

THE UNIVERSITY OF BRITISH COLUMBIA

Curriculum Vitae for Faculty Members

1. **SURNAME:** Pritchard **Date:** Nov. 22, 2024 **Initials:** BP
2. **DEPARTMENT/SCHOOL:** Music **FIRST NAME:** Robert **MIDDLE NAME(S):** Blake
3. **FACULTY:** Arts
4. **PRESENT RANK:** Professor Emeritus **SINCE:** Aug 1, 2024
5. **POST-SECONDARY EDUCATION**

University or Institution	Degree	Subject Area	Dates
University of British Columbia	D.M.A.	Composition	1985 - 1992
University of Toronto	M.Mus.	Composition	1980 - 1982
University of British Columbia	B.Mus.	Composition	1974 - 1978

Special Professional Qualifications

Associate Composer	Canadian Music Centre
Member	Canadian League of Composers
Faculty Associate	UBC Peter Wall Institute for Advanced Studies (PWIAS)
Full Member	UBC Institute for Computing, Information and Cognitive Systems (ICICS)
Faculty Associate	Media and Graphics Interdisciplinary Centre (MAGIC) (2004 – 2017)

6. **EMPLOYMENT RECORD**

(a) *Prior to coming to UBC*

University, Company, or Organization	Rank or Title	Dates
Douglas College	Sessional Lecturer	1992 - 1994
Brock University	Assistant Professor	1986 - 1989
Brock University	Full-time Lecturer	1983 - 1986
Brock University	Part-time Instructor	1982 - 1983

(b) *At UBC*

Rank or Title	Dates
Professor Emeritus	2024
Full Professor	2024
Associate Professor	2017 - 2024
Assistant Professor	2010 - 2017
Senior Instructor (Tenured)	2005 - 2010
Instructor I	2001 - 2005
Full-time Lecturer	1999 - 2001
SSHRC Research Associate	1996
SSHRC Research Associate	1995
Sessional Lecturer	1993 - 1999
Research Assistant/Lecturer (Dept. of Physics)	1990

(c) *Date of granting of tenure at U.B.C.:*
July 1, 2005 tenured Senior Instructor
July 1, 2017 tenured Associate Professor

7. **LEAVES OF ABSENCE**

University, Company, or Organization at which Leave was taken	Type of Leave	Dates
UBC ICICS,	Study leave	Jul – Dec 2022
Vancouver, Penticton, ICICS	Study leave	Jul – Dec 2021
New York & University of Melbourne	Study leave	Jul – Dec 2014
Vancouver & Sydney	Study leave	Jan – Jun 2008

8. **TEACHING**

(a) *Areas of special interest and accomplishments*

I have a particular interest in technology and interdisciplinary activities. I created the MUSC119 Introduction to Music Technology course and developed the MUSC 469 Interdisciplinary Projects courses for Music, Theatre, Creative Writing, Film and Visual Arts students. In the fall of 2010 I began UBC's first laptop orchestra as a way of expanding students' understanding of code and technology in performance, and I designed the very successful Minor in Applied Music Technology (AMT) which is open to students across the university. My interdisciplinary abilities extend to student supervision: the majority of graduate students I have co-supervised have been outside of the School of Music in Visual Arts, Psychology, Education, Rehabilitative Science, and Engineering.

In 2005 I designed and coordinated the two-semester course Creative Arts, in which each year twenty students from Music, Film, Theatre, Visual Arts, and Creative Writing learned to collaborate in team-taught environments. Students created performative works or environments, using a cumulative approach so that each new module integrated skills and knowledge from previous modules, and group membership changed each month so that all students developed team skills working with a variety of personalities and specialities. The course description allows for any two areas in the creative arts to use the 469 designation to create collaborative courses.

In 2013, 2015, and 2020 I was awarded Faculty of Arts Arts Research Awards which – when combined with funding from UBC GoGlobal, UBC Engineering (2013/2015), and private donors – enabled me to take the approximately 16 to 20 students (from Music, Arts, Science and Engineering) to the Numediartlab in Mons, Belgium (2013) the University of Huddersfield labs (2015), and the University of the Philippines-Diliman College of Music (2020) for two weeks of collaborative research and performance as part of the two-semester UBC Digital Performance Systems course.

In 2004 I received a UBC Killam Teaching prize, and in 2014 I was recognized by the University of Melbourne as a Master Teacher and was flown there as an Artist in Residence for two weeks of performance, teaching, research presentations, and consulting.

In February of 2023 I was in residence for a week at London's Trinity Laban Conservatoire of Music and Dance, sharing and applying my research results in interactive performances with twenty-five musicians and dancers.

(b) *Courses Taught at UBC: MUSC = Music, EECE = Electrical and Computer Engineering*

Session	Course Number	Scheduled	Class	Hours Taught			
		Hours	Size	Lectures	Tutorials	Lab	Other
2023W	MUSC 119 Introduction to Music Technology	7	116	2	5		
2023W	MUSC 319 Introduction to Music Technology	3	16	3			
2023W	MUSC 419 Interactive Performance Systems	2 X 3 (2 terms)	13			3	
2023W	MUSC 420 Music Technology Capstone Projects		1				2
2022W	MUSC 419 Interactive Performance Systems	3 (1 term)	10			3	
2022W	MUSC 119 Introduction to Music Technology	7	100	2	5		
2022W	MUSC 420 Music Technology Capstone Projects		3				3
2022S	EECE 597 Directed Research Project	2	1			2	
2021W	MUSC 119 Introduction to Music Technology	7	105	2	5		
2021W	MUSC 419 Interactive Performance Systems	3 (1 term)	10				3
2021W	MUSC 420 Music Technology Capstone Projects	2	2 X 1				4
2021W	MUSC 403C Selected Topics	2	1				2
2020W	MUSC 119 Introduction to Music Technology	10	103	2	7		
2020W	MUSC 319 Electroacoustic Music	3	37	2	3		
2020W	MUSC 419 Interactive Performance Systems	2 X 3 (2 terms)	9				3
2020W	MUSC 420 Music Technology Capstone Projects	5	5 X 1				5
2020W	MUSC 402 Directed Study	2	2 X 1				2
2019W	MUSC 119 Introduction to Music Technology	7-9	127	2	5-7		
2020W	MUSC 319 Introduction to Electroacoustic Music	3	37	2	3		
2020W	MUSC 419 Interactive Performance Systems	2 X 3 (2 terms)	9				3
2020W	MUSC 420 Music Technology Capstone Projects	4	4 X 1				4
2019W	MUSC 420 Music Technology Capstone Projects	9	9 X 1				9
2019W	MUSC 419 Interactive Performance Systems	2 X 3 (2 terms)	18				3
2019W	MUSC 319 Electroacoustic Music	3	16	3			
2019W	MUSC 119 Introduction to Music Technology	7	103	2	5		
2019W	MUSC 402 Directed Study	1	1				1
2019W	EECE 409 Capstone Projects	1 (2 terms)	4				2
2018W	MUSC 420 Music Technology Capstone Projects	6	4 X 1				6
2018W	MUSC 419 Interactive Performance Systems	2 X 3 (2 terms)	18				3
2018W	MUSC 319 Electroacoustic Music	3	15	3			
2018W	MUSC 119 Introduction to Music Technology	7	115	2	5		

2017W	EECE409 Capstone Projects	2 X 3 (2 terms)	4				2
2017W	MUSC 420 Music Technology Capstone Projects	6	4 X 1				5.5
2017W	MUSC 419 Interactive Performance Systems with EECE409 Capstone Projects (4)	2X3 (2 terms)	8(12)				3
2017W	MUSC 119 Introduction to Music Technology	7	110	2	5		
2017W	MUSC 319 Introduction to Electroacoustic Music	3	14	3			
2016W	MUSC 419 Interactive Performance Systems with EECE409 Capstone Projects (5)	2X3 (2 terms)	15(20)				3
2016W	MUSC 119 Introduction to Music Technology	6	100	2	4		
2016W	MUSC 319 Introduction to Electroacoustic Music	3	21	3			
2016W	MUSC 108 Introduction to Contemporary Art Music	1.5	6	1.5			
2015W	MUSC 403C Sonic Sounds and Sensors (Laptop Orchestra) with EECE409 Capstone Projects (5)	2X3 (2 terms)	15(20)				3
2015W	MUSC 119 Introduction to Music Technology	7	105	2	5		
2015W	MUSC 205 Musicianship	2	14			2	
2015W	MUSC 319 Introduction to Electroacoustic Music	3	20	3			
2014W	MUSC 119 Introduction to Music Technology	5	82	2	3		
2014W	MUSC 403C Sonic Sounds and Sensors (Laptop Orchestra) with EECE409 Capstone Projects (8)	2X3 (2 terms)	15(23)				3
2014W	MUSC 402 Special Projects	4.5	3				4.5
2014W	MUSC 512 Directed Studies	3	2				3
2013W	MUSC 319 Introduction to Electroacoustic Music	3	13	3			
2013W	MUSC 119 Introduction to Music Technology	5	81	2	3		
2013W	MUSC 100 First Principles of Musical Form	5	65	2	3		
2013W	MUSC 403C Sonic Sounds and Sensors (Laptop Orchestra) with EECE409 Capstone Projects (4)	2X3 (2 terms)	13(17)				3
2012W	MUSC 119 Introduction to Music Technology	5	62	2	3		
2012W	MUSC 319 Introduction to Elec Music	3	23	3			
2012W	MUSC 403C Sonic Sounds and Sensors (Laptop Orchestra) with EECE409 Capstone Projects (3)	3	4(7)				3
2012W	MUSC 320 Introduction to Computer Music	3	15	3			
2012W	MUSC 407 Composition	1	1	1			
2011W	MUSC 319 Introduction to Elec Music	3	14	3			
2011W	MUSC 403C Sonic Sounds and Sensors (Laptop Orchestra) with EECE409 Capstone Projects (3)	2X3 (2 terms)	6(9)				3
2011W	MUSC 105 Musicianship I (Remedial)	2	5				2
2011W	MUSC 105 Musicianship I (Remedial)	2	6				2
2011W	MUSC 201 Musical forms	3	61	2	1		
2011W	MUSC 119 Introduction to Music Technology	5	69	2	3		
2010W	MUSC 512 Directed Studies	3	2				3
2010W	MUSC 403C Sonic Sounds and Sensors (Laptop Orchestra)	2X3 (2 terms)	8				3
2010W	MUSC 201 Musical forms	5	55	2	3		
2010W	MUSC 319 Introduction to Elec Music	3	19	3			
2010W	MUSC 100 (First Principles of Musical Form)	5	72	2	3		
2010W	MUSC 105/106/205/206	4	11				4
2009W	MUSC 105/106/205/206	1.5	120				1.5
2009W	MUSC 512 Directed Studies	1	1				1
2009W	MUSC 100 (First Principles of Musical Form)	2	72	2			
2009W	MUSC 201 (Musical Forms)	2	58	2			
2009W	MUSC 319 Int. to Elec. Music	3	18	3			
2008W	MUSC 512 Directed Studies	1	1				1
2008W	MUSC 469 Interdisciplinary Projects	3	16				3
2008W	MUSC 201 Musical Form	2	65	2			
2008W	MUSC 100 (First Principles of Musical Form)	5	77	2	3		
2008W	MUSC 105/106/205/206	1.5	120				1.5
2008W	MUSC 105 (Musicianship I)	3	18				3
2007W	MUSC 106 (Musicianship II)	3	18				3
2007W	MUSC 100 (First Principles of Musical Form)	5	69	2	3		
2007W	MUSC 105 (Musicianship I)	3	18				3
2007W	MUSC 106 (Musicianship II)	3	18				3
2006W	MUSC 100 (First Principles of Musical Form)	5	72	2	3		
2006W	MUSC 301 (CMP&ANL AP M TDY)	2	39	2			
2006W	MUSC 469B, CRWR 439C, FILM 434D	3	18				3
2005W	MUSC 100 (PRNC MUSCL FORM)	5	75	2	3		
2005W	MUSC 200 (CHRMTC HRMNY&VCE)	3	68		3		
2005W	MUSC 201 (MUSICAL FORMS)	2	57	2			
2005W	MUSC 201 (MUSICAL FORMS)	1	10		1		
2005W	MUSC 201 (MUSICAL FORMS)	1	23		1		
2005W	MUSC 201 (MUSICAL FORMS)	1	24		1		
2005W	MUSC 403E, THTR 448C	3	20				3

2005W	MUSC 450A (VOCAL/INSTM GENR)	3	13	3			
2004W	MUSC (Multimedia Resource Centre)	6					6
2004W	MUSC 100 (PRNC MUSCL FORM)	2	75	2			
2004W	MUSC 301 (CMP&ANL AP M TDY)	3	16		3		
2004W	MUSC 450A (VOCAL/INSTM GENR)	3	11	3			
2003W	MUSC 100 (PRNC MUSCL FORM)	3	73		3		
2003W	MUSC 200 (CHRMTC HRMNY&VCE)	2	47	2			
2003W	MUSC 201 (MUSICAL FORMS)	3	42	3			
2003W	MUSC 301 (CMP&ANL AP M TDY)	3	44		3		
2003W	MUSC 403D (CAREER IN MUSIC)	3	28	3			
2002W	MUSC 100 (PRNC MUSCL FORM)	1	26		1		
2002W	MUSC 100 (PRNC MUSCL FORM)	1	23		1		
2002W	MUSC 100 (PRNC MUSCL FORM)	1	17		1		
2002W	MUSC 200 (CHRMTC HRMNY&VCE)	2	48	2			
2002W	MUSC 201 (MUSICAL FORMS)	2	39	2			
2001W	MUSC 100 (PRNC MUSCL FORM)	1	19		1		
2001W	MUSC 100 (PRNC MUSCL FORM)	1	22		1		
2001W	MUSC 100 (PRNC MUSCL FORM)	1	20		1		
2001W	MUSC 101 (DIATNC HRMNY&VCE)	1	20		1		
2001W	MUSC 101 (DIATNC HRMNY&VCE)	1	21		1		
2001W	MUSC 101 (DIATNC HRMNY&VCE)	1	17		1		
2001W	MUSC 200 (CHRMTC HRMNY&VCE)	2	77	2			
2001W	MUSC 201 (MUSICAL FORMS)	2	68	2			

(c) *Graduate Students Supervised*

Student Name	Program Type	Year		Supervisory Role (Supervisor, co-supervisor, committee member)
		Start	Finish	
Jin Gao	Ph.D. Materials Engineering	2024		Committee member
Darren Xu	M.Mus. (Composition)	2020	2021	Directed Study Co-supervisor
Ramsey Sadaka	D.M.A. (Composition)	2020	2023	Committee member
Joanne Lee	D.M.A. (Performance)	2013		Co-supervisor since 2018
Emerald Holt	M.F.A. (UBC-O)	2018	2021	Co-supervisor
Robert Humber	M.Mus. (Composition)	2017	2019	Committee member
Brian Topp	M.Mus., D.M.A. (Composition)	2012	2022	Committee member
Sunny Byun	M.Mus. (Performance)	2015	2015	Directed Study Supervisor
Liam Hockley	D.M.A. (Performance)	2015	2015	Directed Study Supervisor
Eric Angus	M.F.A. (Visual Arts)	2013	2015	Co-supervisor
Chantal Bian	D.M.A. (Performance)	2013	2017	Committee member
Courtney Hilderman	M.Sc. (Rehabilitation Sciences)	2013	2015	Committee member
Yota Kobayashi	D.M.A. (Composition)	2013	2018	Committee member
Sarah Kwok	D.M.A. (Performance)	2013	2018	Committee member
Christopher Morano	D.M.A. (Performance)	2013	2017	Committee member
Martin Ritter	D.M.A. (Composition)	2012	2016	Committee member
Benton Roarke	D.M.A. (Composition)	2012	2013	Committee member
Brian Garbet	M.Mus. (Composition)	2011	2013	Supervisor
Johnty Wang	M.Sc. (Computer Engineering)	2010	2012	Co-supervisor
Nathan McNinch	M.F.A. (Visual Arts)	2010	2012	Co-supervisor
Tyler Kinnear	Ph.D. (Musicology)	2010	2017	Committee member
Farshid Samandari	D.M.A. (Composition)	2010	2014	Committee member
Robert Singley	D.M.A. (Composition)	2010	2014	Committee member
Joomi Seo	M.F.A. (Visual Arts)	2009	2011	Co-supervisor
Alexander Canon	D.M.A. (Performance)	2009	2012	Committee member
Krista Dragomer	M.F.A. (Visual Arts)	2007	2009	Co-supervisor
Jennifer Butler	D.M.A. (Composition)	2005	2006	Directed Study Supervisor
David Litke	D.M.A. (Composition)	2005	2006	Directed Study Supervisor

(e) *Visiting Lecturer (indicate university/organization and dates)*

2014 Oct. 14 – 27, University of Melbourne Victoria College for the Arts: Master Teacher/Artist in Residence
2023 Feb. 13 – 17, Trinity Laban Conservatoire of Music and Dance: Teacher in Residence for Co-Lab 2023

9. SCHOLARLY AND PROFESSIONAL ACTIVITIES(a) *Areas of special interest and accomplishments*

I have a specialty in creating interactive interdisciplinary performance systems using gesture tracking that can involve infra-red joint tracking, e-textile sensors, audio tracking, and on-body sensors. The resulting data is used to control audio and video processing in performance. I have also researched and developed gesture-controlled speech synthesis. My artistic works range from solo instrument to full orchestra, often having real time audio processing and diffusion in

performance using software that I write. I am also a videographer/filmmaker, and write performance works with interactive video processing and triggering. I direct/shoot, edit, and format all video that I use in performance.

As a researcher I have been involved in developments in formant and articulatory speech synthesis methods with an eye/ear towards their use in stage performance. My pieces are performed and broadcast internationally and twice have been chosen to represent Canada in submissions to the International Society of Contemporary Music. In 2007 my film/video work *Strength* received a *Unique Award of Merit* from the Canadian Society of Cinematographers and my short film *Crisis* is part of the cancer documentary *17 Short Films About Breasts* which is distributed by Fanlight Productions and was nominated in five categories in the 2008 Leos. Currently I am part of the Determining Regional Accents With Literature (DRAWL) project -- M. Babel (UBC Linguistics), R. Pritchard (UBC Music), A. Cardosa (UBC Linguistics).

In 2018 D. Andrew Stewart (U. Lethbridge) and I created the Western Canada Interactive Art, Science, and Technology group (IAST), funded by the Social Sciences and Humanities Research Council, and held four inter-provincial meetings connecting interdisciplinary artist-researchers, and organized a three-day festival of research-performance at U. Lethbridge.

(b) *Research or equivalent grants (indicate under COMP whether grants were obtained competitively (C) or non-competitively (NC))*

Granting Agency	Subject	COMP	\$ Per Year	Year	Principal Investigator	Co-Investigator(s)
UBC SSHRC Explore	Woodwind Sensors for Interactive Environments (WooSIE)	C	\$4600	2023	Robert Pritchard	
UBC Work Learn	Project Assistant, Interactive Dance	C	\$675	2023	Robert Pritchard	
Analysis, Creation & Teaching of Orchestration (ACTOR) Project: McGill University	Dance And Timbral Exploration (DATE)	C	\$4000	2022	Robert Pritchard	
UBC Work Learn	Project Assistant, TASTE project	C	\$2700	2022	Robert Pritchard	
UBC Work Learn	Project Assistant, TASTE project	C	\$2400	2021	Robert Pritchard	
UBC International Work Learn	Project Assistant, TASTE project	C	\$8000	2021	Robert Pritchard	
Tactual Labs, Co.	SHAPE sensor research	NC	\$2500 US	2021	Sid Fels	Robert Pritchard Paul Dietz
Vancouver Turning Point Ensemble 1+1+1+... Project	Commission for solo oboe, dancer, interactive light spine, audio/video	C	\$2910	2020	Robert Pritchard	
Social Sciences and Humanities Research Council	COVID Supplementary Funding	C	\$11,703	2020	Robert Pritchard	
Career Ready	SHAPE Sensor	C	\$7,500	2020	Robert Pritchard	Sid Fels Paul Dietz
UBC Work Learn	Project Assistant, TASTE project	C	\$2400	2020/21	Robert Pritchard	
MITACS	Virtual Reality for Opera	C	\$7,500	2020	Robert Pritchard	Debi Wong
UBC Arts Undergraduate Research Award	Articulatory Song Performance Project (ASPP)	C	\$3,000	2020	Robert Pritchard	
UBC-OK Mobility Grant	Body As Instrument: Sonics and Kinetics (BAISK)	C	\$5000	2019	Emily Murphy	Robert Pritchard
UBC Arts Research Abroad/GoGlobal	Interactive Music and Performing Arts Research Training: U. Philippines-Diliman	C	\$36,963	2019	Robert Pritchard	
UBC Research and Innovation Fund	Updating School of Music Computer Music Studio	C	\$32,355	2019	Robert Pritchard	
UBC Arts Work Learn International Undergraduate Research Award	Determining Regional Accents With Literature: DRAWL	C	\$8400	2019	Robert Pritchard	Molly Babel (Linguistics)
Social Sciences and Humanities Research Council/UBC	GRF Research Equipment, Software and Tools	C	\$18,792	2018	Robert Pritchard	
Social Sciences and Humanities Research Council	Tracking and Smart Textiles Environments (TASTE)	C	\$ 175,300 over 3 years	2018	Robert Pritchard	
Social Sciences and Humanities Research Council	Documenting Regional Accents in British Columbia (DRABC)	C	\$ 70,000 over 2 years	2018	Molly Babel (Linguistics)	Robert Pritchard
UBC Arts Work Learn International Undergraduate Research Award	Documenting Regional Accents in British Columbia (DRABC)	C	\$ 4,500	2018	Robert Pritchard	Molly Babel (Linguistics)
UBC Arts Work Learn International Undergraduate Research Award	Documenting Regional Accents in British Columbia (DRABC)	C	\$ 9,000	2018	Molly Babel (Linguistics)	Robert Pritchard
Social Sciences and Humanities Research Council	Interactive Arts, Science and Technology Cluster (IAST)	C	\$ 47,294	2018	D. Andrew Stewart U. Lethbridge	Robert Pritchard

UBC Faculty of Arts Small Research Grant	Determining Regional Accents With Literature: DRAWL	C	\$ 3706.56	2017	Molly Babel (Linguistics)	Robert Pritchard
UBC Faculty of Arts Small Research Grant	Interactive Media Performance RESponsive Suit: IMPRESS	C	\$ 2,000	2016	Robert Pritchard	
UBC Peter Wall Institute for Advanced Studies	Paul DeMarinis: Visiting Artist	C	\$ 10,000	2016	Robert Pritchard	
UBC Faculty of Arts: Arts Research Abroad & UBC GoGlobal	Interactive Music and Performing Arts Research Training (IMPART)	C	\$ 46,079	2015	Robert Pritchard	
UBC Faculty of Arts: Arts Research Abroad & UBC GoGlobal	Interactive Music and Performing Arts Research Training (IMPART)	C	\$ 38,340	2013	Robert Pritchard	
UBC Arts Undergraduate Research Award	Audio/Visual Sensing Technologies Project (AVAST)	C	\$ 8,000	2012	Robert Pritchard	Richard Prince
UBC Arts Teaching and Learning Enhancement fund	Music Technology Teaching Resources (MuTTeR)	C	\$ 31,000	2012	Robert Pritchard	
UBC Arts HSS	Gold Mountain	C	\$ 3,000	2011	Robert Pritchard	
UBC International Research Collaboration Workshop Grant	International Workshop on Interactive Manipulation of Speech and Singing Synthesis	C	\$ 10,000	2011	Robert Pritchard	Thierry Dutoit
UBC Arts Undergraduate Research Award	Undergraduate Interactive Speech and Song Performance	C	\$ 9,500	2010	(Richard Kurth)	Robert Pritchard
Social Sciences and Humanities Research Council of Canada (SSHRC)	Integrated Multimodal Score- following Environment (iMUSE)	C	\$ 177,000	2009	Keith Hamel	Robert Pritchard
The Canada Council for the Arts/Natural Sciences and Engineering Research Council of Canada	Visual Voice: Digital Ventriloquized Actors (DIVAs)	C	\$ 672,000	2008	Robert Pritchard (PI- CC)	Sidney Fels (PI- NSERC) Eric Vatikiotis- Bateson
University of British Columbia	UBC Toolbox	C	\$ 10,925	2003	Robert Pritchard	Keith Hamel Nancy Nisbet
Social Sciences and Humanities Research Council of Canada (SSHRC)	GRASSP: Gesturally Realized Audio, Speech, and Song Performance	C	\$ 186,150	2003	Robert Pritchard	Sid Fels Keith Hamel

(d) *Invited Presentations*

Title	Conference or Event	Location	Organization	Key- note?	Date	Role	Co-presenters
Woodwind Sensors for Interactive Environments – Flute: the FluSIE project	Analysis, Creation and Teaching of Orchestration -- ACTOR)	Vancouver, BC	UBC	N	July 16, 2024	Presenter	
Making Sense of Sensors	Laptop Orchestra Residency, U. of the Philippines	Quezon City, The Philippines	College of Music	N	Feb. 22, 2024	Presenter	
Interactive Performance	U. Manitoba	Winnipeg, MB	Dept. of Music	N	Nov. 18, 2022	Presenter	Hamel
Interactive Performance	U. Windsor	Windsor, ON	Dept. of Music	N	Nov. 12, 2022	Presenter	Hamel
Research, Composition, and Performances	U. Manitoba Seminar	Winnipeg, MB	Dept. of Music	N	Feb. 3, 2021	Presenter	
Research Projects	Laptop Orchestra Residency, U. of the Philippines	Quezon City, The Philippines	College of Music	N	Feb. 17, 2020	Presenter	
A Moving Experience: Gesture Tracking for Performance	Curiosity Collider	Vancouver	UBC-Physics	N	May 8, 2019	Presenter	
Recent Research	Living Things Festival	Kelowna Art Gallery	UBC-Okanagan, Faculty of Critical and Creative Studies	N	Feb.10, 2019	Presenter	
Virtual Environments of Sound in Performance	Sound Studies Institute Symposium	U. of Alberta, Edmonton, AB	U. of Alberta Sound Studies Institute	N	Sept. 28, 2018	Panel member	
Gesture, Sound, and Interactivity	Interactive Arts, Science, and Technology Regional Meeting	U. of Alberta, Edmonton, AB	Interactive Arts, Science, and Technology cluster	N	Sept. 27, 2018	Presenter	

Title	Conference or Event	Location	Organization	Key-note?	Date	Role	Co-presenters
Recent Research	Sonic Boom ElectroAcoustic Festival, Panel	Vancouver, BC	ProMusica	N	Nov. 18, 2017	Presenter	
My Compositional Practice	Seminar on 20 th /21 st Century Composition	Anchorage, AK	Faculty Of Music, U. of Alaska, Anchorage	N	Nov. 14, 2017	Presenter	
UBC's Music Technology Research	Analysis, Creation and Teaching of Orchestration -- ACTOR)Partnership meetings preparing SSHRC submission	Montreal, PQ	McGill University	N	Aug. 3, 2017	Presenter	
SUBCLASS Pedagogy: UBC's Digital Performance Ensemble	New Interfaces for Musical Expression 2017: Pedagogy Session	Copenhagen, Denmark	NIME	N	May 15, 2017	Presenter	
Reaching out: gesture tracking and performance	Technology class	Trossingen, Germany	Musikhochschule Trossingen	N	April 26, 2017	Presenter	
IMPART: Interactive Music and Performing Arts Research Training	UBC Internationalization Learning Day	UBC	UBC	N	Apr. 25, 2016	Co-Presenter	Keith Hamel, Janine King
Interactive Digital Media	UBC 100 Centennial Sessions	UBC	UBC	N	Jan. 23, 2016	Presenter	
Sensing the Body: Responsive/Interactive Performance Systems	Vancouver International Jazz Festival	UBC Robson Square	Vancouver International Jazz Festival	N	June 21, 2015	Presenter	
Music Research 2004/2014	Lecture Series	University of Melbourne, Australia	Victoria College of the Arts	Y	Oct 2014	Presenter	
The Musical Gesture: Data and Sound in Concert	Regional Meeting,	UBC	Pacific Northwest Chapter Music Librarians Assoc	N	May 2014	Presenter	
Symbolism in Lieder	Issues Cafe Public lecture series	Vancouver, BC	UBC Women's Club	N	Dec 2013	Co-Presenter	Rena Sharon
Digital Media and Music	Public lecture series	Vancouver, BC Kelowna, BC	UBC Green College, UBC Okanagan	N	Oct 2013	Co-Presenter	Keith Hamel
Video presentations of DIVA and iMUSE research	La Nuit Boreale	Paris, France	Canadian Embassy	N	June 21-25, 2013		
Composition in Canada Today: the Academy and Beyond	Annual Conference	Victoria, BC	Canadian University Music Society	N	June 9, 2013	Panel member	James Harley, Christopher Butterfield, Anthony George
Responsive Systems, Responsive Music	Public lecture series	Vancouver, BC	University Women's Club	N	Jan 2013	Presenter	
Music Technology Teaching Resources (MUTTER)	UBC Celebrate Learning Week invited lectures	Vancouver, BC	Office of the Provost and Vice President, UBC	N	Oct. 2012	Presenter	
UBC School of Music Technology Courses Overview	Post Secondary Music Forum	Langley, BC	BCCAT	N	May 2012	Presenter	
UBC Laptop Orchestra	SIG – Learning Sciences, SIG – Advanced Technologies for Learning	Vancouver, BC	American Educational Research Association	N	Apr, 2012	Presenter	
Gesture, Sound, and Interactivity: Communications in Music	COGS 401	Vancouver, BC	UBC Cognitive Science	N	March 2012	Presenter	
Laptop Orchestras	Sonic Boom	Vancouver, BC	Pro Musica	Y	March 2012	Presenter	

Title	Conference or Event	Location	Organization	Key-note?	Date	Role	Co-presenters
The Body in Question		Squamish, BC	Quest University		Apr, 2009	Presenter	
Approaching the DIVA	Human Body Analysis with Motion Capture International Symposium	Kyoto, Japan	Ritsumeikan University	Y	Jan, 2009	Keynote	
Innovation in Teaching at the School of Music	Dean of Arts Advisory Committee	Vancouver, BC	UBC	N	Apr, 2005	Presenter	
Innovation in Teaching at the Sch. of Music	Robson Square Arts Wednesdays	Vancouver, BC	UBC	N	Mar, 2005	Presenter	
Memory, Mourning, and Mime: The Musical Gesture		Edmonton, AB	University of Alberta	N	Sep, 2004	Presenter	
A Professor's View	UBC Welcome Session	Toronto, ON	UBC	N	May, 2004	Presenter	Anne-Marie Jakobi, Rella Ng
A Professor's View	UBC Welcome Sessions	Ottawa, ON	UBC	N	May, 2004	Presenter	Anne-Marie Jakobi, Rella Ng
Memory, Mourning, and Mime: The Musical Gesture		Sackville, NB	Mt. Allison University	N	Nov. 2003	Presenter	
Memory, Mourning, and Mime: The Musical Gesture		St. Catharines, ON	Brock University	N	Oct, 2002	Presenter	
Music and Macs at the University of British Columbia: an Overview	Pacific University Consortium Conference PUCC)	Vancouver, BC	Apple Computers Inc.	N	Aug, 1990	Presenter	

(e) *Other Presentations*

Title	Conference or Event	Location	Organization	Key- note?	Date	Role	Co-presenters
Re-wilding the Syrinx	Symposium	Philadelphia, PA	Chemical Heritage Museum	N	Sept 2015	Co-presenter	Krista Dragomer
Interactive Action: Fish and (Memory) Chips	Network Ecologies Symposium 2015	University of Hull, Scarborough England	University of Hull	N	June 2015	Presenter	
Composers' Panel	Edmonton New Music Festival	Edmonton	Edmonton New Music Org.	N	Mar 22, 2014	Member	Ian Crutchly, Paul Steenhuisen, Samuel Andreyev, Gordon Fitzell, Greg Samek
Video presentations of DiVA and iMUSE research	La Nuite Boreale	Canadian Embassy, Paris	Govt. of Canada	N	June 21 – 25, 2013		
Composition in Canada Today	CUMS Annual Conference 2013	University of Victoria	Canadian University Music Society	N	June 9, 2013	Member	James Harley, Christopher Butterfield, Aris Carastathis, Anthony Genge
Music Technology Teaching Resources (MuTTeR)	Celebrate Learning Week	University of British Columbia		N	Oct., 2012		
The Electric Scribbler: a Singing Notebook.	West Coast Composers' Symposium	University of British Columbia		N	Jan. 21, 2011	Presenter	Johnty Wang, Nicolas d'Alessandro, Robert Pritchard
Technology, Performance and Emotion	Investigating our Practices Conference	University of British Columbia		N	May 3, 2008	Presenter	Katharine Ricketts, Lynn Fels
Body (As) Object	Body Spaces	University of British Columbia		N	Mar, 2008	Presenter	

Title	Conference or Event	Location	Organization	Key- note?	Date	Role	Co-presenters
Technology, Performance and Emotion: an integrated dialogue of inquiry	Seminar: Imaginative Education Research Group	Simon Fraser University, Surrey Campus		N	Mar. 3, 2008	Presenter	Katharine Ricketts, Lynn Fels
The Visual Voice project		Dartmouth College		N	Mar, 2008	Presenter	
The Visual Voice project		Princeton University, New Jersey, United States			Feb, 2008	Presenter	
The UBC Toolbox and GRASSP	Composition Seminar	Dartmouth College	Bregman Studio		Nov, 2005	Presenter	
Creative Arts	Dean's Advisory Committee	UBC	UBC		Apr, 2005	Presenter	
Creative Arts	Bell Symposium: "Teaching the Arts"	Robson Square, Vancouver	UBC Arts		Mar, 2005	Presenter	

(g) *Conference Participation (Organizer, Keynote Speaker, etc.)*

Role	Activity Dates		Conference or Event	Organization	Event Dates	
	Start	End			Start	End
Co-organizer	Jan 2019		Regina Regional Meeting	IAST	May 27, 2019	May 27, 2019
Co-organizer	Jan 2017		Symposium, Lethbridge	IAST	Oct. 25, 2018	Oct. 27, 2018
Co-organizer	Jan 2017		Edmonton Regional Meeting,	IAST	Sept 27, 2018	Sept 28, 2018
Organizer	Mar 2015	Mar 2016	Paul DeMarinis Artist Residency	Peter Wall Institute for Advanced Studies	Mar 15, 2016	Mar 25, 2016
Co-organizer	Oct 2010	Mar 2011	P3S Workshop/Conference	Visual Voice Project/UBC MAGIC	Mar 13, 2011	Mar 15, 2011
Technical Advisor	Sep 2004	Jun 2005	NIME Conference	New Interfaces in Musical Expression	May 25, 2005	May 28, 2005

10. SERVICE TO THE UNIVERSITY

(a) *Areas of special interest and accomplishments*

I designed, implemented, and now coordinate the Minor in Applied Music Technology (AMT), a minor that combines technical instruction, electroacoustic history and theory, composition and improvisation lessons, training in software programming, and performance experience with student-created interactive/responsive environments. This has been a particularly successful program, with some students going on to do creative technology work in artistic communities, as well as others going on to graduate work in Music and Media arts at Canadian and American universities, with significant financial support. Many have found employment in the technical sector, such as with Electronic Arts, Fabric, PG Music Inc, and Avid. One graduate is now a professor at OCAD University in Toronto.

(b) *Memberships on committees, including offices held and dates*

Type	Committee Name	Role	Dates	
			Start	End
School	Advanced Education Renewal	Advisor	Jul 2021	2023
School	BMus/BSc Dual Degree	Advisor	Jul 2020	
School	Minor in Applied Music Technology	Coordinator	Jul 2013	
School	Electroacoustic Music Studio	Coordinator	Jul 2013	
University	ICICS Sound Studio	Coordinator	Jul 2005	
School	BMUS Curriculum Mapping Task Force ^[17]	Member	Jul 2018	Jul 2020
University	ICICS Sound Studio Oversight Group	Member	Ju, 2005	
School	Scholarship Committee	Chair	Jul, 2018	Dec 2018
School	Safety And Accessibility Committee	Co-Chair	Jul 2016	Jul, 2019

Type	Committee Name	Role	Dates	
			Start	End
School	Safety And Accessibility Committee	Member	Jul, 2000	Jul, 2016
School	Strategic Planning and Innovation Task Force	Member	Sep 2012	Jul 2013
University	Peter Wall Centre Arts-Based Initiatives Committee	Member	Sep 2012	Sept 2014
University	Wesbrook Premier Scholarship Committee	Member	Jul, 2011	Jul, 2011
University	Heaslip Scholarships Committee	Member	Jul, 2011	Jul, 2011
University	Wesbrook Premier Scholarship Committee	Member	Jul, 2010	Jul, 2010
University	Heaslip Scholarships Committee	Member	Jul, 2010	Jul, 2010
School	Scholarship Committee	Chair	Jul, 2009	Jul, 2015
School	BMUS 50 Steering Committee	Member	Jul, 2009	Jul, 2010
School	Scholarship Committee	Member	Jul, 2007	Jul, 2009
School	Teaching Evaluation Advisory Committee	Member	Jul, 2007	Jul, 2008
School	2006 Film Student Applicant Evaluations	Member	Apr, 2007	Apr, 2006
Faculty	Film Search Committee	Member	Jan, 2006	Mar, 2006
Faculty	Faculty of Arts Killam Teaching Prize Selection	Member	Feb, 2005	Mar, 2005
School	Music Education Liaison	Member	Sep, 2004	Sep, 2007
School	Music Web Site Committee	Member	Sep, 2003	Nov, 2004
School	CoSM: Computational Sound and Music Group	Member	Jun, 2003	Jul, 2010
School	Creative Writing Search Committee	Member	Jan, 2003	Apr, 2003
University	OME Advisory Committee	Member	Jan, 2002	June, 2016
University	ICICS Sound Studio Advisory Committee	Member	Jan, 2002	2005
School	Undergraduate Admissions and Curriculum Committee	Member	Jul, 2003	2016

(c) *Other service, including dates*

Type	Service	Role	Dates	
			Start	End
University	SSHRC Grant Preparation	University Internal Reviewer	Dec 2018	
University	Alex Ferguson, Ph.D. (Theatre)	University Examiner	May 8, 2017	
School	Dual Degree BSc/BMus	Advisor	Sept 2016	
School	Minor in Applied Music Technology	Coordinator	Jul 2014	
School	Computer Music Studio	Administrator	Jul, 2012	
University	Convocation	Macebearer	May 2016	May 2016
University	Convocation	Macebearer	May 2015	May 2015
University	Allison Brennan, Ph.D. (Psychology).	University Examiner	July 3, 2014	
University	Convocation	Macebearer	May 2014	May 2014
University	Convocation	Macebearer	May 2013	May 2013
University	Convocation	Macebearer	May 2012	May 2012
University	Convocation	Macebearer	May 2011	May 2011

11. SERVICE TO THE COMMUNITY(a) *Memberships on scholarly societies, including offices held and dates*

Organization	Dates	
	Start	End
Canadian Music Centre: Chair, Fundraising and Awards Committee	Nov, 2021	2023
Association for Technology in Music Instruction	Nov, 2007	Oct, 2008
College Music Society	Nov, 2007	Oct, 2008
International Computer Music Association	Jun, 2006	May, 2009
UBC Media and Graphics Interdisciplinary Centre (MAGIC)	2004	

Organization	Dates	
	Start	End
UBC Institute for Computing, Information and Cognitive Science (ICICS)	2003	
Canadian Electroacoustic Community (CEC)	1986	2017
Canadian Music Centre (CMC)	1982	
Canadian League of Composers (CLC)	1982	

(b) *Memberships on other societies, including offices held and dates*

Organization	Committee Name	Role	Dates	
			Start	End
Canadian Music Centre: B.C. Region	Board	Board Member	July 2019	Sept, 2023
Canadian Music Centre: B.C. Region	Board	Board Member	May, 2014	Jun, 2018
Canadian Music Centre (CMC)	Digital Hub Project Group	Chair	Jan, 2013	Jun, 2013
Canadian Music Centre: B.C. Region	Board	Chair	May, 2011	May, 2014
Canadian Music Centre: B.C. Region	Board	Vice Chair	May, 2009	May, 2011
Canadian Music Centre:	Education committee	Chair	May, 2009	May, 2014
Canadian Music Centre:	Composers committee	Member	May, 2009	May, 2014
Canadian League of Composers (CLC)	Workshop Taskforce	Member	Jan, 2007	Jan, 2010

(d) *Memberships on other committees, including offices held and dates*

Organization	Committee Name	Role	Dates	
			Start	End
U. of Michigan, School of Music Theatre, & Dance	Tenure Evaluation, Assoc. Prof	Evaluator	June 2022	
U. of Michigan, School of Music Theatre, & Dance	Tenure Evaluation, Assoc. Prof	Evaluator	June 2020	Aug 2020
Creative BC (BC Prov. Arts Funding)	Innovation Fund	Evaluator	Oct 27, 2017	Nov 20 2017
Canadian Music Centre, BC-CMC Region	Education committee	Chair	Apr 2017	
International Computer Music Conference	Music submissions	Evaluator	Apr 2017	May 2017
International Computer Music Conference	Paper submissions	Evaluator	Apr 2017	May 2017
International Society for Contemporary Music	Music submissions	Evaluator	Jan 2017	Feb 2017
Novum Musicum (Musica Intima)	Workshop evaluations	Evaluator	Jan 2015	Feb 2015

(f) *Reviewer (journal, agency, etc. including dates)*

Description	Dept./Unit	Organization	# Assessed	Dates	
				Start	End
NIME2022 Conference	Evaluator	New Interfaces for Musical Expression	2	Feb 2022	Mar 2022
Celebrate Canada Music Days	Evaluator	East Vancouver Community Music School	6	Oct 2021	Nov 2012
NIME2021 Conference	Evaluator	New Interfaces for Musical Expression	2	Jan 2021	Jan 2021
John R. Evans Leaders Fund	Evaluator	Canada Foundation for Innovation	1	June 2020	July 2020
Insight Development	Evaluator	SSHRC	1	Jan. 2019	Jan. 2019
Insight Development	Evaluator	SSHRC	1	Dec. 2018	Dec. 2018
ECM+ Generation2018	Jury Member	Ensemble Contemporain de Montreal	4	Oct. 28, 2018	Oct. 29, 2018
Insight Development	Evaluator	SSHRC	1	Jan. 2015	Jan. 2015
Commissioning Program	Music Section	Canada Council for the Arts	80	Dec 2014	Dec 2014
Mentoring Program	Mentoring Selection committee	Canadian Music Centre	40	Nov. 2010	Dec 2010
Research/Creation grant	Research Creation	Social Science and Humanities Research Council	1	May, 2008	May, 2008
Canada Council Grants	Music Section	Canada Council for the Arts	250	May, 2006	May, 2006

Description	Dept./Unit	Organization	# Assessed	Dates	
				Start	End
University of British Columbia	Office of the Vice President Academic and Provost	University of British Columbia	85	Nov, 2005	Feb, 2006
Canada Council Grants	Music Commissions	Canada Council for the Arts	150	Nov, 2004	Nov, 2004
Canada Council Grants	Festival Programming	Canada Council for the Arts	4	Nov, 2004	Nov, 2004
Canada Council Grants	Composer/Conductor Residencies	Canada Council for the Arts	6	Nov, 2004	Nov, 2004

(g) *External examiner (indicate universities and dates)*

Student	Role	Institution	Dept./Div.	Date
Ian Hattwick	Ph.D. External Examiner	McGill University	Music Technology	Sept 2017
Christopher Anderson	MFA. Thesis Defense Examiner	Simon Fraser University	Fine Arts	Sept 2012
Ajay Kapur	Ph.D. Thesis Defense Examiner	University of Victoria	Engineering	Aug 2007

(h) *Consultant (indicate organization and dates)*

University	Role	Program	Dept./Div.	Date
University of Lethbridge	Consultant	Development of a Western Canada Research Hub for Interdisciplinary Research	ASTERIX: Art, Sound, & Technology Research Intersections	Mar. 2017 – Jun. 2017
Education University of Hong Kong	External Reviewer Non-Traditional Research Outputs	Threshold Assessment on Creative Output	Department of Cultural and Creative Arts	Nov. 2016
University of Lethbridge	External Examiner	Board of Governors Research Chair	Fine Arts	Jun/July 2016
Brock University	External Reviewer University Program	Music	Fine Arts	Feb. 2016

12. **AWARDS AND DISTINCTIONS**

(a) *Awards for Teaching (indicate name of award, awarding organizations, date)*

- 2014 University of Melbourne Victorian College of the Arts, Master Teacher (Artist in Residence, Oct 15 – 24, 2014)
 2004 UBC Killam Teaching Prize

(d) *Other*

- 2008 Five Leo nominations for Cathy Robertson's *17 Short Films About Breasts* (includes short film *Crisis* by Pritchard, R.)
 2007 Unique Award of Merit from the Canadian Society of Cinematographers for *Strength*
 2007 International Society for Contemporary Music Canadian: *Strength*, Canadian submission
 2004 International Society for Contemporary Music Canadian: *...flow mingled down*, Canadian submission
 1993 Jack Webster Foundation Award: Best Reporting – Radio. *Welcome to the Widget Factory*. Keith Watts, producer, director, CBC Radio. Soundscape creation/processing by R. Pritchard

THE UNIVERSITY OF BRITISH COLUMBIA
Publications Record

SURNAME: Pritchard

FIRST NAME: Robert

Initials: B

MIDDLE NAME(S): Blake

This record of research-and-creation activities has two general forms, with corresponding modes of dissemination, listed in two larger sections: Sections 1 to 3 reference collaborative research in music technology, evidenced by conference activity and publications in proceedings, articles, and book chapters; Section 6 references original compositions many of which adapt and explore new technologies, and that are disseminated through performances (in a variety of venues and contexts), commissions, and recordings. Section 9 references Work in Progress in both composition and music technology. These latter forms of dissemination have a role analogous to publication: musical works require performance, which is also the relevant form of peer approval, and the work involved in the creation of these works is analogous in scope and skill to the production of substantial research publications.

1. REFEREED PUBLICATIONS**Linguistics*****Conference Proceedings: Research***

2022/23 Cardoso, Amanda, K.M. Babel, and R. Pritchard. "Simultaneous Vowel Changes in British Columbian English" International Congress of Phonetic Sciences (ICPhS 2023) Aug. 7 – 11, 2023, Prague, Czech Republic

2019 Cardoso, Amanda, K. Xu, M. Babel, and R. Pritchard. "Different Means to a Similar End: Apparent time change in British Columbian Englishes" NWAV48, October 10-12, 2019, Portland, Oregon.

Conference Proceedings: Poster/Presentation

2019 Babel, M., Cardoso, A., Hayter, K., Pritchard, R., and Xu, K. "Populating the map of British Columbia English" The Canadian Linguistic Association Congress, June 2 – 7, 2019, Vancouver, B.C., University of British Columbia.

Music Technology, Composition

Under accepted practice in the UBC Faculty of Applied Science, the following are considered peer reviewed. The technical publications show the type of collaborative research that is then applied to much of my compositional work.

Conference Proceedings: Research

2021 Champagne, A, Pritchard, R., Dietz, P., and Fels, S. "Investigation of a Novel Shape Sensor for Musical Expression" NIME 2021, June 15 – 18, New York, New York, New York University.

2019 Pritchard, R. "Tracking And Smart Textiles Environment (TASTE)". In *Proceedings of the International Computer Music Conference 2019*, pp. 494 – 499, June 16 – 23, New York, New York, New York University.

2017 Wang, J., Pritchard, R., Nixon, B., and Wanderley, M. "Explorations in Digital Control of MIDI-enabled Pipe Organs" *Proceedings of the 14th Sound and Music Computing Conference 2017*, July 5 – 8, Espoo, Finland.

2013 Ritter, M., Hamel, K., and Pritchard, R. "Integrated Multimodal Score-Following Environment (iMuSE)". In *Proceedings of the International Computer Music Conference 2013*, pp. 185 – 191, Aug.11 – 17, Perth, Australia, Edith Cowen University.

2012 Wang, J., d'Alessandro, N., Fels, S. and Pritchard, R. "Investigation of Gesture Controlled Articulatory Vocal Synthesizer using a Bio-Mechanical Mapping Layer". In *Proceedings of the International Conference on New Interfaces for Musical Expression 2012*, pp. 17-20, May 21-23, Ann Arbor, USA, U. Michigan. [Acceptance rate for NIME 2012: 20%]

2012 d'Alessandro, N., Wang, J, Pritchard, R. and Fels, S. "Bringing Bio-Mechanical Modelling of the OPAL Complex as a Mapping Layer for Performative Voice Synthesis". In *Proceedings of the 9th International Seminar on Speech Production 2012*, pp. 111-118, June 20-23, Montreal, UQAM.

2010 Pritchard, R., Fels, S., d'Alessandro, N., Witvoet, M., Wang, J. Hassall, C., Day-Fraser, H., Cadell, M., and Lenters, A. Performance: "What does a body know?". In *Proceedings of New Interfaces for Musical Expression 2010*, June 17 & 18 (two performances), Sydney, Australia, Bon Marche Theatre.

2006 Pritchard, R. and Fels, S. "Gesturally Realized Audio, Speech, and Song Performance (GRASSP)". In *Proceedings of New Interfaces for Musical Expression 2006*, Jun 4 - 6, pp. 272 – 276, Paris, France, IRCAM and Sorbonne University. [Acceptance rate for NIME 2006: 44%]

1985 Gillette, R., Smith, K., and Pritchard, R. "MADDM - Myoelectrically Activated Dance Directed Music". In *Proceedings of the International Computer Music Conference 1985*, Aug. 19 – 22, pp. 329 – 330, Vancouver, B.C., Robson Square and SFU.

Conference Proceedings: Extended Abstract

- 2011 Pritchard, R., Fels, S., d'Alessandro, N., Witvoet, M., Wang, J., Hassall, C., Day-Fraser, H. and Cadell, M. Performance: "What does a body know?". In *Proceedings of CHI 2011: Extended Abstracts on Human Factors in Computing Systems*, pp. 2403-2407, May 7-12, Vancouver, B.C., Vancouver Convention Centre. [CHI 2011 Overall acceptance rate: 23%]
- 2011 d'Alessandro, N., Pritchard, R., Wang, J. and Fels, S. "Ubiquitous Voice Synthesis: Interactive Manipulation of Speech and Singing on Mobile Distributed Platforms". In *Proceedings of CHI 2011: Extended Abstracts on Human Factors in Computing Systems*, pp. 335-240, May 7-12, Vancouver, B.C., Vancouver Convention Centre. [CHI 2011 Overall acceptance rate: 23%]

Conference Proceedings: Interactivity Demonstration

- 2011 d'Alessandro, N., Pritchard, R., Wang, J., and Fels., S. "Ubiquitous Voice Synthesis: Interactive Manipulation of Speech and Singing on Mobile Distributed Platforms". In *Proceedings of CHI 2011: Extended Abstracts on Human Factors in Computing Systems*, pp. 335-340, May 7-12, Vancouver, B.C., Vancouver Convention Centre. [CHI 2011 Overall acceptance rate: 23%]

Conference Proceedings: Short Paper

- 2017 Wang, J., Pritchard, R., and Nixon, B. "Explorations in Digital Control of a Church Organ". In *Proceedings of the Sound and Music Computing Conference (SMC 2017)*, July 5 – 7, Espoo, Finland.
- 2017 Bhumber, K., Pritchard, R., and Rodé, K. "A Responsive User Body Suit (RUBS)". In *Proceedings of the International Conference on New Interfaces for Musical Expression*, Aalborg University Copenhagen, pp. 416–419. <http://doi.org/10.5281/zenodo.1176300>
- 2011 Wang, J., d'Alessandro, N., Fels, S., and Pritchard, R. "SQUEEZY: Extending a Multi-Touch Screen with Force Sensing Objects for Controlling Articulatory Synthesis". In *Proceedings of the International Conference on New Interfaces for Musical Expression 2011*, pp. 531-532, May 30 – June 1, Oslo, Norway, U. Oslo & Norwegian Academy of Music. [NIME 2011 Overall acceptance rate: 39%]

Conference Proceedings: Conference Performance

- 2021 Pritchard, R. *Synapses* video performance, Zagreb Biennale, Sept. 17, 2021.
- 2021 Pritchard, R. *Synapses* video performance, New York City Electroacoustic Festival 2021. June 20 – 26, 2021.
- 2019 Topp, B., Pritchard, R., Wasik, S., Lancaster, M., Gimon, K., and Fredriksson, E. Performance: *...to travel the distance of a changing feeling*. June 18, International Computer Music Conference, New York, New York, Sheen Centre.
- 2011 Pritchard, R., Fels, S., d'Alessandro, N., Witvoet, M., Wang, J., Hassall, C., Day-Fraser, H., and Cadell, M. Performance: *What does a body know?* In *Proceedings of CHI 2011: Extended Abstracts on Human Factors in Computing Systems*, pp. 2403-2407, May 7-12, Vancouver, B.C., Vancouver Convention Centre. [CHI 2011 Overall acceptance rate: 23%]
- 2010 Pritchard, R., Fels, S., d'Alessandro, N., Witvoet, M., Wang, J., Hassall, C., Day-Fraser, H., and Cadell, M. Performance: *What does a body know?* June 17 & 18, (two performances), New Interfaces for Musical Expression 2010, Sydney, Australia, Bon Marche Theatre.

Conference Proceedings: Poster/Presentation

- 2020 Pritchard, R., and Ian Lavery, L. 2020. "Inexpensive Colour Tracking to Overcome Performer ID Loss". Proceedings of the International Conference on New Interfaces for Musical Expression, Birmingham City University, pp. 89–92. <http://doi.org/10.5281/zenodo.4813245>
- 2011 d'Alessandro, N., Wang, J., Pritchard, R., and Fels, S. 2011. "Bringing Bio-Mechanical Modelling of the OPAL Complex as a Mapping Layer for Performative Voice Synthesis". In *Proceedings of the 9th International Seminar on Speech Production*, pp. 111-118, June 20 – 23, Montreal, UQAM.
- 2009 Fels, S., Pritchard, R., and Lenters, A. "Fortouch: A Wearable Digital Ventriloquized Actor!". In *Proceedings of the International Conference on New Interfaces for Musical Expression 2009*, pp. 274-275, June 4 - 9, Pittsburgh, USA, Carnegie Mellon School of Music.
- 2008 Day-Fraser, H., Fels, S., and Pritchard, R. "Walk the Walk, Talk the Talk". In *Proceedings of the 12th IEEE 2008 International Symposium on Wearable Computing*, Sept. 28 – Oct. 1, pp. 117-118, Piscataway, USA, Sheraton Station Square Hotel.
- 2006 Ma, K., Fels, S., and Pritchard, R. "A Parallel Formant Speech Synthesiser in Max/MSP". In *Proceedings of the 2006 International Computer Music Conference*, Nov. 6-11, p. 322, New Orleans, USA, Tulane University.

2. NON-REFEREED PUBLICATIONS

Journals: Abstracts

- 2010 Nordstrom, K., Fels, S., Hassall, C., and Pritchard, R. "Developing vowel mappings for an interactive voice synthesis system controlled by hand motions." In *The Journal of the Acoustical Society of America*, Vol 127, p. 2021-2021, DOI: <http://dx.doi.org/10.1121/1.3385277>. [abstract and poster]
- 2009 Fels, S., Pritchard, R., Vatikiotis-Bateson, E., et al. "Gesture controlled synthetic speech and song." In *The Journal of the Acoustical Society of America*, Vol.125, pp. 2495-2495, DOI: <http://dx.doi.org/10.1121/1.4783337>
- 2009 Fels, S., Pritchard, R., and Vatikiotis-Bateson, E. "Talking and Singing With Your Hands". In *Proceedings of the 157th Meeting Lay Language Papers, Acoustical Society of America*, May 18 - 22, pp. 274 - 275, Portland, USA, Hilton Portland Hotel.

Journals: Conference Report

- 1993 Berg, P., Duisberg, R., Scaletti, C., Keislar, D. Pritchard, R., Winkler, T., Taube, H., Helmuth, M., Hallstrom, J., and Garton, B. "1992 international computer music conference, san-jose, california usa, 14-18 october 1992". In *Computer Music Journal*, Vol 17.2 (Sum 1993), pp. 85 – 98.

Conference Proceedings

- 2011 d'Alessandro, N., Pritchard, R., and Fels, S. "A Design Space for Gesture to Performative Speech and Singing Synthesis". In *Proceedings of p3s: First International Workshop on Performative Speech and Singing Synthesis*, March 13-15, pp. 45-54, Vancouver, B.C., UBC Media And Graphics Interdisciplinary Centre.
- 2009 Pritchard, R. "Towards the DIVA: What Does A Body Know?". In *Proceedings of Human Body Motion Analysis with Motion Capture International Symposium*, Jan., pp. 19-24, Kyoto, Japan, Ritsumeikan University. [Also listed above as Keynote Address]
- 2008 Fels, S., Pritchard, R., and Vatikiotis-Bateson, E. "Building a Portable Gesture-to-Audio/Visual Speech System". In *Proceedings of the International Conference on Auditory-Visual Speech Processing*, Sep. 26 – 29, pp. 13 – 17, Tangalooma, Australia, Wild Dophin Resort.
- 2008 Pritchard, R., and Fels, S. "Mobile Gesture-Controlled Speech Synthesis for Performance". In *Proceedings of the Toronto Electroacoustic Symposium 2008*, Aug. 7 – 9, http://econtact.ca/11_2/pritchard_fels_mobile.html, Toronto, Ont., U. of Toronto.
- 1989 Pritchard, R. "Chaotic Serendipity in Lotusland: Timbre Synthesis Using a Chaos Algorithm". >Convergence< Oct. The 1989 Festival and Conference of the Canadian Electroacoustic Community, Banff, Alta., Banff Centre for the Arts.
- 1985 Pritchard, R. "Kingdom! Phylum! Classification of Studios". The Wired Society/Branché, Canadian Electroacoustic Community, January, Toronto, Ont., The Music Gallery.

Other: Studio Reports

- 1988 Pritchard, R. "The Establishment, Operation and Demise of the Brock University Electroacoustic Music Studio". <Diffusion> Oct. 1988 Festival and Conference of the Canadian Electroacoustic Community, Montreal, Que., U. de Montreal, and McGill University.

Other: Festival/conference performances by invitation:

Work: *What does a body know?* Pritchard, R., Cadell, M., Witvoet, Day-Fraser, H., Erdal, I., Tate, J., Bertoia, S., Fels, S., d'Alessandro, N., Wang, J., Hassall, C., and A. Lenters.

Performances:

Telepresence performance between UBC ICICS Sound Studio and The Happening Festival, Jan. 29, 2010, Calgary, AB.

Open Ears Festival, May 2, 2009 Kitchener-Waterloo, Ont.

Human Body Analysis with Motion Capture International Symposium, January 24, 2009, Ritsumeikan University, Kyoto, Japan.

Other: Broadcasts/presentations:

Radio

- 2021 Sept. 16, 6:00 - 6:50 p.m CITR radio Research Review: interview regarding research projects.
- 2018 Feb 26, CBC Radio, As It Happens: <https://www.cbc.ca/radio/asithappens/as-it-happens-monday-edition-1.4552032/february-26-2018-episode-transcript-1.4554675>
- 2012 Pritchard, R., ...*flow mingled down*, January 25, Where's the Beat, CKUT, Montreal, Que.
- 2011 Pritchard, R., *Strength*, May 24, Wired for Sound, CHRW-FM, London, Ont..
- 2010 Pritchard, R., *Breathe On Me*, Oct 4, Acoustic Frontiers, CKCU Ottawa, Ont.
- 2010 Pritchard, R., *Strength*, Mar 11, Foldover, WOBC, Oberlin, OH
- 2010 Pritchard, R., *Strength*, Jul 5, Perdidos en el Espacio, Radio Universidad de Chile, Santiago, Chile

2010 Pritchard, R., *Strength*, Jan 3, RTQE, Madison, Wisconsin

Web radio

- 2024 Pritchard, R.: Apr. 8 podcast interview, New Musings on New Music: <https://new-musings-on-new-music.simplecast.com/episodes/nmnm-robert-pritchard>
- 2011 Pritchard, R., Multiple playings of *Breathe On Me* and *Strength*, Sept. 26 – Oct 26: Taukay Edizioni Musicali radio.
- 2011 Pritchard, R., *Love Me Rite* from **Cantata for the King** for Elvis impersonator and Hard Rubber Orchestra. Bravo Television, Canada, August 16.
- 2005 Pritchard, R., *Love Me Rite* from **Cantata for the King** for Elvis impersonator and Hard Rubber Orchestra. CBC Television, Canada, March 3.

Other: DVD/streaming release

- 2023 *Transformations!* M. Masaki, K. Hamel, P. Carrabre, Pritchard, R. (*Doshite?*). Produced by Collide Entertainment, Vancouver, B.C. Released by the Canadian Music Centre, Centrediscs. CMC Launch: April 14, 2023, BC-Region CMC.

Other: CD releases

- 2010 Pritchard, R., *Breathe on Me* on the album *Electrologos*, recorded by Joseph Petric. ConAccord Records.
- 2008 Pritchard, R., *Strength*, on the album ISCM Canadian Section, Selected Works.
- 2006 Pritchard, R., *Escape my soul* on the album *Big Flutes*, recorded by Chenoa Anderson. Centrediscs.
- 2004 Pritchard, R., *...flow mingled down* on the album ISCM Canadian Section, Selected Works.
- 1994 Pritchard, R., *Twisted Mirror, Shattered Dream*, on the album *Electroclips*, Canadian Electroacoustic Community.

3. BOOKS

Chapters

- 2014 Ricketts, K., Fels, L., and Pritchard, R., "Icarus and the Extension Cord". In Ewing, R., Cole, A., & Knowles, G. (Eds). *Performing Scholartistry*. (pp. 169-209) Halifax, NS: Backalong Books and the Centre for Arts-informed Inquiry Series.
- 2010 Pritchard, R. "The Body as Object: From Body Image to Meta-Body". In Hallensleben, M. (Ed.) *Performative Body Spaces: Corporeal Topographies in Literature, Theatre, Dance, and the Visual Arts*. (pp. 203-215) Amsterdam; New York: Rodopi.

6. ARTISTIC WORKS, PERFORMANCES, DESIGNS

Many of the artistic works given here demonstrate the application of collaborative research carried out in Electrical and Computer Engineering.

MUSIC

- 2022/23 Pritchard, R. *Welcome to Paradise* for Vocal Interactive Synthesis Environment (VoISE), Personal Environment for Audio Responsive Lighting (PEARL), audio clips, and Max/MSP. Mia Harris, performer.
Video premiere (cancelled due to health issues): New Interfaces for Musical Expression (NIME) May 31- June 3, 2023, Mexico City
Live premiere (cancelled due to health issues): New York City Electroacoustic Music Festival (NYCEMF) June 2023
- 2021/22 Pritchard, R. *Doshite?* for piano, Sleeve-Hand Responsive User Garment (SHRUG), images, and Max/MSP/Jitter processing. Commissioned by Megumi Masaki. SHRUG designed as part of TASTE research project.
Videoed July 22, 2021 by Collide Entertainment at the Telus Theatre, Chan Centre for the Performing Arts
Pritchard, R. *Doshite?* for piano, Sleeve Hand Responsive User Garment (SHRUG), audio/video clips, and Max/MSP/Jitter processing. M. Masaki, piano and SHRUG; Pritchard, R., music/SHRUG sensors/software/video.
Premiere: Calgary, AB, Mar. 3, 2022
- 2020/21 Pritchard, R. *Synapses* for oboe, dance, interactive light spine, and Max/MSP processing. Commissioned by Turning Point Ensemble. D. Owen, oboe; E. Fredriksson, dance/choreography; R. Pritchard music/software; D Tsui, wireless messaging/hardware. Light costume designed as part of TASTE research project.
Covid Video Premiere: released as part of Turning Point Video series. David Owen, oboe; Emmalena Fredriksson, choreography/dance; Daniel Tsui, lighting code; Alaiia Hamer, costuming; Prairie Coast Films, video; Noah Meyer, sound. Jan. 23, 2021
Live Premiere: *Synapses* (two performances) D. Owen, oboe; E. Fredriksson, dance/choreography; R. Pritchard music/software; D Tsui, wireless messaging/hardware. Turning Point Ensemble 1+1+1... Project, Vancouver, The Annex, January 28/29, 2022.

- 2021 Pritchard, R. More *Cheap Loops* for four dancers and TASTE colour tracking system. Pritchard (music, Max/MSP/Jitter), E. Fredriksson, choreography; I. Lavery, colour tracking software; S. Krystal, K. Price, E. Tomasky, J. Lee, dance;
Studio: Aug. 3, 2021
- 2019 Pritchard, R. *Cheap Loops* for four dancers and TASTE colour tracking system. Pritchard (music, Max/MSP/Jitter), E. Fredriksson, choreography; I. Lavery, colour tracking software; S. Krystal, K. Price, E. Tomasky, H. Van Inwegen, dance;
Premiere: WinterBang! Festival, UBC Vancouver, Dec. 11, 2019
- 2019 Bhumber, K., Pritchard, R. and Fredriksson, E. *Transmute* for RUBS clarinetist/dancer and Max/MSP sound clips.
Premiere: Vancouver Art Gallery FUSE, May 10, 2019.
- 2018 Pritchard, R. *T(w)o Nearly Touch: You* for two dancers, RUBS interfaces, and sound clips.
Premiere: June 3, 2018, NIME 2018, (June 3 – 6), Blacksburg, Virginia. Ziyian Kwan and Emmalena Fredriksson, choreography/dance. R. Pritchard, music/audioclips/code.
- 2017 Pritchard, R. *The Memory of Your Touch* for C flute and Responsive User Body Suit (RUBS).
Commissioned by Concert Committee/Margaret Lancaster of New Interfaces for Musical Expression (NIME) Conference, NIME 2017, Copenhagen, Denmark.
Premiere: May 16, 2017, NIME2017, (May 15 – 18) Copenhagen, Denmark. Margaret Lancaster, flute, and RUBS.
- 2015 Pritchard, R. *Strength2* for soprano saxophone, dancer, and Max/MSP/Jitter. Commissioned by Julia Nolan. Electroacoustics, software, music, cinematography and images by Pritchard, R.
Premiere: July 9, 2015, SaxOpen, Cité de la Musique et de la Danse, Strasbourg, France. Julia Nolan, sax; Katherine Ricketts, dance.
- 2015 Pritchard, R. *River 河*, for guzhung and string quartet. Commissioned by the Vancouver Intercultural Orchestra.
Premiere: Nov. 14, 2015, Pyatt Hall, Vancouver, B.C. Geling Jiang, guzhung; Domagoj Ivanovic, Mark Ferris, Isavelle Roland, Stefan Hintersteiner, string quartet.
- 2015 Pritchard, R. *Converse: Converse*, for flute, cello, piano, and Max/MSP. Commissioned by Nu:BC.
Premiere: April 9, 2015 by Nu:BC, Chan Telus Theatre, Vancouver, B.C. Paolo Bortolussi, flute; Eric Wilson, cello; Corey Hamm, piano.
- 2015 Pritchard, R. *Homesick 想家*, for erhu and piano. Commissioned by Corey Hamm and Nicole G. Li.
Premiere: Jan. 30, 2015, Roy Barnett Recital Hall, UBC, Vancouver, B.C. Nicole G. Li, erhu; Corey Hamm, piano.
- 2013 Pritchard, R. *Rebirth* for alto flute, sound and video clips, and Max/MSP/Jitter audio/video. Commissioned by Chenoa Anderson. Electroacoustics, software, music, cinematography and images by Pritchard, R.
Premiere: Sonic Boom Festival, March 22, 2013 Pyatt Hall, Vancouver, B.C. Chenoa Anderson, flute.
- 2011 Pritchard, R. *Michael?* for three DIVAs and sound files. Libretto: Cadell, M.
Premiere: Nov. 7, 2011 VOX concert, Vancouver East Cultural Centre, Vancouver, BC. Erica Anderson, Naithan Bossé, and Marguerite Witvoet (DiVAs).^[1]_[SEP]
- 2011 Pritchard, R. *Washed (in the blood)*, for violin, French horn, percussion, and Max/MSP/Jitter audio/video.
Commissioned by Toronto New Music Concerts.
Premiere: April 10, 2011, Toronto New Music Concerts, Toronto, Ont. Robert Aiken, conductor.
- 2009 Pritchard, R. *What Does A Body Know?* for DIVA and electroacoustics. Libretto: Cadell, M.
Premiere: January 24, 2009, Ritsumeikan University, Kyoto, Japan. Marguerite Witvoet, DiVA.
- 2006 Pritchard, R. *Beneath the Skin* for cello, audio and video files, and Max/MSP/Jitter audio/video. Commissioned by Nu:BC concerts. Electroacoustics, software, music, cinematography and images by Pritchard, R.
Premiere: September 2006, Roberta Botelli, Telus Theatre, Vancouver, B.C. Roberta Botelli, cello.
- 2006 Pritchard, R. *Strength* for alto saxophone and Max/MSP and video. Commissioned by Julia Nolan. Electroacoustics, software, music, and images by Pritchard, R. Cinematography by Robertson, C.
Premiere: July 2006, 2006 World Saxophone Congress, Ljubljana, Slovenia. Julia Nolan, alto saxophone.
- 2004 Pritchard, R. *Breathe On Me*, for concert accordion and Max/MSP/Jitter audio/video. Commissioned by Joseph Petric. Electroacoustics, software, music, and images by Pritchard, R.
Premiere: August 2004, Festival Vancouver, Vancouver, B.C. Joseph Petric, concert accordion.
- 2002 Pritchard, R. *I/You Have Wounded My Heart*, for Bb clarinet, violin, 'cello, piano, and percussion.
Premiere: November 17, 2002, Vancouver East Cultural Centre, Vancouver, B.C., Standing Wave Ensemble.
- 2002 Pritchard, R. *...flow mingled down*, for grand piano/mistuned upright and percussion. Commissioned by the Canadian Broadcasting Corporation.
Premiere: October 19, 2002, The Music Gallery, Toronto, Ont. Barbara Pritchard, piano; Beverly Johnston, percussion.
- 2000 Pritchard, R. *Begin the Begame*, for big band and skaters. Commissioned by the Hard Rubber Orchestra for *the ice age* new music ice capades.
Premiere: April 15, 2000 Kerrisdale Arena, Vancouver, B.C. Hard Rubber Orchestra, John Korsrud, conductor.
- 2000 Pritchard, R. *Three Songs of Life*, for Women's Choir (SSAA chorus), handbells, and gestures. Text by Pritchard, R.

- Premiere:** March 17, 2000, Ryerson United Church, Vancouver New Music Society, Vancouver, B.C., Vancouver New Music Women's Chorus, Owen Underhill, conductor.
- 1996 Pritchard, R. *Escape My Soul* for bass flute and Max/MSP. Commissioned by Kathryn Cernauskas. Music and software by Pritchard, R.
Premiere: March 1996, Kathryn Cernauskas, Vancouver New Music Society, Vancouver, B.C.
- 1994 Pritchard, R. *Love Me Rite*, for big band and soprano. Commissioned by the Hard Rubber Orchestra for *The Elvis Cantata*.
Premiere: September 24, 1994, St. Andrew's-Wesley Church, Vancouver, B.C. Hard Rubber Orchestra, John Korsrud, conductor, Cathy Pedersen, soprano.
- 1993 Pritchard, R. *When the walls are all screaming*, for soprano, piano and tape. Commissioned by Barbara Hannigan and Barbara Pritchard.
Premiere: May 17, 1993, Glenn Gould Studio, Toronto, Ont. Barbara Hannigan, soprano; Barbara Pritchard, piano.
- 1993 Pritchard, R. *Desert Streams*, for symphony orchestra. Commissioned by the Okanagan Symphony, Leonard Camplin, conductor.
Premiere: January 16 - 18, 1993, Penticton, Vernon, Salmon Arm, Kelowna, B.C.
- 1993 Pritchard, R. *Twisted Mirror, Shattered Dream*. Stereo electroacoustic.
Released on Canadian Electroacoustic Community CD *Electroclips* 1994
- 1992 Pritchard, R. *Swallow, Egg, Chrysanthemum*, for piano and orchestra.
- 1991 Pritchard, R. *Conjunctions*, for piano. Commissioned by Barbara Pritchard.
Premiere: February 6, 1992, The Music Gallery, Toronto, Ont., Barbara Pritchard, piano.
- 1991 Pritchard, R. *Face Off*. Real-time interactive performance piece/game for two MIDI-LAN Macintosh computers and synthesizers.
Premiere: 1991, Vancouver, B.C., Vancouver New Music Society
- 1989 Pritchard, R. *Three Songs: Snow, Night, A Kind of Feast*, for SATB choir. Texts by Anne Hebert, translated by Alan Brown.
Premiere: November 23, 1989, University of British Columbia Recital Hall, Vancouver, B.C., University Singers, James Fankhauser, conductor.
- 1989 Pritchard, R. *Postcards From Our Futures* for piano, soundfiles, and optional video. Electroacoustics, music, and images by Pritchard, R.
Premiere: Convergence, 1990 Canadian Electroacoustic Community Conference, Banff, Alberta, Barbara Pritchard, piano; Pritchard, R., diffusion
- (2003) **Premiere** of optional video component: Nov., 17, 22 2003 Sackville & Halifax, Barbara Pritchard, piano
- 1989 Pritchard, R. *Time Clips, Primitive*, for piano. Commissioned by Jane Coop.
Premiere: Nov. 2, 1993, Jane Mallet Theatre, St. Lawrence Centre, Toronto, Ont.
- 1988 Pritchard, R. *Flight Paths*, for stereo sound files.
Premiere: 1989 University of British Columbia
- 1987 Pritchard, R. *Classique 625*, for string quartet.
Premiere: Waterloo NUMUS Concerts, September 25, 1987, START Gallery, Waterloo, Ont., Cartier String Quartet
- 1986 Pritchard, R. *Meditation*, for organ.
Premiere: May 4, 1986, Christ Church Cathedral, Vancouver, at Morning Prayer with the Prince and Princess of Wales.
- 1986 Pritchard, R. *Visions III*, for sound files, 35 mm. slides, textured 3D screen. Electroacoustics and images by Pritchard, R.
Premiere: 1986, Brock University, Ont.
- 1985 Pritchard, R. *Interiors*, for tenor recorder. Commissioned by Peter Hannan.
Premiere: January 31, 1985, Kitchener-Waterloo, Ont.
- 1984 Pritchard, R. *Out of the Mouths*, for symphony orchestra.
Premiere: August 8, 1984, Banff, Alberta, Calgary Philharmonic Orchestra, Victor Feldbrill, conductor.
- 1984 Pritchard, R. *Soundscape for La Maison*. Installation by Bretzloff, C., Joubert, S., Martin, J., Morrissey, M., and Taylor, S. Commissioned by Morrissey, M.
Premiere: February 12, 1985, UQAM Gallery, Montréal, Québec.
- 1984 Pritchard, R. *Balance*, for Bb clarinet and tape. Commissioned by Toronto Festival of Live Electronic Music.
Premiere: 1984 Festival of Live Electronic Music (Toronto), Richard Hornsby, clarinet.
- 1983 Pritchard, R. *Soundscape for Waltzing Tent, Singing Box*. Sound installation for solo show by Anne Severs. Commissioned by Anne Severs.
Premiere: April 5, 1983. The Gallery, Brock Centre for the Arts, St. Catharines, Ont.

- 1982 Pritchard, R. *Steel On Edge*, for viola and harp. Commissioned by Contemporary Music Projects.
Premiere: January 20, 1983, Hart House, University of Toronto, Toronto, Ont., Douglas Perry, viola; Charlotte Moon, harp.
- 1982 Pritchard, R. *Diedres*, for orchestra.
- 1982 Pritchard, R. *The Moon is a Loser*, for soprano, and tape. Text by P. Elliot.
Premiere: 1982 Festival of Live Electronic Music (Toronto), Carolyn Hartt, soprano.

INSTALLATIONS

- 2014 Pritchard, R. and Dragomer, K. *Re-wilding the Syrinx*. Audio sculpture installation.
Opening: Nov.1, 2014, Babycastles Gallery + Interspace, Manhattan, NY.
- 2013 Dragomer, K. and Pritchard, R. *In the Trees 1, In the Trees 2*. Video installation.
Opening: Nov.7 - 10, 2013, Ecomusicology Listening Room 2, American Musicological Conference, Pittsburgh, USA.
- 2013 Pritchard, R. and Dragomer, K. *Where the Wild Things Were*. Sound sculpture installation.
Opening: August 10, 2013 MacLaren Southampton Art Centre, Southampton, NJ, USA.
- 2000 Prince, R., Casas, E., Floren, D., Hamel, K., and Pritchard, R. *The Aurora on All Three Channels*. Sound sculpture installation.
Opening: Feb. 8 - March 19, 2000 MacLaren Art Centre. Barrie, Ont.
- 1984 Soundscape for "La Maison" (1984)^[SEP] Installation work by Carol Bretzloff, Suzanne Joubert, Jane Martin, Merijeau Morrissey, and Susan Geraldine Taylor.^[SEP] Audio Pritchard, R. **Opening:** February 12, 1985, UQAM Gallery, Montréal, Québec.
- 1984 Pritchard, R. and Kropf, M. *Escarpment Series*. Three touch-sensitive sound sculptures.
Opening: September 21, 1984, Arts and Sciences Festival, North Bay, Ont.
- 1983 Creighton, R. and Pritchard, R. *Movement*. Installation for drawings and tape loops. Commissioned by Rob Creighton, Ontario Arts Council. **Opening:** December 2, 1983, Hamilton Artists, Inc., Hamilton, Ont.
- 1983 Soundscape for "Waltzing Tent, Singing Box" (1983) Installation work by Anne Severs^[SEP] **Opening:** April 5, 1983. The Gallery, Brock Centre for the Arts

VIDEO

- 2022 3D cyborg scans for building projection: manipulated 3D scans of *Ecdysis* dancer E. Fredriksson with light spine. Video: Pritchard, R. Audio: Gorecki, F. Post production: Pritchard, R.
Premiere: Progress Lab 1422, Vancouver, BC, Oct. 20 – 22, 2022
- 2021/22 Pritchard, R. *Doshite?* for piano, Sleeve-Hand Responsive User Garment (SHRUG), images, and Max/MSP/Jitter processing. Commissioned by Megumi Masaki. SHRUG designed as part of TASTE research project.
Videoed for online and DVD release: July 22, 2021 by Collide Entertainment at the Telus Theatre, Chan Centre for the Performing Arts
- 2017 Pritchard, R. and Lei, T. *Breathe*, video.
Premiere: April 2, 2017 Roy Barnett Recital Hall, UBC, Vancouver.
- 2017 Lei, T. and Pritchard, R. *Grab 'em (Nasty Woman)*, video.
Premiere: April 2, 2017 Roy Barnett Recital Hall, UBC, Vancouver.
- 2015 Pritchard, R. *Time Angles* for real time video performance to accompany "Time Clips, Primitive". Commissioned by Jane Coop.
Premiere: April 17, 2015 The Ironworks, Vancouver, B.C. Jane Coop, piano, Pritchard, R., video.
- 2007 Pritchard, R. *Crisis* from **17 Short Films About Breast Cancer**. Pritchard, R., director/producer for *Crisis*. Cinematography, editing, post-production, sound/music for *Crisis* by Pritchard, R. Executive director for **17 Short Films About Breast Cancer**: Robertson, C. Distributor: Fanlight Productions, Brooklyn, NY.

Appendix A

TRACKING AND SMART TEXTILES ENVIRONMENT (TaSTE) Project 2017 to 2024

Funded through Social Sciences and Humanities Research Council. Infrared tracking of multiple performers combined with touch-controlled sensors. The infrared tracking uses the Kinect Controlled Artistic Sensing System (KiCASS), while Responsive User Body Suits (RUBS) and Sleeve-Hand Responsive User Garments (SHRUG) use conductive and resistive traces sewn to the surface of outfits and connected to synthesis and sampling software using custom-designed wifi units. Addressable wifi-linked LED lighting has been added to some costumes, controlled by the wearers or by remote software monitoring audio levels (Personal Environment for Audio Responsive Lighting – PEARL). Multiple performances involving TASTE have taken place to date in Vancouver, Copenhagen, Victoriaville, Virginia, New York, London (UK), and Oslo. Scheduled Vocal Interactive Speech Environment (VoISE) performances in 2023 in Mexico City and New York were cancelled for health reasons.

Tracking and Smart Textiles Environments (TaSTE) works to date:

2022/23 Pritchard, R. *Welcome to Paradise*, for singer/actress, Kinect Controlled Artistic Sensing System (KiCASS), Vocal Interactive Synthesis Environment (VoISE) [gesture controlled 2D articulatory synthesis], Personal Environment for Audio Responsive Lighting (PEARL), and Max/MSP. Mia Harris, performer. Choreography by Gita Harris. Code uses 2D articulatory synthesis for vowels, as well as phoneme samples from Okanagan Accent research project Determining Regional Accents With Literature (DRAWL) – M. Babel, A. Cardosa (UBC Linguistics) and Pritchard, R. (UBC Music).

Video premiere (cancelled due to health issues): Mexico City, New Interfaces for Musical Expression (NIME) May/June 2023

Live premiere (cancelled due to health issues): New York City Electroacoustic Music Festival (NYCEMF) June 2023

2022 Loreda, P.A. *La Lucha*, for violin, viola, two dancers, and Kinect Controlled Artistic Sensing System (KiCASS). S. Kung, violin; C. Olsen, viola; S. Crystal, A. Sherwood, dance; H. Gawthrop, choreography.

Premiere: UBC Barnett Recital Hall, Nov. 21, 2022

2022 Pritchard, R. *Ecdysis* opening video, building projection: manipulated 3D scans of dancer E. Fredriksson with light spine. Audio: Gorecki, F; Video shoot and post-processing: Pritchard, R.

Premiere: Progress Labs, Vancouver, BC, Oct. 20 -- 22, 2022

2021/22 Pritchard, R. *Doshite?* for piano, Sleeve-Hand Responsive User Garment (SHRUG), images, and Max/MSP/Jitter processing. Commissioned by Megumi Masaki. SHRUG designed as part of the Tracking and Smart Textiles Environment (TASTE) research project. Pritchard, R., music/ /Max-MSP-Jitter/video/sensors; A. Hamer, SHRUG construction; D. Tsui, technical assistant.

Commercial Video July 22, 2021, Collide Entertainment at the Telus Theatre, Chan Centre for the Performing Arts.

Live Premiere: Megumi Masaki, Calgary, AB, Mar. 3, 2022

Performances:

M. Masaki:	Vancouver, BC July 16, 2024, ACTOR UBC Calgary, AB Mar. 3, 2022, U. of Calgary Banff, AB June 22, 2022, Banff Centre for the Arts Vancouver, BC Oct. 26, 2022, UBC Noon Hour Concert Windsor, ON, Nov. 13, 2022, U. of Windsor Brandon, MB Nov. 16, 2022, Brandon U. Winnipeg, MB Nov. 17, 2022, Winnipeg Art Gallery London, UK, Feb. 17, 2023, Trinity Laban Conservatoire Vancouver, BC Apr. 14, 2023, BC-CMC Murray Adaskin Salon
D. Lee:	Vancouver, BC Sept. 24, 2022, UBC Alumni Concert

Transformations Project album

Three interactive works with music by Pat Carrabre, Keith Hamel, Bob Pritchard (*Doshite?*)

Album launch: April 14, 2023. Vancouver, BC-CMC, Murray Adaskin Salon

2020/21 Pritchard, R. *Synapses* for oboe, dancer with light costume, and Max/MSP processing. Commissioned by Turning Point Ensemble. Light costume designed as part of TASTE research project.

Covid video premiere: Jan. 23, 2021 release as part of Turning Point Video series. David Owen, oboe; Emmalena Fredriksson, choreography/dance; Daniel Tsui, lighting code; Alaia Hamer, costuming; Prairie Coast Films, video; Noah Meyer, sound.

Live performances premiere: Jan. 28/29, The Annex, Vancouver, B.C.

- 2020/23 Gorecki, F., *Ecdysis* for dancer with light costume and sound clips. Commissioned by Emmalena Fredriksson, dance/choreography. TASTE research spine/costume/programming: Pritchard, R., Tsui, D, Hamer, A; Lighting design: Gardiner, K.; Camera: O'Shea, D, Hyrman, L.; Post production edit: Fredriksson E.
Ecdysis on-line film premiere. Concept and Artistic Direction: Daniel O'Shea, Lukáš Hyrman, and Emmalena Fredriksson. <https://youtu.be/uPqE2WgNims?si=0sLPVaL9Rdxizqzi>
Burning Man Festival performance, Sept. 3, 2023
Video premiere: <https://vimeo.com/487448202> Dec. 2020.
Live performance premiere: Kelowna, BC., June 17, 2022.
Expanded, outdoor performances: Progress Lab 1422, Vancouver, BC, Oct. 20 – 22, 2022
Video trailer for Progress Lab 1422: <https://vimeo.com/773873932>
Performances: Accelerate, Vancouver Dance Centre, Jan. 14 – 15, 2023
- 2019 Pritchard, R. *Cheap Loops* for four dancers and TASTE colour tracking system. Pritchard, R., music, Max/MSP/Jitter; E. Fredriksson, choreography; I. Lavery, colour tracking software; S. Krystal, K. Price, E. Tomasky, H. Van Inwegen; dance.
Premiere: WinterBang! Festival, UBC Vancouver, Dec. 11, 2019
- 2018 Topp, Brian. *...to travel the distance of a changing feeling* for flute, dancer, TaSTE, and sound clips.
Premiere: Dec. 12, 2018, WinterBang! Festival, Vancouver, B.C. Sarah Wasik, dance; Emily Richardson, flute; Emmalena Fredriksson, choreography; Pritchard, R., production/technology
New York NIME performance: Sarah Wasik, dance; Margaret Lancaster, flute; Emmalena Fredriksson, choreography; Kat Gimon, technical assistant; R. Pritchard, production/technology.
- 2018 Ducharme, Michael. *The Spaces In Between* for bass clarinet, dancer, TaSTE, and sound clips.
Premiere: Dec. 12, 2018, WinterBang! Festival, Vancouver, B.C. Danielle Lee, dance; Carlos Savall Guardiola, bass clarinet; Emmalena Fredriksson, choreography; R. Pritchard, production/technology.

Responsive User Body Suit (RUBS) works to date:

- 2019 Waerstad, Bernt, and Seshen. *Touch the Voice!* for RUBS dancer and live electronics.
Premiere: Dec. 14, 2019, Oslo, Norway. Seshen, dance/RUBS; Bernt Waerstad, live electronics; production/technology Pritchard, R.
- 2019 Bhumber, K., Pritchard, R. and Fredriksson, E. *Transmute* for RUBS clarinetist/dancer and Max/MSP sound clips.
Premiere: Vancouver Art Gallery FUSE, May 10, 2019.
- 2018 Pritchard, R. *T(w)o Nearly Touch: You* for two dancers, RUBS interfaces, and sound clips.
Premiere: June 3, 2018, NIME 2018, (June 3 – 6), Blacksburg, Virginia. Ziyian Kwan and Emmalena Fredriksson, choreography/dance; R. Pritchard, music/audioclips/code.
- 2017 Bhumber, K. *Raula*, for trumpet and RUBS.
Premiere: Aug. 12, 2017, the Lido, Vancouver. P.J. Carter, trumpet; K. Bhumber, RUBS; Pritchard, R., production/technology **Performance:** Canadian New Music Forum 2018, Victoriaville, Quebec, May 18, 2018
- 2017 Pritchard, R. *The Memory of Your Touch*, for C flute, RUBS, and Max/MSP. **Premiere:** May 16, 2017, Copenhagen, Denmark. Margaret Lancaster, flute/Responsive User Body Suit (RUBS); R. Pritchard, RUBS/technical. NIME2017 commission.
- 2017 Bhumber, K. *Touch*, for singer and RUBS. **Premiere:** Nov. 4, 2016, Western Front, Vancouver, Wave Equation series. Kiran Bhumber, music/code; M. Witvoet, voice/RUBS; Pritchard, R., code/production/technology.

CONTINUING TASTE WORK: Woodwind Sensors for Interactive Environments (WooSIE)

- 2023 UBC SSHRC Explore funding awarded for further development of Woodwind Sensors for Interactive Environments (WooSIE)
- 2022/23 – Pritchard, R.: Prototyping hyperflute with FSR sensors as part of Woodwind Sensors for Interactive Environments (WooSIE). P. Bortolussi (flute, UBC Music), D. Tsui (Music/C.S.).