funded song cycle, <i>River of Words</i> , setting environmentally themed poetry; for guitar and voice	
“Electioneering” (orchestral arrangement)	2011
Commissioned by Seattle Rock Orchestra to arrange a Radiohead song for full orchestra, choir, and rock rhythm section	
<i>Selected non-commissioned Composition Performances</i>	
<i>Sufjan Lucier</i>	2008
Sampled/composed piece for Ableton Live! playback using variable, real-time tempo sync for UW Dance Department recital	
<i>Apple</i> (film score)	2006
Electro-acoustic score for short film by Shinsuke Fukomachi; premiered at Florida State University Film School Exhibition	
<i>Heure Du Dragon</i> , for synthesizer and tape	2005
Premiered at Florida State University Composition Festival	
<i>Delusions of Nitrous and Ennui</i> , for solo piano	2004
Premiered at Missouri State University Composition Festival	

VII. PROFESSIONAL ACTIVITY AND SERVICE

Associate Editor: <i>Music Theory Online</i>	2019–2022
Appointed by SMT President Robert Hatten	
Editorial Board: <i>Music Theory Online</i>	2017–2019
Appointed by SMT President Dora Hanninen	
Publication Award Committee	2017
Adjudicated Woody Guthrie Award for most outstanding book on popular music for IASPM-US	
Contributing Author	2015
Contracted (as author, with royalties) by W.W. Norton to film instructional videos for 3rd ed. of <i>The Musician's Guide to Theory and Analysis</i> (Clendinning/Marvin)	
Chair, SMT Popular Music Interest Group	2014–2016
Elected by peers to represent ~50 member group; duties include organizing sessions for annual meeting and writing SMT Newsletter reports	
Program Committee Member	2019, 2014, 2010, 2007
2019 Music Theory Midwest Conference	
2014 Music Theory Midwest Conference	
2010 West Coast Conference of Music Theory and Analysis	
2007 South Central Society for Music Theory	
Conference Session Chair	2010–present
2017 NZMS/AMS International Conference	
2017 IASPM International Conference	
2017 Society for Music Theory National Meeting	
2016 IASPM-US Conference	
2014 Society for Music Theory National Meeting	
2014 Music Theory Midwest Conference	
2013 International Conference on Analysing Popular Music	
2011 College Music Society, Southern Chapter Meeting	
2010 West Coast Conference of Music Theory and Analysis	
SMT Committee on the Status of Women	2011–2014
Appointed to a three-year term by SMT President Lynne Rogers; duties include web development and advising grad student conference proposals	
Undergraduate Research Symposium: Fine Arts Coordinator	2011
Selecting papers and organizing schedule for music, theater and dance research to be presented by undergraduates at Rhodes College	
SMT Special Session Co-Organizer	2010
Created topic and title “(Per)Form In(g) Rock,” solicited and selected papers, and edited abstracts with Nicole Biamonte (appeared on 2010 SMT program)	

<i>Perspectives of New Music</i> : Subscriptions Manager	2009–2010
Hired by editor John Rahn to manage international subscriptions database, oversee daily office operations, and contribute typesetting and copyediting for biannual volumes	

VIII. OTHER PROFESSIONAL EXPERIENCE

Invited Teaching Experience

Graduate Seminar in Philosophy: Kant's Third Critique (of Radiohead)	2018
Invited by Dr. Scott Jenkins to discuss Kant's Aesthetics and music	
First Year Humanities Seminar: Intertextuality	2016
Invited by Dr. Aimee Wilson to teach class on intertextuality in music	
Graduate Form and Analysis Class, U. Nebraska-Lincoln	2015
Invited colloquium series; lectured on recognizing traditional formal designs in popular music	
Graduate Music Theory Pedagogy Class, U. Missouri-Kansas City	2014
Invited colloquium series; lectured on integrating popular music examples in traditional theory classroom	
Graduate Composition Seminar, Ohio U.	2012
"Everything I Know about Rock I learned from Schubert." Invited by OU composer Mark Phillips to present on my own experimental rock compositions	
Undergraduate Philosophy Seminar, U. of Washington	2011
Led discussion on perceived aesthetic differences between art and pop music	
Composition Masterclass, Rhodes College	2011
Invited to lead a seminar on setting poetry in conjunction with the <i>River of Words</i> concert at Rhodes College; commissioned by Mellon/ACS grant	
Graduate Seminar on 20 th -Century Form, U. of Washington	2010
Invited by UW Professor Jonathan W. Bernard to present research and facilitate discussion on Steve Reich	
Interim Instructor: 16 th -Century Modal Counterpoint	2009
Hired to substitute for UW Professor Huck Hodge for three weeks of quarter	

Popular Media Appearances/Works Reviewed

Reviews of Radiohead book	2017–present
-Brett Clement, <i>Music Theory Online</i>	
-Nathan Hesselink, <i>Popular Music</i>	
-Chris Ingalls, <i>Pop Matters</i>	

Interviews about Radiohead book	2016–present
a. Print	
-KU Today (campus newspaper, 11.7.2016)	
-Writers Read/Page 99 (blog, 11.16.2016)	
-Semana (Columbian newspaper, 4.25.2017)	
-Greenroom.fr (French blog, 6.6.2017)	
-Buffalo News (American newspaper, 12.22.2017)	
b. Podcast/Radio	
-Lawrence Hits (radio interview and reading, 11.18.2016)	
-OK Podcast (ep. 2 “Analyzing Radiohead” 6.8.2018)	
-Fake Plastic Podcast (ep. 2 “The Science of Radiohead” 2.28.19)	
c. Film	
-Warren Lain Music (YouTube interview, 35', with ~15,000 views, 11.13.2017)	
-Radiohead: Mutant Group (ARTE TV Documentary, 52', released late 2019)	
Pre-concert lecture	2017
Mini-lecture/musical demonstrations given prior to each piece as part of all-Radiohead concert by East Central College (MO) Jazz Band	
Oxford University Press Blog Posts	2016
Two blog posts written to support the release of my Radiohead book	
Pre-concert lecture	2011
“Composing (for) the Environment” lecture given at Rhodes College as part of the <i>River of Words</i> concert, August 25, 2011	
Interviewed Expert: <i>KEXP Documentary Series</i>	2010
Appeared on-air for Seattle radio station KEXP’s documentary on experimental rock group Animal Collective	
Weekly Music Columnist: <i>The Daily</i>	2009
Prepare weekly review/opinion piece on classical and popular music	

Professional Memberships: Society for Music Theory (SMT), SMT Popular Music Interest Group (SMT-PMIG), International Society for the Study of Popular Music (IASPM and IASPM-US), Music Theory Midwest (MTMW), Society for Music Analysis (SMA), American Society of Composers, Authors, and Publishers (ASCAP).