

**THE UNIVERSITY OF BRITISH COLUMBIA**  
*Curriculum Vitae for Faculty Members*

Date: September 1, 2015

Initials:

1. **SURNAME:** Hamel

**FIRST NAME:** Keith  
**MIDDLE NAME(S):** Aime

2. **DEPARTMENT/SCHOOL:** Music

3. **FACULTY:** Arts and Science

4. **PRESENT RANK:** Professor

**SINCE:** July 1, 1997

5. **POST-SECONDARY EDUCATION**

University or Institution	Degree	Subject Area	Dates
Harvard University	A.M.	Music Composition	1981-84
Harvard University	Ph.D.	Music Composition	1984-85

Thesis Title: *Obsession 2 for String Quartet*

Supervisor: Donald Martino and Sir Peter Maxwell Davies (co-supervisors)

**Special Professional Qualifications**

6. **EMPLOYMENT RECORD**

(a) *Prior to coming to UBC*

University, Company or Organization	Rank or Title	Dates
Harvard University, Department of Music	Teaching Assistant	1983-85
M.I.T. Experimental Music Studio	Studio Tutor	1983-85
Queen's University, Kingston, Canada	Assistant Professor	1985-87

(b) *At UBC*

Rank or Title	Dates
Assistant Professor	1987-92
Associate Professor	1992-97
Professor	1997-present
Acting Director MAGIC	2006-2007

(c) *Date of granting of tenure at U.B.C.:*

July 1, 1992

7. **LEAVES OF ABSENCE**

University, Company or Organization at which Leave was taken	Type of Leave	Dates
Institut de Recherche et Coordination Acoustique/Musique (IRCAM), Paris	Sabbatical	July 1993 – June 1994
Vancouver, Canada	Sabbatical	January 2002 – July 2002

IRCAM, Paris	Sabbatical	July 2007 – Dec 2007
IRCAM, Paris (and other places)	Sabbatical	Jan. 2013 – July 2013

## 8. TEACHING

### (a) *Areas of special interest and accomplishments*

I have developed new courses in Electroacoustic Music (MUSC 319), Computer Music (MUSC 320) and a course on the Music of Luciano Berio (MUSC 403). I also regularly accept students wanting to study or research various aspects of computer music and computer programming. These students generally enroll in MUSC 403 or MUSC 512 (Directed Study).

The content of the Computer Music course (MUSC 320) has changed over the years, as has the method of delivery. In recent years all assignments are submitted electronically and grades and comments are returned to students by the same method. Most of the courses I teach are supported by websites and online materials. I have also been involved in the development of multimedia materials (i.e. interactive CD\_ROM for MUSC 309 Orchestration and Instrumentation) and the development of a basic music notation program (NoteAbilityLite) which was used for several years in the Music Theory undergraduate courses.

### (b) *Courses Taught at UBC*

Session	Course Number	Scheduled Hours	Class Size	Hours Taught (per week)			
				Lectures	Tutorials	Labs	Other
1992-93 (001)	MUSC 200	3 hr/wk	18	3			
	MUSC 319	3 hr/wk	16	3			
	MUSC 207-608	5 hr/wk	5		5 (lessons)		
1992-93 (002)	MUSC 320	3 hr/wk	9	3			
		2 hr/wk	3		2		
		5 hr/wk	5		5 (lessons)		
1993-94	SABBATICAL	LEAVE					
1994-95 (001)	MUSC 309	2 hr/wk	21	2			
	MUSC 319	3 hr/wk	18	3			
	MUSC 207-608	6 hr/wk	6		6 (lessons)		
1994-95 (002)	MUSC 320	3 hr/wk	11	3			
	MUSC 509	2 hr/wk	6		2		
	MUSC 207-608	6 hr/wk	6		6 (lessons)		
	MUSC 402	2 hr/wk	2		2 (lessons)		
1995-96 (001)	MUSC 319	3 hr/wk	17	3			
	MUSC 403	1 hr/wk	1		1		
	MUSC 403	1 hr/wk	1		1		
	MUSC 307-608	9 hr/wk	9		9 (lessons)		
1995-96 (002)	MUSC 320	3 hr/wk	10	3			
	MUSC 307-608	9 hr/wk	9		9 (lessons)		
	MUSC 509	2 hr/wk	3		2		
1996-97 (001)	MUSC 319	3 hr/wk	17	3			
	MUSC 512	1 hr/wk	1		1		

	MUSC 407-608	8 hr/wk	8		8 (lessons)		
1996-97 (002)	MUSC 320	3 hr/wk	12	3			
	MUSC 509/609	2 hr/wk	6		2		
	MUSC 407-608	8 hr/wk	8		8 (lessons)		
1997-98 (001)	MUSC 319	3 hr/wk	19	3			
	MUSC 407-608	7 hr/wk	7		7 (lessons)		
	MUSC 412	1 hr/wk	1		1		
1997-98 (002)	MUSC 320	3 hr/wk	12	3			
	MUSC 407-608	7 hr/wk	7		7 (lessons)		
	MUSC 509/609	2 hr/wk	5		2		
1998-99 (001)	MUSC 319	3 hr/wk	22	3			
	MUSC 407-608	7 hr/wk	7		7 (lessons)		
	MUSC 512	1 hr/wk	1		1		
1998-99 (002)	MUSC 320	3 hr/wk	16	3			
	MUSC 509/609	2 hr/wk	4		2		
	MUSC 407-608	7 hr/wk	7		7 (lessons)		
1999-00 (001)	MUSC 319	3 hr/wk	19	3			
	MUSC 407-608	8 hr/wk	8		8 (lessons)		
1999-00 (002)	MUSC 320	3 hr/wk	17	3			
	MUSC 509/609	2 hr/wk	6		2		
	MUSC 407-608	8 hr/wk	8		8 (lessons)		
2000-01 (001)	MUSC 319	3 hr/wk	16	3			
	MUSC 407-608	6 hr/wk	6		6 (lessons)		
	MUSC 512	1 hr/wk	3		1		
2000-01 (002)	MUSC 320	3 hr/wk	17	3			
	MUSC 509/609	2 hr/wk	6		2		
	MUSC 407-608	6 hr/wk	8		6 (lessons)		
2001-02 (001)	MUSC 319	3 hr/wk	22	3			
	MUSC 407-608	8 hr/wk	8		8 (lessons)		
	MUSC 512	1 hr/wk	1		1		
2002-03 (001)	MUSC 319	3 hr/wk	19	3			
	MUSC 407-608	8 hr/wk	8		8 (lessons)		
2002-03 (002)	MUSC 320	3 hr/wk	17	3			
	MUSC 509/609	2 hr/wk	7		2		
	MUSC 407-608	8 hr/wk	8		8 (lessons)		
2003-04 (001)	MUSC 319	3 hr/wk	20	3			
	MUSC 407-608	8 hr/wk	8		8 (lessons)		
2003-04 (002)	MUSC 320	3 hr/wk	15	3			
	MUSC 509/609	2 hr/wk	3		2		
	MUSC 407-608	8 hr/wk	8		8 (lessons)		

2004-05 (001)	MUSC 407-608	8 hr/wk	8			
2004-05 (002)	MUSC 509/609	2 hr/wk	5		2	
	MUSC 407-608	8 hr/wk	8		8 (lessons)	
2005-06 (001)	MUSC 407-608	8 hr/wk	8			
2005-06 (002)	MUSC 320	3 hr/wk	19	3		
	MUSC 407-608	8 hr/wk	8		8 (lessons)	
2006-07 (001)	MUSC 407-608	6 hr/wk	6			
2006-07 (002)	MUSC 320	3 hr/wk	14	3		
	MUSC 407-608	7 hr/wk	7		7 (lessons)	
2007-08 (001)	STUDY LEAVE					
2007-08 (002)	MUSC 320	3 hr/wk	13	3		
	MUSC 407-608	6 hr/wk			6 (lessons)	
2008-09 (001)	MUSC 407-608	7 hr/wk	7		7 (lessons)	
	MUSC 509	2 hr/wk	2		2	
	MUSC 512	1.5 hr/wk	2		2	
2008-09 (002)	MUSC 320	3 hr/wk	10	3		
	MUSC 307-608	7 hr/wk	7		7 (lessons)	
2009-10(001)	MUSC 407-608	7 hr/wk	7		7 (lessons)	
	MUSC 509	2 hr/wk	2		2	
	MUSC 412	1 hr/wk	1		1	
2009-10 (002)	MUSC 320	3 hr/wk	10	3		
	MUSC 307-608	7 hr/wk	7		7 (lessons)	
	MUSC 412	1 hr/wk	1		1	
2010-11(001)	MUSC 407-608	7 hr/wk	7		7 (lessons)	
	MUSC 509	5 hr/wk	2	2		
	MUSC 512	1 hr/wk	1		1	
2010-11 (002)	MUSC 320	3 hr/wk	12	3		
	MUSC 307-608	7 hr/wk	7		7 (lessons)	
	MUSC 512	1 hr/wk	1		1	
2011-12(001)	MUSC 407-608	7 hr/wk	7		7 (lessons)	
	MUSC 509	4 hr/wk	2	2		
	MUSC 512	1 hr/wk	1		1	
2011-12(002)	MUSC 320	3 hr/wk	11	3		
	MUSC 307-608	7 hr/wk	7		7 (lessons)	
	MUSC 512	2 hr/wk	2		2	
2012-13(001)	MUSC 509	4 hr/wk	2	2		
	MUSC 207-608	10 hr/wk			10 (lessons)	
2012-13(002)	STUDY LEAVE					

2013-14(001)	MUSC 509	5 hr/wk	2	2		
	MUSC 207-608	7 hr/wk	7		7 (lessons)	
	MUSC 402/512	2 hr/wk	2		2	
2013-14(002)	MUSC 320	3 hr/wk	7	3		
	MUSC 307-608	5 hr/wk	7		5 (lessons)	
2014-15(001)	MUSC 207-608	9 hr/wk	9		9 (lessons)	
	MUSC 403	3 hr/wk	6	3		
	MUSC 402/512	4 hr/wk	4		4 (lessons)	
	MUSC 319	3 hr/wk	14			
2014-15(002)	MUSC 320	3 hr/wk	17	3		
	MUSC 307-608	3 hr/wk	3		3 (lessons)	
	MUSC 509	2 hr/wk	4	2		
2015-16(001)	MUSC 207-608	6 hr/wk	6		6 (lessons)	
	MUSC 509	2 hr/wk	6	2		
	MUSC 512	2 hr/wk	2		2 (lessons)	
2015-16(002)	MUSC 320	3 hr/wk	15	3		
	MUSC 207-608	7 hr/wk	7		7 (lessons)	
	MUSC 403G	1.5 hr/wk	7	1.5		

(c) *Graduate Students Supervised (ONLY STUDENTS FOR WHOM I AM A PRINCIPAL SUPERVISOR OR CO-SUPERVISOR ARE LISTED)*

Student Name	Program Type	Year		Principal Supervisor	Co-Supervisor(s)
		Start	Finish		
Robert Pritchard	D.M.A.	1987	1992	Hamel	
Mark Mitchell	M.Mus	1987	1990	Hamel	
Paul Steenhuisen	M.Mus	1989	1991	Hamel	
Steven Berger	M.Mus	1989	1992	Hamel	
Brian Jagger	M.Mus	1990	1992	Hamel	
Rui Shi Zhou	M.Mus.	1991	1995	Hamel	
Paul Steenhuisen	D.M.A.	1991	1998	Hamel	
Warren Copeland	M.Mus	1992	1994	Hamel	
Andrew Stewart	M.Mus.	1994	1996	Hamel	
Joseph Rogers	M.Mus.	1994	1996	Hamel	
David Scott	D.M.A.	1994	2000	Hamel	
Patrick Keeler	M.Mus	1995	1998	Hamel	
Brent Lee	D.M.A.	1995	1999	Hamel	
Anthony Hall	D.M.A.	1995	withdrawn	Hamel	
Bradshaw Pack	M.Mus.	1996	1998	Hamel	
Patrick Keeler	M.Mus.	1996	1998	Hamel	
Christine Muyco	M.Mus.	1996	1998	Hamel	
Gordon Fitzell	Ph.D.	1996	2003	Roeder (co-super)	Hamel (co-super)
Jocelyn Morlock	D.M.A.	1997	2003	Hamel	
Siaw Kin Lee	M.Mus	1997	2000	Hamel	
Owen Bloomfield	M.Mus	1998	2000	Hamel	
Jennifer Butler	M.Mus	1999	2002	Hamel	
Itamar Erez	M.Mus	1999	withdrawn	Hamel	
Robert Polzoni	M.Mus	1999	2002	Hamel	
Lisa Miller	D.M.A.	2000	2007	Hamel	
Geoff Wooden	M.Mus.	2000	2002	Hamel	
Fabiola Matamoros	M.Mus.	2002	2004	Hamel	

Timothy Pickett	D.M.A.	2002	2010	Hamel	
Richard Covey	M.Mus	2002	2004	Chatman (co-super)	Hamel (co-super)
Scott Amort	D.M.A.	2002	2009	Hamel	
Jennifer Butler	D.M.A.	2002	2009	Hamel	
Mark Hannesson	D.M.A	2002	2009	Hamel	
Maria Granillo	D.M.A.	2002	2006	Hamel	
David Litke	D.M.A.	2003	2008	Hamel	
Elizabeth Knudson	M.Mus	2004	2006	Hamel	
Ben Wilson	M.Mus	2004	2007	Hamel	
Ya-Chun Chen	M.Mus.	2005	2007	Hamel	
Lesley Hinger	M.Mus.	2006	2008	Hamel	
Farshid Samandari	D.M.A.	2006	2014	Hamel	
Martin Ritter	M.Mus	2006	2009	Hamel	
Aleksandra Dulic	Post Doc.	2007	2009	Hamel	
Martin Ritter	D.M.A.	2009	2014	Hamel	
Robert Singley	D.M.A.	2009	2014	Chatman (co-super)	Hamel (co-super)
Ryan Noakes	M.Mus	2010	2012	Hamel	
Yota Kobayashi	M.Mus	2010	2012	Hamel	
Stephen Luksan	M.Mus	2010	2012	Hamel	
Alyssa Aska	M.Mus	2011	2013	Hamel	
Brian Garbet	M.Mus	2011	2013	Hamel	
Naithan Bosse	M.Mus	2012	2014	Hamel	
Yota Kobayashi	D.M.A.	2012	In Prog.	Hamel	
Riley Koenig	M.Mus.	2013	2014	Hamel	
Lucas Oickle	M.Mus.	2013	2014	Hamel	
David Storen	M.Mus	2014	In Prog.	Hamel	
Michael Ducharme	M.Mus	2014	In Prog	Hamel	
Brian Topp	D.M.A	2014	In Prog.	Hamel	
Duncan Mauders	M.Mus	2015	In Prog.	Hamel	
Aram Bajakian	M.Mus	2015	In Prog.	Hamel	

(d) *Continuing Education Activities*

Introduction to Electroacoustic Music: 4 two-hour lectures (October, 1991)

Introduction to Electroacoustic Music: 4 two-hour lectures (March, 1993)

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

1986 - State University of New York at Stony Brook, Department of Music, Stony Brook, New York (Guest Lecturer).

1986 - Queen's University Faculty of Education, Kingston, Canada. (Guest Lecturer).

1986 - University of Western Ontario, Faculty of Music, London, Canada.(Guest Lecturer).

1988 - Simon Fraser University, Burnaby, B.C. Summer Music Intensive (Guest Lecture Series).

1989 - State University of New York at Stony Brook, Stony Brook, NY. (Guest Lecturer).

1990 - Simon Fraser University Summer Music Intensive (Guest Lecturer).

1991 - Banff School of Fine Arts, Banff, Canada. (Guest Artist)

1991 - Western Washington University, Bellingham, Washington (Guest Lecturer).

1995 - University of Alberta, Department of Music, Edmonton, Alberta. (Guest Lecturer) .  
"Contemporary Music - An Open Discusson."

1995 - University of Alberta, Department of Music, Edmonton, Alberta. (Guest Lecturer) .  
"Techniques of Interactive Composition."

1998 - Technical University of Darmstadt, Germany. Guest Lecture - "NoteAbility : Export and Import Extensions" (June 16).

- 1998 - Technical University of Darmstadt, Germany. Guest Lecture - "Interactivity in Computer Music" (June 18).
- 1999 - NoteAbility Demonstration / Lecture. University of Santa Barbara Department of Music.
- 1999 - NoteAbility Demonstration / Lecture. University of Washington School of Music.
- 1999 - "NoteAbility - Mediating between Graphics and Music-oriented design in Music Notation Software" UBC Department of Computer Science - Colloquium Series
- 2005 - "Recent Extensions to "NoteAbilityPro ". University of Alberta, Department of Fine Arts.
- 2005 - "Recent Interactive Compositions by Keith Hamel." University of Alberta, Department of Fine Arts.
- 2005 - Guest Artist. Banff Centre for the Arts, Banff, Alberta.
- 2010 - Guest Researcher, Institute de Recherche et Coordination Acoustique/Musique (IRCAM)
- 2011 - Guest Lecturer, Department of Music, University of Calgary, AB
- 2011 - Guest Lecturer, Department of Music, Columbia University, New York, NY
- 2013 - Composition Masterclass, Hartt School of Music, Hartford CT
- 2014 - Guest Lecturer on Spectralism, School of Music, Dalhousie University, Halifax, NS

(f) *Other*

- 1990 - Participant in a discussion group to assist in the organization of the Culture and Technology Conference sponsored by the Department of Communications (Vancouver)
- 1994 - Participant in the SOCAN Concert Music Think tank (Toronto)
- 2011 - Participant in Round Table Panel on Interactive Music - Department of Music, University Of Calgary, AB
- 2014 - Go-Global Research Trip with the UBC Laptop Orchestra (With Dr. Robert Pritchard) Mons, Belgium.

**9. SCHOLARLY AND PROFESSIONAL ACTIVITIES**

(a) *Areas of special interest and accomplishments*

Music Composition  
 Electroacoustic Music  
 Computer Applications to Music  
 Music Software Development  
 Music Notation Systems  
 Multimedia Applications in Music  
 Music Notation File Format Standards  
 Interactive Computer Music

**Software Development and Research Projects**

- NoteWriter II. Music Notation software for the Macintosh computers. Released commercially by Passport Designs, Inc. in 1988 and by Opus 1 Music Inc. in 1995.
- Composition Design System. Composition modeling software for Macintosh computers. Funded by Canada Council Integrated Media Grant.
- Graphics-Based Music Analysis System (with John Roeder) Object-oriented music editor. Funded by SSHRC.
- NoteWriterAB. Modifications to the NoteWriter music notation software package to support the Ailler - Brennink Chromatic Notation System.
- Extensions to the IRCAM Signal Processing Workstation to support Common Music Notation (IRCAM, Paris)
- Development of a prototype Multimedia Composer Browser for the Canadian Music Centre (Toronto).
- NoteAbility. Music Notation software for NEXTSTEP, then Macintosh OS-X computers.

- International distribution agreement signed between UBC Industry Liason Office and Opus 1 Music Inc., Vancouver, Canada. Released commercially in 1996.
- Orchestration CD-ROM. Development of a teaching CD-ROM to be used in conjunction with MUSC 309 (Orchestration). Funded by the School of Music Multimedia Resource Centre through the U.B.C. Innovation Fund
- Csound On-line. Development of on-line courseware for MUSC 320 (Computer Music). Funded by the School of Music Multimedia Resource Centre through the U.B.C. Innovation Fund.
- Optical Music Scanning. Design and development of a computer system for scanning and interpretation of printed music. Joint project with Ichiro Fujinaga at Peabody Conservatory, Baltimore, USA.
- GUIDO Music Notation File Format Standard. Design and establishment of a file standard for music notation software. Joint project with Computer Science Department at Technical University in Darmstadt, Germany and the Computer Science Department
- NoteAbility Lite. Music Notation software for Macintosh and Windows computers. Funded by School of Music Multimedia Resource Centre through the U.B.C. Teaching and Learning Enhancement fund.
- UBC Max/MSP Jitter Toolbox. Funded by Arts IT - The design and development of a large collection of modules to be used in the Max/MSP/Jitter Interactive Audio and Video programming environment.
- Integrated Interactive Music Performance Environment. Funded by SSHRC. Development of a composition and performance environment for interactive composition.
- Visual Music. Funded by UBC-HSS. Developing graphical environments for visualizing music gestures.
- Integrated Multimodal Score-following Environment. Funded by SSHRC. Further development of an integrated interactive music performance environment.
- Interactive Music Visualization Project. Software developed to create visualizations of live piano performances of Skriabin's music. Presented in Toronto by Jane Coop.

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

<b>Granting Agency</b>	<b>Subject</b>	<b>COMP</b>	<b>\$ Per Year</b>	<b>Year</b>	<b>Principal Investigator</b>	<b>Co-Investigator(s)</b>
Queen's University	Equipment Grant	C	\$4,000	1985	Hamel	
Canada Council Integrated Media	MIDI-Based Composition Software	C	\$15,000	1986	Hamel	Pennycook
Queen's University	Principal's Development Fund	NC	\$5,000	1986	Hamel	
Canadian Federation of University Women	<i>Obsessions III</i> Commission for ARRAYMusic	NC	\$2,500	1987	Hamel	
U.B.C.	New Faculty Grant	NC	\$2,000	1987	Hamel	
Canada Council Integrated Media	MIDI-Based Composition Software (extensions)	C	\$17,000	1987	Hamel	
SSHRC	Graphics-Based Music	C	\$30,000	1988	Roeder	Hamel



	Analysis System					
Canada Council Composition Commission	<i>Thrust</i> for Robert Sliverman and Vancouver New Music	C	\$6,000	1989	Hamel	
Ensemble Inter- contemporain, Paris	<i>Refraction</i> for Ensemble InterContemporain	C	\$8,000	1991	Hamel	
Canada Council Composition Commission	<i>Each Life Converges To Some Centre...</i> for Douglas Finch	C	\$4,000	1992	Hamel	
Canada Council Composition Commission	<i>Salem, 1692</i> for Elektra Women's Choir	C	\$4,000	1993	Hamel	
Killam Research Fellowship	NoteAbility Extensions	C	\$15,000	1993	Hamel	
Canada Council / IRCAM	<i>Faded Memories, Faded Jeans</i> for IRCAM (Paris)	C	\$11,000	1994	Hamel	
U.B.C. Innovation Fund	Multimedia Lab	C	\$116,000	1995	Roeder	Hamel, Pritchard
Canada Council Composition Commission	<i>Traces</i> for Clarinet and Interactive Electronics	C	\$4,000	1995	Hamel	
U.B.C, Innovation Fund	Multimedia Lab	C	\$60,000	1996	Roeder	Hamel, Pritchard
Canada Council Composition Commission	<i>Wings of Mercury</i> for Vancouver New Music Ensemble	C	\$5000	1997	Hamel	
U.B.C. Hampton Fund	Optical Music Recognition	C	\$2,500	1997	Hamel	
Canada Council Composition Commission	<i>Overdrive</i> for Vancouver Symphony Orchestra	C	\$8,000	1998	Hamel	
B.C. Arts Council Commission	<i>Lullaby</i> for Elektra Women's Choir	C	\$2,000	1999	Hamel	
Arts IT Fund	NoteAbility Lite Software Extensions	C	\$4,000	2000	Hamel	Roeder, Chatman
Canada Council Composition Commission	<i>Krishna's Flute</i> for Robert Cram (Flute and Electronics)	C	\$4,400	2002	Hamel	
C.B.C. Radio Commission	<i>Kolokolchiki</i> for Hammerhead Consort	C	\$4,000	2002	Hamel	
Canada Council Composition Commission	<i>Adurawa</i> for Standing Wave Ensemble	C	\$5,000	2003	Hamel	
Canada Council Composition Commission	<i>deep in the heart...</i> for musica intima	C	\$3,000	2003	Hamel	
Arts IT Fund	Max/MSP/Jitter Toolbox	C	\$11,000	2004	Hamel	Pritchard, Nisbet
SSHRC (Res./Creation in Fine Arts)	Integrated Interactive Music Performance Environment	C	\$36,000 per year	2005 2006 2007	Hamel	Pritchard
SSHRC (Res./Creation	GRASSP	C	\$60,000 per year	2005 2006	Pritchard	Fels, Hamel

in Fine Arts)				2007		
Canada Council Composition Commission	Off-Ramp for Hard Rubber Orchestra	C	\$6,600	2005	Hamel	
UBC - HSS	Music Gesture Visualization using Interactive Ornaments	C	\$5,000	2008	Hamel	
SSHRC (Image Text & Sound)	Future Delta	C	\$50,000	2009	Dulic	Hamel
SSHRC (Res./Creation in Fine Arts)	Integrated Multimodal Score-following Environment	C	\$59,000 per year	2009 2010 2011	Hamel	Pritchard
Arts Partners in Creative Develop. (BC)	New Work for Hard Rubber Orchestra	C	\$4,000	2009	Hamel	
Network Centre of Excellence	GRAND	C	\$2.3M (total)	2010- 2015	K. Booth	Large research team at 19 universities
Canada Council Travel Grant	Scivias Premiere In Toronto	C	\$750	2011	Hamel	
SOCAN Residency Grant	Les Cloches Premiere in Windsor	C	\$1400	2012	Hamel	
SOCAN Residency Grant	Brandon New Music Festival Brandon, MB	C	\$1500	2014	Hamel	

(c) *Research or equivalent contracts (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)
Canadian Music Centre	Music Printing Technology	NC	\$10,000	1985	Hamel	
MAGIC Funds (UBC)	Computer Music Research	NC	\$25,000	2000	Hoos	Hamel

(d) *Invited Presentations*

1987 – MIDEM Classique, Cannes, France. Participant in round table on the use of technology for Music Printing.

1987 – “The Current State of Music Printing Technology.” Joint Conference of the Canadian League of Composers and the Canadian University Music Society. Hamilton, Canada.

1987 – York University, Toronto, Canada. Soft Music, 1987 (Guest Speaker).

1988 – MIDEM Classique, Cannes, France. Symposium of Music Printing by Computer (Guest Speaker).

1988 – York University, Toronto, Canada. Music and Technology Workshop (Guest Speaker).

1990 – “Interaction between Live Performance and Electroacoustic Music,” Conference on Women and New Technology, Vancouver, Canada.

1991 – Banff School of Fine Arts, Banff, Canada. (Guest Artist)

1991 – “NoteWriter – A Graphics-oriented Music Notation System” at the Canadian Music Educator’s Conference, Vancouver, Canada.

1992 – Composer’s World - Guest Composer Lecture Series, Toronto

1992 – Pre-Concert Talk - New Music Concerts, Toronto

1992 – “NextWriter – Music Notation for the NeXT Computer” Multimedai Symposium '92 –

- U.B.C., Vancouver, Canada.
- 1993 – Composer Panel - Pro Music Sonic Boom Festival, Vancouver
- 1995 – IRCAM, Paris. Lecture/Presentation - "Faded Memories, Faded Jeans and other works by Keith Hamel" (June 27)
- 1996 – "NoteAbility – Music Notation Software for NextStep Computers." Powerup Conference – Robson Media Centre, Vancouver, Canada.
- 1998 – Panel Discussion on the Future of Keyboard Music - Vancouver New Music Festival - Vogue Theatre. (June 6)
- 1999 – Sonic Boom Composers Festival, Vancouver, B.C. Invited Composer.
- 2000 – Saskatoon Symphony Orchestra New Music Festival - Guest Composer.
- 2000 – Canadian Music Panel Discussion. University of Saskatchewan Department of Music.
- 2001 – Panel Member at "Future of Contemporary Music", Open Ears Festival, Waterloo, Ontario.
- 2003 – Panel Discussion: "Given Three Wishes..." College Music Society Pacific Northwest Chapter, Spokane Washington.
- 2004 – Pre-concert Talk. (Kolokolchick) New Music Concerts, Toronto
- 2005 – Pre-concert Talk (Krishna's Flute), Tarboten Hall, Ottawa
- 2005 – "Current Trends in Contemporary Music". Banff School for the Arts, Banff, Alberta.
- 2006 – "UBC Max/MSP/Jitter Toolbox.". Computational Poetics Conference, Vancouver Canada.
- 2007 – NoteAbilityPro Demonstration. Strait Macintosh Users Group, Port Angeles, Washington USA
- 2007 – Featured Composer. Sonic Boom Contemporary Music Festival, Vancouver Canada.
- 2007 – Composition Workshop Leader. Sonic Boom Contemporary Music Festival, Vancouver Canada.
- 2007 – IRCAM Forum Presentation, Paris, France. "NoteAbilityPro: Interfacing with IRCAM Software"
- 2009 – "Integrated Music Performance Environment", Vancouver Computer Music Meeting, Vancouver, Canada.
- 2010 - IRCAM, Paris, France. "NoteAbilityPro: Extensions to Support Interactive Music Composition and Performance." IRCAM Research Presentation. December 7, 2009.
- 2010 - IRCAM, Paris, France. "Introduction and Overview of NoteAbilityPro." IRCAM Cursus Presentation. December 17, 2009.
- 2011 – Interactive Computer Music Presentation. Department of Music, University of Calgary, AB. January 27, 2011.
- 2011 – Featured Composer, Happening Festival, Calgary AB. January 26-29, 2011.
- 2011 – Pre-concert Talk (*Scrivias*) for New Music Concerts, Toronto ON, April 10, 2011.
- 2013 – Reykjavik Academy of the Arts –NoteAbilityPro Demonstration, Feb 1, 2012
- 2013 – University of Iowa School of Music – Interactive Computer Music using NoteAbilityPro. Feb. 16, 2013
- 2013 – Cork Institute of Technology – preconcert talk on *Touch* for Piano and Interactive Electronics, April 26, 2013.
- 2013 – IRCAM, Paris – Extending NoteAbilityPro to Support Interactive Computer Music Performances, April 26, 2013.
- 2014 – Guest Composer, ProMusica Electroacoustic Music Festival. January 14, 2014.
- 2014 – Guest Composer, Brandon New Music Festival January 22 – 27, 2014.
- 2014 – "Interactive Computer Music", Dalhousie University, Halifax NS. September 14, 2014
- 2014 – pre-concert talk at IBCPA Hall, Kingston, ON. September, 26, 2014
- 2014 – "Interactive Computer Music", Queen's University School of Music, Kingston, ON. September, 26, 2014

(e) *Other Presentations*

- 1993 - Crofton House School (Guest Speaker)
- 1994 - Port Moody Secondary School - Evening of Electronic Music - (Guest Speaker)
- 1997 - Music Careers - lecture/demonstration – JJ Burnett High School class. Richmond, B.C.
- 1998 – CBC Radio Interview (Overdrive) Vancouver, B.C.
- 1999 – CBC Radio Interview (Faded Memories, Faded Jeans) Vancouver, B.C.
- 2000 – CBC Radio Interview (Wings of Mercury) Vancouver, B.C.
- 2000 - "NoteAbility Lite Lecture / Demonstration. Argyle High School, North Vancouver.

- 2001 – CBC Radio Interview (Nikolai Korndorf Memorial Concert) Vancouver, B.C.
- 2002 – CBC Radio Interview (deep in the heart is where we are one) Vancouver, B.C.
- 2003 – Slovenia National Television Interview (ISCM Festival) Bled, Slovenia
- 2004 – CBC Radio Interview (Kolokolchiki) Vancouver, B.C.
- 2005 – CBC Radio Interview (Krishna's Flute) Ottawa, Ontario
- 2007 - Research Presentation (Enhancements to NoteAbilityPro) IRCAM, Paris, France.
- 2009 - International Computer Music Conference. August 27, 2009, Montreal PQ. Performance of *Traces II* for Clarinet and Interactive Electronics.
- 2010 - New York City Electronic Music Festival. March 27, 2010, New York, NY. Performance of *Traces II* for Clarinet and Interactive Electronics.
- 2012 – Korndorf Roundtable Discussion held at CMC Regional Office
- 2013 - Guest Lecture for David Metzger's 20<sup>th</sup> Century Music Class at UBC
- 2014 - International Computer Music Conference. September 18, 2014, Athens, Greece. Performance of *Touch* for Piano and Interactive Electronics.

(f) *Other*

- 1997 - Canadian Delegate to the International Society of Contemporary Music World Music Days (Seoul, Korea)
- 1998 - Canadian Delegate to the International Society of Contemporary Music World Music Days (Manchester, England)
- 1999 - Canadian Delegate to the International Society of Contemporary Music World Music Days (Bucharest, Romania)
- 2000 - Canadian Delegate to the International Society of Contemporary Music World Music Days (Luxembourg)
- 2001 - Canadian Delegate to the International Society of Contemporary Music World Music Days (Japan)
- 2002 - Canadian Delegate to the International Society of Contemporary Music World Music Days (Hong Kong)
- 2003 - International Representative at the International Society of Contemporary Music World Music Days (Slovenia)
- 2004 - International Representative at the International Society of Contemporary Music World Music Days (Switzerland)
- 2005 - International Representative at the International Society of Contemporary Music World Music Days (Zagreb, Croatia)
- 2006 - International Representative at the International Society of Contemporary Music World Music Days (Stuttgart, Germany)
- 2007 - International Representative at the International Society of Contemporary Music World Music Days (Hong Kong)

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

- 2001 – Conference Organizer (co-organized – with Holger Hoos) SaMuREI Conference in Vancouver.
- 2003 – Keynote Speaker. "NoteAbilityPro." College Music Society Pacific Northwest Chapter, University of Eastern Washington, Spokane, Washington.
- 2005 – Conference Organizer (Committee to assist Sid Fels with the organization of NIME 2005 in Vancouver)

**10. SERVICE TO THE UNIVERSITY**

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

- Director – Computer Music Studio (School of Music) (1987 – present)
- Composition Division (School of Music) (1987 – present)
- Safety Committee (School of Music) (2010 – 2013)
- DMA Review Committee (School of Music) (2007 – present)

Undergraduate Committee (School of Music) (1987- 1988 & 2002 – 2007, 2010 - present)  
 ICICS Open Media Environment Steering Committee (UBC) 2009- present  
 Killam Postdoctoral Nominations Committee (2010-2011)  
 FOGS UGF Committee Representative (2010 – 2011)  
 ICICS Research Committee (UBC) (2009 – 2010)  
 Senior Appointments Committee (UBC) (2005 – 2009)  
 Arts ISIT Committee (Faculty of Arts) (2008-2010)  
 Graduate Committee (School of Music) (2003 – 2010, 2013-present)  
 Scholarship Committee (School of Music) (1987-1988 & 2001- 2009)  
 Director Search Committee (ICICS) 2009  
 Faculty Search Committee (School of Music) 2007, 2009, 2010, 2012, 2013  
 Faculty Search Committee (Department of Fine Arts) 2007  
 Hampton Grants Committee (Faculty of Arts) (2004 – 2007)  
 ICICS Director Search Committee (UBC) 2006  
 Faculty Search Committee (School of Music) (2004)  
 Acting Chair - Composition Division (School of Music) (2000)  
 Executive Committee (School of Music) (1991 – 1999)  
 Touring and Recruitment Committee (School of Music) (1988-93)  
 Admissions Committee (School of Music) (1992-93)  
 Arts Representative to the Faculty of Science (1992-93)  
 Liaison with MAGIC (UBC) (1990-92)  
 Committee to examine the feasibility of a School of Creative and Performing Arts (1991)  
 Theory Division (School of Music) (1987–1990)  
 Head of Composition Division (2013 – present)  
 Chair of Scholarships Committee (2014- present)

(b) *Other service, including dates*

1988 – Shad Valley Liason Programme: 1 week lecture series  
 1989 – U.B.C. Connect: Lecture on Electroacoustic Music  
 1989 – Shad Valley Liason Programme: 1 week lecture series  
 1991 – U.B.C. Connect: 3 lectures on Electroacoustic Music  
 1992 – U.B.C. Connect: 3 lectures on Electroacoustic Music  
 1993 – U.B.C. Connect: 3 lectures on Computer Music

## 11. **SERVICE TO THE COMMUNITY**

### (a) *Memberships on scholarly societies, including offices held and dates*

Canadian Music Centre (National)

- Associate Composer (1987 – present)
- Chair of Technology Committee (1993 – 2006)
- Board of Directors (1993 – 2006)
- Vice-President (2000-2002)
- President (2002 – 2006)

Canadian Music Centre (B.C.)

- Voting Member (1989 – present)
- Regional Councillor (1991 – present)
- Chair of Regional Council (1995 – 2000)

Computer Music Association (International) Member (1995 – present)

Vancouver New Music Society – Board of Directors (1987 – 1993 & 2010 - present)

Canadian Electroacoustic Community (1988 – present)

Canadian League of Composers – National Council Member (1995- present)

International Society of Contemporary Music

- Canadian Delegate and Chair of the Canadian Selection Jury (1996-2001)
- Education Working Group (1996 – 2000)
- Executive Committee member (2001-2003)
- Vice-President (2003- 2007)

ISCM - World Music Days Task Force Member (2012-pres.)

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

### (c) *Memberships on scholarly committees, including offices held and dates*

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

Associate Researcher – ICICS – UBC (2004- present)

Associate Researcher – MAGIC – UBC (2004 – present)

### (e) *Editorships (list journal and dates)*

Editorial Board – World New Music Magazine (2005-2011)

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

Computers and the Humanities (1989, 1994)

Canadian University Music Review (1990)

Computer Music Journal (1992, 1996, 1996, 2000, 2004)

Ontario Mental Health Association (1991)

Rick Hanson Man In Motion Legacy Fund (1992, 1993)

Social Science and Humanities Research Council (1992, 1993, 1995, 1998, 2005, 2006, 2007)

Fonds F.C.A.R (Quebec) (1993)

B.C. Science Council (1991, 1993, 1996)

International Computer Music Association Distinguished Paper Award (1996)

International Computer Music Conference (ICMC) – Music Reviewer (2009)

New Interfaces for Musical Expression (NIME) – Paper Reviewer (2006, 2007, 2008, 2009, 2010, 2011)

Book Manuscript Review for Aid to Scholarly Publications Programme (2006-07)

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

**Grad Students:**

Arne Eigenfeldt M.A. in Composition, S.F.U. (1990)  
 Robert Laughlin, M.Sc. in Computing Science, S.F.U (1991)  
 Ichuro Fujinaga, M.Mus in Music Theory, McGill University (1992)  
 Sean Ferguson, M.Mus in Music Composition, McGill University (1994)  
 Chris Rolphe, M.F.A. in Creative and Performing Arts, S.F.U. (1996)  
 Damian Keller, M.F.A. in Creative and Performing Arts, S.F.U. (1998)  
 Miroslav Spasov, D.M.A. Department of Music, University of Calgary (2003)  
 Alex Tsisserev, D. Educ., Faculty of Education, UBC. (2003)  
 Andriy Talpash D.M.A. Faculty of Music, McGill University (2005)  
 Laurier Fagnan, D.M.A. Department of Fine Arts, University of Alberta (2005)  
 Jean-Benoit Tremblay, Ph.D. in Music History, School of Music, UBC (2007)  
 Florian Vogt, Ph.D. Department of Electrical and Computer Engineering, UBC (2009)  
 Libby Yu, D.M.A. Music Performance, School of Music, UBC (2010)  
 Mark Neremburg, D.M.A in Music Composition, University of Toronto (2012)  
 Ali Estifani, Ph.D. in Music Composition, University of Calgary (2014)  
 Daniel Balkan Ph.D. in Curriculum Studies, University of British Columbia (2014)  
 Colin Labadie – D.M.A. in Music Composition, University of Alberta (2015)

**Faculty:**

Christos Hatzis, Tenure and Promotion Review, University of Toronto (1997)  
 Martin Gotfrit, Tenure and Promotion Review, Simon Fraser University (1998)  
 Peter Hatch, Full-Professor Promotion Review, Wilfrid Laurier University (1999)  
 University of Western Ontario, Review of Graduate Programs in Music (For Ontario Council of Graduate Studies) (2000)  
 Ichiro Fujinaga, Tenure and Promotion Review, McGill University (2006)  
 Timothy Polashek, Tenure Review, Lehman College, City University of New York (2006)  
 David Eagle, Tenure and Promotion Review, University of Calgary (2007)  
 Arne Eigenfeldt, Tenure and Promotion Review, Simon Fraser University (2007)  
 Jérôme Blais, Tenure and Promotion Review, Dalhousie University (2008)  
 Sean Ferguson, Tenure and Promotion Review, McGill University (2008)  
 Kristi Allik – Full Professor Promotion Review, Queen’s University (2009)  
 Clark Ross – Full Professor Promotion Review, Memorial University (2010)  
 Paul Frehner – Associate Professor and Tenure Review, University of Western Ontario (2011)  
 Martin Gotfrit – Full Professor, Simon Fraser University (2012)  
 Christopher Harmon – Tenure Review, McGill University (2013)  
 Scott Smallwood – Tenure Review, University of Alberta (2013)  
 Arne Eigenfeldt – Full Professor Review, Simon Fraser University (2013)  
 Laurie Radford - Tenure Review, University of Calgary (2014)

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

1984 – Laser Disc Computer Systems, Cambridge, Mass. – Digital Audio Systems  
 1985-86 – Canadian Music Centre, Toronto, Canada – Music Printing Technology  
 2006-07 – Faculty Search Committee, University of Alberta, Edmonton Alberta  
 2007-08 – Faculty Search Committee, University of Alberta, Edmonton Alberta  
 2013 – University of Iowa – Digital Arts Hiring Policies

(i) *Other service to the community*

**MUSIC JURIES**

1988 - Canada Council Integrated Media Jury  
 1988 - Canada Council Petro-Canada Creative Arts Award Jury  
 1990 - Review for Simon Fraser University of the Summer Music Intensive.

1991 - International Computer Music Conference (Conference submissions)  
 1992 - C.B.C. Radio Commissions Jury  
 1992 - Pro Musica Sonic Boom Festival Composition Selection Jury  
 1993 - Canada Council Commissioning Program Jury  
 1993-95 - Canada Council - Music Disciplinary Advisory Committee  
 1995 - Canada Council Small Ensembles Program Jury  
 1995 - Canada Council External Concert Reviewer (2 operas, 1 festival)  
 1997 – ISCM Canadian Selection Jury (Jury Chair)  
 1998 – SOCAN Young Composers Competition Jury  
 1998 – ISCM Canadian Selection Jury (Jury Chair)  
 1999 – ISCM Canadian Selection Jury (Jury Chair)  
 2000 – ISCM Canadian Selection Jury (Jury Chair)  
 2001 – ISCM Canadian Selection Jury (Jury Chair)  
 2004 – Canada Council - Grants to Individual Artists Jury  
 2005 – Western Canada Music Awards – Classical Composition Jury  
 2006 – Western Canada Music Awards – Classical Composition Jury  
 2006 – Trimpin Toy Piano Composition Competition  
 2008 – B.C. Arts Council – Composition Commission Jury  
 2008 – Canada Council - Grants to Individual Artists Jury  
 2009 – Juno Awards - Best Classical Composition Jury  
 2010 – ISCM Composition Jury  
 2010 – Canada Council – Grants to Individual Artists Jury  
 2010 -- Canadian Music Center – Associate Composer Admission Jury  
 2011 – 10 X 10 Project (Composers and Choreographer Collaborations) Jury  
 2011 -- Canadian Music Center – Associate Composer Admission Jury  
 2015 – Canada Council - Grants to Individual Artists Jury  
 2015 – SOCAN Young Composers Competition Jury

## 12. AWARDS AND DISTINCTIONS

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

(b) *Awards for Scholarship (indicate name of award, awarding organizations, date)*

1980 – Don Wright Scholarship for Music Education, Queen's University  
 1981 – Medal In Music, Queen's University – (Highest Graduating Average)  
 1982 – Varriell Scholarship, Harvard University  
 1984 - A.S.C.A.P.- Raymond Hubbell Scholarship, Harvard University  
 1986 – Queen's National Scholar, Queen's University, Kingston, Canada

(c) *Awards for Service (indicate name of award, awarding organizations, date)*

(d) *Other Awards*

1979 - P.R.O. Canada Young Composers' Competition (2nd prize for Chamber Music)  
 1982 - P.R.O. Canada Young Composers' Competition (Prize for Electronic Music)  
 1983 - P.R.O. Canada Young Composers' Competition (Honourable Mention for Orchestral Music)  
 1984 - P.R.O. Canada Young Composers' Competition (Prize for Chamber Music)  
 1984 - Adelberg Sprague Prize for Orchestral Composition (Harvard University)  
 1985 - Francis Boott Prize for Choral Composition (Harvard University)  
 1985 - Canadian Federation of University Women's Creative Arts Award



1986 - Queen's National Scholar, Queen's University, Kingston, Canada

1986 - C.B.C. Radio Young Composers Competition (Finalist in Percussion Composition Category)

1987 - Satori Composition Competition (Honourable Mention - Chamber Music)

1990 - New Music Concerts Mozart-200th Anniversary Composition Competition (Third Prize for *Paraphrases*)

2015 - West Coast Music Awards ( Finalist for Best Classical Composition for Homage to Liu Wenjin)

**13. OTHER RELEVANT INFORMATION (Maximum One Page)**

1988 – Contract with Passport Designs Inc, Half Moon Bay, California for the distribution of NoteWriter Music Printing software.

1996 – 2005 – Contract (through U.B.C. Industry Liaison Office) with Opus 1 Music Inc for the distribution of NoteAbilityPro Music Notation software.

**THE UNIVERSITY OF BRITISH COLUMBIA**  
**Publications Record**

SURNAME: Hamel

FIRST NAME: Keith  
MIDDLE NAME(S): AimeInitials:  
Date:**1. REFEREED PUBLICATIONS***(a) Journals*

- 2009 Dulic, A., Hamel, K. "Visual Music Instrument" International Journal of Arts and Technology. Vol. 2, Nos 1/2. pp.22-39.
- 2000 Hoos, H. and Hamel, K., Renz, K. and Kilian, J.. "Representing Score-level Music using the GUIDO Music Notation Format. *Computers In Musicology* Vol. 13 pp.77-93 .
- 1993 Hamel, K. "Music Printing", in A. Kent and J. Williams (eds.) *Encyclopedia of Computer Science and Technology*, Volume 27, Supplement 12, Marcel Dekker, Inc., New York, pp.93-105.
- 1993 Hamel, K. "Music Printing", in A. Kent and J. Williams (eds.) *Encyclopedia of Microcomputers*, Volume 12, Marcel Dekker, Inc., New York, pp.81-94. Reprint of same article listed above.
- 1989 Hamel, K. "Design for Music Printing and Editing Software Based on Notational Syntax". *Perspectives of New Music*, 27/1 70-83.

*(b) Conference Proceedings*

- 2013 Ritter, M., Hamel, K. & Pritchard, B. "Integrated Multimodal Score-following Environment", Proceedings of the 2013 International Computer Music Conference. Perth, Australia, pp. 185-192.
- 2008 Dulic, A. and Hamel, K. "Intersections Media – Action -- Place", Proceedings of the 2008 International Symposium on Electronic Arts. Singapore City, Singapore, pp. 153-155.
- 2007 Litke, D. and Hamel, K. "A Score-based Interface for Interactive Computer Music", Proceedings of the 2007 International Computer Music Conference, Copenhagen, Denmark, pp. 413-418.
- 2006 Hamel, K. "Integrated Interactive Music Performance Environment", Proceedings of the New Interfaces for Musical Expression (NIME) Conference 2006, Paris, France, pp. 380-383.
- 1999 Hoos, H., Hamel, K., Renz, K. and Kilian, J. "Using Advanced GUIDO as a Notation Interchange Format", Proceedings of the 1999 International Computer Music Conference, Beijing, China, pp. 395-398.
- 1998 Hamel, K., "NoteAbility, A Comprehensive Music Notation System", Proceedings of the 1998 International Computer Music Conference, Ann Arbor, USA, pp. 506-509.
- 1998 Hoos, H., Hamel, K., Renz, K. and Kilian, J. "The GUIDO Notation Format - A Novel Approach for Adequately Representing Score-Level Music", Proceedings of the 1998 International Computer Music Conference, Ann Arbor, USA, pp. 451-454.
- 1998 Hoos, H., Hamel, K. Renz, K. & Kilian, J. "GUIDO Music Notation - Towards an Adequate Representation of Score-level Music", Proceedings of JIM'98, LMA-CNSR. B3:1-B:3:8.
- 1994 Hamel, K., "NoteAbility: A Music Notation System That Combines Musical Intelligence with Graphical Flexibility. Proceedings of the International Computer Music Conference, Aarhus, Denmark. pp. 303-306.

- 1989 Hamel, K. "Advanced Music Editing Using the NoteWriter™ Music Notation Software" in Proceeding of *Convergence: C.E.C. Electroacoustic Days at Banff*. Banff, Canada, pp. pp. 87-92.
- 1989 Roeder, J. and Hamel, K. "A General-Purpose Object-Oriented System for Musical Graphics" in Proceedings of 1989 International Computer Music Conference, Ohio State University, Columbus, Ohio, pp. 260-263.
- 1987 Hamel, K., Ripley, B., Bleviss, E. and Pennycook, B. "C.D.S: A Functional Approach to Composition" in Beauchamp, J. and Tipei, S. Eds. *Proceedings of the 1987 International Computer Music Conference*, Urbana, Illinois. Computer Music Association, San Francisco, California, pp. 33-39
- 1987 Hamel, K. "Issues in the Design of Music Printing Software" in Beauchamp, J. and Tipei, S. Eds. *Proceedings of the 1987 International Computer Music Conference*, Urbana, Illinois. Computer Music Association, San Francisco, California, pp.325-332

(c) *Other*

## 2. NON-REFEREED PUBLICATIONS

(a) *Journals*

(b) *Conference Proceedings*

(c) *Other*

1997 Hoos, H., Hamel, K., "GUIDO Music Notation Format Specification Part I" Technische Universität Darmstadt, Technical Report TI 20/97.

1986 Hamel, K. Report on the Use of Technology for Music Editing and Printing. Report prepared for the National Office of the Canadian Music Centre, Toronto, Canada. (76 pages).

## 3. BOOKS

(a) *Authored*

(b) *Edited*

(c) *Chapters*

## 4. PATENTS

## 5. SPECIAL COPYRIGHTS

### **Reference Manuals for Computer Software Developments:**

These reference manuals accompany music printing software designed and programmed exclusively by Keith Hamel. The design and implementation of these programmes involved research in the areas of: music representation, graphical editors, user interface (i.e. gestural recognition) and laser printing technology.

2004 Hamel, K. *NoteAbilityPro II Music Notation Software Manual*. Opus 1 Music Inc., Vancouver. On-line reference manual for the NoteAbilityPro Music Notation Software Package. (Approximately 400 pages.)

1996 Hamel, K. *NoteAbility Music Notation Software Manual* (1996). Opus 1 Music Inc., Vancouver. On-line reference manual for the NoteAbility Music Notation Software Package. (Approximately 280 pages.)

- 1989 Hamel, K. *NoteWriter II* (1989) - Extension of the NoteWriter software (180 pages).
- 1988 Hamel, K. *MusScribe* (1988) - Professional music notation software. (150 pages)
- 1988 Hamel, K. *NoteWriter* (1988) - Upgrade and extension of MusScribe. Licensed to Passport Designs Inc., Half Moon Bay, California for International Distribution. (162 pages)
- 1986 Hamel, K. *MusPrint* (1986) - Music notation software for the Macintosh computer. (56 pages)

## 6. ARTISTIC WORKS, PERFORMANCES, DESIGNS

In most cases the scores for the compositions listed below are available through the Canadian Music Centre which acts both as a lending library and a music distributor, or through Art Music Promotion (AMP), an arts management collective. Some works: *Refraction*, *Each Life Converges to Some Centre*, *Salem 1692* and *Lullaby* are available through commercial publishers.

- 2015 Hamel, K. *Keep Going for Chinese Music Ensemble*. Commissioned by the China Conservatory of Music, Beijing China. Canadian Music Centre (54 pages)
- 2015 Hamel, K. *Heroes in the Seaweed* for Flute, Cello, Piano and Interactive Electronics. Commissioned by NuBC. Canadian Music Centre (34 pages)
- 2014 Hamel, K. *Cyclone* for Clarinet and Piano. Commissioned by François Houle and Jane Hayes. Canadian Music Centre (8 pages)
- 2014 Hamel, K. *Homage to Liu Wenjin* for Erhu and Piano. Commissioned by Nicole Li and Corey Hamm. Canadian Music Centre (12 pages)
- 2014 Hamel, K. *Full Circle* for Trombone and Interactive Electronics. 2014. Commissioned by Jeremy Berkman and Benny Sluchin. Canadian Music Centre (32 pages)
- 2012 Hamel, K. *Touch* for Piano and Interactive Electronics. 2012. Commissioned by Corey Hamm and Megumi Masaki. Canadian Music Centre (55 pages)
- 2011 Hamel, K. *Les Cloches* for Chamber Orchestra and Interactive Electronics. 2011. Commissioned by Windsor Symphony Orchestra. Canadian Music Centre (77 pages)
- 2011 Hamel, K. *Scivias* for Chamber Ensemble and Interactive Electronics. 2011. Commissioned by New Music Concerts. Canadian Music Centre (80 pages)
- 2010 Hamel, K. *Wizard* for Chamber Orchestra. 2010. Commissioned by the Hard Rubber Orchestra with financial assistance from the Arts Partners for Creative Development (Cultural Olympiad) Canadian Music Centre (55 pages)
- 2009 Hamel, K. *Window II* for Alto Saxophone and Interactive Electronics. (12 min.) - Extensions to and reworking of Window. Canadian Music Centre (14 pages)
- 2008 Hamel, K. & Dulic, A. & Houle, F. *Intersecting Lines* for Clarinet, Interactive Video and Interactive Electronics. Live Improvisation (12 min.) - Unpublished.
- 2008 Hamel, K. & Dulic, A. & Houle, F. *Arieli* for Clarinet, Interactive Video and Interactive Electronics. Live Improvisation (10 min.) - Unpublished.
- 2007 Hamel, K. *Off-ramp* for Electric Guitar, Large Ensemble and Interactive Electronics (2007) (14 min.) Commissioned by Hard Rubber Orchestra (with the financial assistance of the Canada Council.) Canadian Music Centre (69 pages)
- 2007 Hamel, K. *Traces II* for Clarinet and Interactive Electronics. Extensions to and reworking of *Traces*. Unpublished. (22 pages)
- 2006 Hamel, K. *Obsessed Again, Again* for Bassoon and Interactive Electronics. Extensions to and reworking of *Obsessed Again* with an added interactive video layer. Canadian Music Centre. (22

- pages)
- 2005 Hamel, K. *Her Eyes in Sleep* for ATTB (3 min.) Written for the Hilliard Ensemble workshop in Toronto at the request of SoundStreams Canada. Unpublished. (6 pages)
- 2004 Hamel, K. *Krishna's Flute* for Flute and Interactive Electronics (15 min.) Commissioned by Robert Cram with the financial assistance of Canada Council. Canadian Music Centre. (62 pages)
- 2003 Hamel, K. *Adawura* for Clarinet, Violin, Cello, Piano and Percussion (12 min.) Commissioned by Standing Wave Ensemble with the financial assistance of Canada Council.) Canadian Music Centre. (89 pages)
- 2002 Hamel, K. *Kolokochiki* for Two Piano and Two Percussion (12 min.) Commissioned by Hammerhead Concert (with the financial assistance of C.B.C. Radio.) Canadian Music Centre. (66 pages).
- 2002 Hamel, K. *deep in the heart is where we are one* for Choir (7 min.) Commissioned by musica intima (with the financial assistance of Canada Council.) Canadian Music Centre. (38 pages).
- 2000 Hamel, K. *ICE!* for Computer-generated audio. (4 min.) Commissioned by the Hard Rubber Orchestra for *The Ice Age*. No Score.
- 1999 Hamel, K. *Lullaby* for Women's Choir (8 pages). Commissioned by Elektra Women's Choir (with the financial assistance of the B.C Arts Council.) Cypress Publishing, Inc. (8 pages)
- 1998 Hamel, K. *Overdrive* for Orchestra (10 min.). Commissioned by Vancouver Symphony Orchestra (with the financial assistance of the Canada Council.) Canadian Music Centre. (61 pages)
- 1997 Hamel, K. *Wings of Mercury* for Flute, Oboe, Clarinet, Percussion, Piano, Violin, Cello and Double Bass. (12 min.) Commissioned by Vancouver New Music (with the financial assistance of the Canada Council.) Canadian Music Centre. (56 pages).
- 1996 Hamel, K. *Vox Humana* for Computer-generated audio. (4 min.) Commissioned by Vancouver New Music for their 25<sup>th</sup> Anniversary Concert. No Score.
- 1995 Hamel, K. *Faded Memories, Faded Jeans* for Clarinet, Cello, MIDI Piano, Percussion and Interactive Electronics. (20 min.) Commissioned by IRCAM (with financial assistance of IRCAM and the Canada Council.) Editions Musicales Européennes, Paris, France. (116 pages)
- 1995 Hamel, K. *Traces* for Clarinet and Interactive Electronics. Commissioned by Jean-Guy Boisvert (with the financial assistance of the Canada Council.) Canadian Music Centre. (9 pages)
- 1994 Hamel, K. *Fit for a King* for Computer-generated audio. (3 min.) Commissioned by Hard Rubber Orchestra as part of *Elvis Cantata*. No Score.
- 1994 Hamel, K. *Crossfade* for Flute, Clarinet, Violin, Piano and Percussion (3 min.) Written for the 35th anniversary of the Canadian Music Centre. (12 pages)
- 1993 Hamel, K. *Salem, 1692* for Women's Choir (10 min.) Commissioned by Elektra Women's Choir (with the financial assistance of the Canada Council.) Editions Musicales Européennes, Paris, France (36 pages)
- 1993 Hamel, K. *Paraphrases* for Chamber Orchestra (8 min.). An orchestration and arrangement of *Paraphrases* for Chamber Septet at the request of Uri Mayer for Orchestra London. Canadian Music Centre. (42 pages)
- 1992 Hamel, K. *Obsessed Again...* for Bassoon and Interactive Electronics (15 min.) Commissioned by Jesse Read. Canadian Music Centre. (9 pages)
- 1992 Hamel, K. *Each Life Converges To Some Centre...* for Violin and Piano (7 min.) Commissioned by Douglas Finch (with the financial Assistance of the Canada Council.) Editions Musicales Européennes, Paris, France. (16 pages)
- 1991 Hamel, K. *Refraction* for Clarinet, Violin and Piano (10 min.) Commissioned by the Ensemble Intercontemporain (Pierre Boulez-director). Editions Musicales Européennes, Paris, France. (28

- pages)
- 1991 Hamel, K. *Ca-Non* for Flute/Alto Flute, MIDI Piano, Percussion and Interactive Electronics (1991) (8 min.).
- 1990 Hamel, K. *WindoW* for Alto Saxophone and Interactive Electronics (12 min.) Commissioned by Julia Nolan. Canadian Music Centre. (12 pages)
- 1990 Hamel, K. *Paraphrases* for Flute, Clarinet, Horn, Fortepiano, Timpani, Violin and Cello (8 min.) Canadian Music Centre. (42 pages)
- 1989 Hamel, K. *Thrust* for MIDI Grand Piano and Electronics (18 min.) Commissioned by Vancouver New Music (with financial assistance from the Canada Council). Canadian Music Centre. (48 pages)
- 1987 Hamel, K. *Obsessions III* for Tape and Chamber Ensemble (10 min.) Commissioned by ARRAYMUSIC (with financial assistance from the Canadian Federation of University Women). (45 pages)
- 1985 Hamel, K. *Symposium II* for Percussion and Computer Tape (revised from 1982) (8 min.)
- 1985 Hamel, K. *Obsessions 2* for String Quartet (17 min.) Canadian Music Centre. (56 pages)
- 1984 Hamel, K. *Obsessions 1* for Chamber Sextet (17 min.) Canadian Music Centre. (43 pages)
- 1983 Hamel, K. *Quadrivium* for Orchestra (15 min.) Unpublished. (40 pages)
- 1982 Hamel, K. *Land Of Shades* for 6 Singers and Computer Generated Tape (9 min.) Unpublished. (27 pages)

#### PREMIERE PERFORMANCES:

- Heroes in the Seaweed* for Flute, Cello and Interactive Electronics (April 9, 2015) NuBC Ensemble. Telus Theatre, Vancouver, BC, Canada.
- Homage to Liu Wenjin* for Erhu and Piano (October 27, 2014) Nicole Li and Corey Hamm. Wong Theatre, Vancouver, BC, Canada.
- Cyclone* for Clarinet and Piano (May 21, 2014) Nicole Li and Corey Hamm. Roundhouse Community Centre, Vancouver, BC, Canada.
- Full Circle* for Trombone and Interactive Electronics (March 12, 2014) Jeremy Berkman. Roy Barnett Recital Hall, Vancouver, BC, Canada.
- Touch* for Piano and Interactive Electronics (Jan.26, 2013) Corey Hamm. Phillip T. Young Recital Hall, Victoria, BC, Canada.
- Les Cloches* for Chamber Orchestra and Interactive Electronics (Feb 10, 2012) Windsor Symphony Orchestra. Windsor, Ontario, Canada.
- Scivias* for Chamber Ensemble and Interactive Electronics. (April 10, 2011) New Music Concerts Ensemble. at the Music Gallery, Toronto Canada.
- Wizard* for Chamber Orchestra. (March 20, 2010) Hard Rubber Orchestra at the Ice Age 2010 at Harry Jerome Arena, North Vancouver, Canada.
- WindoW II* for saxophone and Interactive Electronics (March 29, 2008) Julia Nolan - saxophone, Keith Hamel – computers. U.B.C. Recital Hall, Vancouver Canada.
- Intersecting Lines* for Clarinet, Interactive Electronics and Interactive Video (June 6, 2008) François Houle, Aleksandra Dulic & Keith Hamel. Music Conservatory “Niccolo Paganini”, Genoa Italy.
- Arieli* for Clarinet, Interactive Video and Interactive Electronics. (March 8, 2008) François Houle, Aleksandra Dulic & Keith Hamel. Scotiabank Dance Centre, Vancouver Canada.
- Traces II* for Clarinet and Interactive Electronics. (March 18, 2007) François Houle & Keith Hamel. Western Front, Vancouver, Canada

- Off-ramp* for Electric Guitar, Chamber Ensemble and Interactive Electronics. (June 7, 2007) Hard Rubber Orchestra. Vancouver East Cultural Centre, Vancouver, Canada.
- Obsessed Again, Again* for Bassoon, Interactive Electronics and Interactive Video. (October 14, 2006) Jesse Read - bassoon, Keith Hamel - computers. Telus Theatre, Vancouver, Canada.
- Krishna's Flute* for Flute and Interactive Electronics. (February 12, 2005). Robert Cram – flute, Keith Hamel – computers. Tarboten Hall, Ottawa Canada.
- Kolokolchiki* for 2 Piano, 2 Percussion. (October 2, 2004). Hammerhead Consort. St. Georges the Martyr Church, Toronto, Canada
- Adawura* (November 30, 2003). Standing Wave Ensemble - Vancouver East Cultural Centre, Vancouver, Canada.
- deep in the heart is where we are one* (August 3, 2002). musica intima. St. Andrews-Wesley Church, Vancouver, Canada.
- ICE!* for Tape. (April 15, 2000). Performed at ICE AGE with the Hard Rubber Orchestra. Kerrisdale Area, Vancouver, Canada.
- Lullaby* for Women's Choir (May 25, 1999). Elektra Women's Choir. Chan Centre For Performing Arts, Vancouver, Canada.
- Overdrive* for Orchestra. (May 29, 1998). VSO (Owen Underhill) Orpheum Theatre, Vancouver, Canada.
- Wings of Mercury* for Chamber Ensemble. (January 22, 1997).. VNM Ensemble (Owen Underhill) Art Gallery of Ontario, Toronto, Canada.
- Vox Humana* for Tape. (November, 7 1996). Vancouver New Music. Vancouver East Cultural Centre, Vancouver, Canada
- Traces* for Clarinet and Interactive Electronics (September 23, 1995). Jean-Guy Boisvert ISEA Conference. Place des Arts, Montreal, Canada.
- Faded Memories, Faded Jeans* (June 27, 1995). Ensemble Itineraire. Espace Projection, IRCAM, Paris, France.
- Fit For A King* for Tape (September 24, 1994). Elvis Cantata, St. Andrews-Wesley Church, Vancouver, Canada.
- Paraphrases* for Chamber Orchestra. (April 21, 1993.) Orchestra London (Uri Mayer), Memorial Hall, London, Canada.
- Each Life Converges To Some Centre...* (November 19, 1992). Geoffrey Michaels & Douglas Finch - U.B.C. Recital Hall, Vancouver, Canada.
- Obsessed Again...* (May 9, 1992). Jesse Read. De Ijsbreker, Amsterdam, Netherlands.
- Paraphrases* for Chamber Ensemble (April 6, 1992). New Music Concerts Ensemble. DuMaurier Theatre, Toronto, Canada.
- Refraction* for Clarinet, Violin and Piano. (May 22, 1991). Ensemble Intercontemporain. Salle Claude Champagne, Montreal, Canada.
- Window* for saxophone and Interactive Electronics (September 19, 1990) Julia Nolan. U.B.C. Recital Hall, Vancouver, Canada.
- Thrust* - (February 11, 1990) . Robert Silverman. Vancouver East Cultural Centre, Vancouver, Canada.
- Obsessions III* for Chamber Ensemble and Tape (February 9, 1989). Arraymusic. Graceland, Vancouver, Canada.

**BROADCASTS:**

Live performances of the following works along with interviews with the composer (Keith Hamel) have been broadcast on CBC Radio 1 and 2 (Two New Hours, West Coast Performance, Mostly Music, In Performance, or Arts National) & SRC. In many cases the performance has been broadcast twice on 2 different programs.

*Obsessions III*  
*Window*  
*Paraphrases*  
*Fit for a King*  
*Crossfade*  
*Wings of Mercury*  
*Lullaby*  
*Kolokolchiki*  
*Off-ramp*  
*Les Cloches*

*Thrust*  
*Refraction*  
*Obsessed Again*  
*Faded Memories, Faded Jeans*  
*Traces*  
*Overdrive*  
*deep in the heart is where we are one*  
*Krishna's Flute*  
*Arieli*

**Compact Disc Recordings of Compositions:**

*Touch* for Piano and Interactive Electronics is forthcoming on a CD by Corey Hamm – expected release Summer 2015.

*Krishna's Flute* for Flute and Interactive Electronics is forthcoming on a CD by Paolo Bartolussi – expected release December 2015.

*Lullaby* for Women's Choir on *Here on These Branches* by Xara Choral Theatre – Xara Choral Theatre Recording - 2015

*Cyclone* for Clarinet and Piano is forthcoming on *Sassicaia* by Jane Hayes and François Houle – RedShift Records (TK438) 2015.

*Homage to Lui Wenjin* for Erhu and Piano on PEP – Piano and Erhu Project – Vol.2 by Corey Hamm and Nicole Li – RedShift Records (TK440) 2015.

*Krishna's Flute* for Flute and Interactive Electronics on a CD by Chenoa Anderson. "*Krishna's Flute – Canadian Music of Flute and Electronics*". Earsay Records. 2014.

*Lullaby* for Women's Choir was released on "Bonny Wood Green" by Cantilon Chamber Choir (Heather Johnson, Director). 2009

*Traces* on CD entitled *Amours* by Jean-Guy Boisvert (clarinet). SNE, Montreal. 2004

*Each Life Converges To Some Centre...* on CD entitled *StringTime* (Roger Admiral, piano, Jennifer Bustin, violin) ECCS, Edmonton. 2001

*Salem, 1692* and *Lullaby* on CD entitled *Legacy* by Elektra Women's Choir. Centrediscs, Toronto. 2001

**7. OTHER WORKS****8. WORK SUBMITTED (including publisher and date of submission)****9. WORK IN PROGRESS (including degree of completion)**

New Composition for Violin and Live Electronics for Julie-Anne Derome and Fujiko Imajishi. (10% completed)

New Composition for Piano, Flute, Cello and Interactive Electronics. Requested by Nu:BC ensemble. (25% completed)



New Composition for Piano and Multimedia. Requested by Megumi Masaki (15% completed)