

# BRAD OSBORN, Ph.D.

Associate Professor of Music Theory  
University of Kansas School of Music

1530 Naismith Drive, Room 460  
Lawrence, Kansas 66045  
*bradosborn@ku.edu*  
206.422.2221

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## I. EDUCATION

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| 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: Aine 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]   |               |
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## II. AWARDS, RECOGNITION, AND GRANTS

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### Publication Awards

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|---|------|
| 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 <i>Faux Pas</i> : Rhythmic Analysis and Character-Driven Hermeneutics in Radiohead's 'Idioteque'"  |      |

### Recognition of Excellence in Teaching

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| 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	

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### III. PUBLICATIONS

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#### 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 Deleuzo-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. Doebling, 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*

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| “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<br>(and then putting it back)”                      | 2018 |
| Invited Keynote Presentation at Midwest Music Research Collective Conference,<br>April 14, Lawrence, KS |      |
| “Who Grooves to What? Differences in Guitarists’ and Drummers’<br>Metric Entrainment                    | 2017 |
| Invited Colloquium at University of British Columbia, Sept. 15th, Vancouver, BC                         |      |
| “Just the Right Place Between Expectation and Surprise: The<br>Goldilocks Principle in Radiohead”       | 2015 |
| Invited Colloquium at University of Nebraska, Feb. 11th, Lincoln, NE                                    |      |
| “Tonal, Modal, and Contrapuntal Systems of Voice-Leading and<br>Harmony in Radiohead                    | 2014 |
| Invited Colloquium at UMKC, Feb. 20th, Kansas City, MO  |      |

##### *International Conference Papers*

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| “Longing, and the Subdominant Tritone in Film and Television Music”   | 2017 |
| Joint meeting of the New Zealand Musicological Society and the Australian<br>Musicological Society, December 8–10, Auckland, NZ |      |
| “1991 and All That Grunge”  | 2017 |
| International Association for the Study of Popular Music (IASPM), June<br>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<br>and Perception in Radiohead”                                    | 2013 |
| 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
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*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
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*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: <i>Dark Machine</i>	2018
Atmospheric album; all instruments, voices, sounds by Brad Osborn; mixed/mastered by Brad Osborn; artwork by Brad Osborn	
D'Archipelago: <i>Agape</i>	2017
Shoegaze Rock album; all instruments, voices, sounds by Brad Osborn; mixed/mastered by Zak Denham; artwork by Jeff McKee	
D'Archipelago: <i>By the Lights of Gomorrah</i>	2016
Atmospheric Black Metal album; all instruments, voices, sounds by Brad Osborn; mixed/mastered by Zak Denham	
BradleyHeartVampire: <i>Seven Songs</i>	2012
Progressive rock album released to BandCamp; all instruments, voices, sounds by Brad Osborn; mastered by Veronica Pejril.	
BradleyHeartVampire: <i>The One or Several Wolves EP</i>	2008
Electro-acoustic rock album released on iTunes by Tunecore distribution; all instruments, voices, sounds by Brad Osborn	
<i>Dreamscapes: Converse of Consciousness</i>	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, <i>Clapping Music</i>	2010
Performed duet on Rhodes American Music Concert with Mike Assad	



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

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## VII. PROFESSIONAL ACTIVITY AND SERVICE

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- Associate Editor: *Music Theory Online* 2019–2022  
Appointed by SMT President Robert Hatten
- Editorial Board: *Music Theory Online* 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 *The Musician's Guide to Theory and Analysis* (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)

*Perspectives of New Music*: 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 *River of  
 Words* concert at Rhodes College; commissioned by Mellon/ACS grant

Graduate Seminar on 20<sup>th</sup>-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<sup>th</sup>-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, Music Theory Online  
 -Nathan Hesselink, *Popular Music*  
 -Chris Ingalls, *Pop Matters*

Interviews about Radiohead book	2016–present
a. Print	
-KU Today (campus newspaper, 11.7.2016)	
-Writers Read/Page 99 (blog, 11.16.2016)	
- <i>Semana</i> (Columbian newspaper, 4.25.2017)	
- <i>Greenroom.fr</i> (French blog, 6.6.2017)	
- <i>Buffalo News</i> (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)	
- <i>Radiohead: Mutant Group</i> (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).