

CAT HOPE ACADEMIC RESUME Artist Scholar, Professor of Music

D.O.B. 11 March-1966 Altona, Victoria, Australia. Australian citizen. Languages: English, Italian (some German, Malaysian). Currently residing in Melbourne, Australia.

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Google Scholar: Total Citations: 626. h-index: 14 (as at October, 2023)

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I am an artist scholar: educator, researcher, composer, sound artist, performer, songwriter and noise artist. I am a classically trained flautist, self-taught vocalist and experimental bassist who plays as a soloist and as part of other groups. I am the artistic director of new music ensemble Decibel, a national ensemble made up of 6 artist scholars across Monash and Edith Cowan Universities, that is an internationally leading research team for the creation and interpretation of digital graphic notations, and has produced products for the international digital music software market.

I am also an academic leader. I have led music ensembles, research teams, music departments and schools. My research is focused on a combination of traditional (TRO) and artistic (NTRO) outcomes. I am a leading scholar of animated and digital notations for music, music as activism, gender diversity and various elements of music technology. I have written about and performed my own music, as well a wide range of international composers such as Eliané Radigue (France) and Percy Grainger (Australia) and composers of digital notations. I mentor early career researchers in my department and integrate HDRs into academic life.

My work as a composer and performer is recognised internationally. My music is conceptually driven, exploring the physicality of sound in different media, using graphic scores, acoustic /electronic combinations, aleatoric elements, drones, noise and glissandi. It has been discussed in books such as *Sonic Writing* (Magnusson, 2020), *Hidden Alliances* (Schimanna, 2019), *Loading the Silence* (Kouvaris, 2013), *Women of Note* (Appleby, 2012), *Sounding Postmodernism* (Bennett, 2011) as well as periodicals such as *Gramophone* (UK), *Kunst Forum* (Germany), *The Wire* (UK), *Limelight* (Aus) and *Neu Zeitschrift für Musik* (Germany). My works have been recorded for Australian, German, Japanese and Austrian national radio, as well as range of international labels. I have been called "*one of Australia's most exciting and individual creative voices.*" (*Gramophone Magazine*, UK, 2017), "*one of the most important voices of modern Australian music*" (Thomas Meyer, *JazzNMore*, Germany, 2017) and "*a superstar of Australian new music*" (Alex Turley, *Realtme133*, 2016). My music is published by Material Press (Germany) and the Swiss music label Hat [Art] Hut Records and their subsidiaries.

Current Employment

(2017-) Professor of Music, Sir Zelman Cowen School of Music and Performance, Monash University

Current role: Research Director.

(2017-) Adjunct Professor, Western Australian Academy of Performing Arts, Edith Cowan University

(2009-) Artistic Director, Decibel music ensemble.

Education

RMIT University. PhD in Art. "The Possibility of Infrasonic Music"

Awarded 'University Research Prize for Outstanding Thesis' 2010.

University of WA. Bachelor of Music, Honours. Flute performance/minor in composition 1984-1989.

Certificate in Workplace training, Perth TAFE, 2005.

Current Industry Board and Panel Appointments

Advisory Group member for German DWG research grant: ‘*Writing (and) the Body: Towards a Critical History of European Experimental Music*’ (2023-)

President, Technologies of Notation and Representation (TENOR) Network (2021-)

TENOR is an international consortium of researchers examining the potential of digital notation for music globally, and hosts a conference every year.

President, Deans and Directors of Creative Arts [DDCA] (2021-)

DDCA is a consortium of academic leaders supporting artistic research in the Australian tertiary sector. In this role I have campaigned the ARC for better recognition of NTRO and COVID impacts on activity, as citation metrics for creative works and the need for a Academy of the Creative Arts.

Board of Directors, Liquid Architecture (2021 -)

Liquid Architecture is a Melbourne organisation committed to broadening engagement with sound art. In this role I have overseen a change of chair and artistic director.

Advisory Group Member for ARC-Discovery Project “*Understanding and Addressing Everyday Sexisms in Australian Universities*” (DP210101258)

- Post COVID Advisory Committee, Music Victoria (2020- 2023)
- Australian Alliance for Wellness in Entertainment Advisory Committee (2020-2023)
- Peer reviewer: Creative Victoria (2019-), Australia Council (2012-2018), APRA Awards (2016-), ARC HCA Panel External (2015-), Art Music Awards (2016-2021).
- Bloomsbury Popular Music editorial advisory board (2019-)
- Paper reviewer for International Computer Music Conference, the International Technologies of Music Notation and Representation Conference (TENOR), New Interfaces for Music Expression (NIME), Australasian Computer Music Conference, Sound and Music Computing Conference.

Academic Appointments

European Science Foundation (ESF) College of Experts (2021-)

This panel assesses European academic research grants, as a 3 year appointment

Visiting Professor, Kings College London, Faculty of Culture, School of Media and Creative Industries (2022-23)

In this role I collaborated with Kings academics on publications, future grant applications, presentations and a major NTRO premiering 2023.

Research Fellow, Hamburg Institute of Advanced Study (2022-23)

*In this role I wrote new music for European ensembles and staged the European premiere of my opera, *Speechless*.*

Head of School, Sir Zelman Cowen School of Music, Faculty of Arts, Monash University (2017-2020)

In this role I oversaw significant strategic direction change, to a focus on diversity and new Australian music practice.

Australian Research Council College of Experts, Humanities and Creative Arts panel (2017-2020)

This panel assesses national academic research grants, as a 3 year appointment for selected leading academics Australia wide.

Director, Monash Music Notation Research Group (2018 -)

Founded in 2018, this group collaborates on grant applications, co-authorship with ECRs and HDRs, NTRO generation and has a music ensemble for staff and HDRs ‘The Monash Animated Notation Ensemble’ (MANE) which has performed nationally and internationally.

Monash Academic Board, Faculty of Arts representative (2018-2020).

Representatives from every Faculty across the University oversee University wide policy, issues and developments.

Inaugural Associate Dean (Research), Western Australian Academy of Performing Arts, (2015-16)

After leading Artistic Research, the Assoc Dean role was created in a university restructure. In this role I worked with the central research office to remodel the University NTRO structure.

- Associate Professor of Music, Reader, WAAPA ECU (2014-2016)
- CREATEC Post-Doctoral Research Fellow, WAAPA ECU (2011-2013)
- Founding coordinator of Composition and Music Technology Major in Bachelor of Music, WAAPA ECU (2007 -2011).

- Founding Director of WAAPA Music Research Group (2006-2017).
- Founder and convenor of the Totally Huge New Music Festival Conference, 2005, 2007, 2009, 2013, 2015 (founder and editor of refereed associated journal, *Soundscripts* 2005-2013).
- Lecturer in Composition, Music Technology, Sound Art, Aesthetics, New Music Performance Techniques, Women in Music, Film music, Twentieth Century Music History and Harmony, Spatial Music, History of Electronic Music, (2004 -), ongoing.
- Lecturer in Sound Art and Seminarian at School of Art, Curtin University (2007- 2009).

Awards

- 2023 Orpheus Institute (Belgium) Research Fellowship
- 2022 Hamburg Institute for Advanced Studies (HIAS) Research Fellowship
- 2022 Art Zoyd Composers Fellowship, Valenciennes, France.
- 2020 Special Commendation, Vice Chancellor's Excellence Awards for Diversity and Inclusion, Monash
- 2020 APRA AMC Art Music Award: Best New Work: Dramatic for 'Speechless' opera.
- 2019 APRA AMC Art Music Award: State Award, Excellence by an Individual (Victoria)
- 2017 German Record Critics Prize for 'Ephemeral Rivers' Monograph CD, Hat Hut (Switzerland).
- 2014 APRA AMC Art Music Award: Award for Excellence in Experimental Music.
- 2014 Civitella Ranieri Fellowship. Perugia, Italy.
- 2013 Mid-Career Creative Development Fellowship, WA Dept. Culture and the Arts
- 2013 Churchill Fellowship
- 2013 Peggy Glanville Hicks Composers House, Sydney, Australia Council for the Arts.
- 2013 Visby International Composers Centre Residency, International Sweden.
- 2012 Peoples Choice award at the International Space Time Concerto Competition. \$5000
- 2011 APRA AMC Art Music Award: Inaugural Award for Excellence in Experimental Music.
- 2011 APRA AMC Art Music Award: State Award for Excellence (Western Australia).
- 2011 Vice Chancellor's Awards for Programs that Enhance Learning. Outstanding contribution to learning and teaching at ECU in the Humanities and the Arts.
- 2009 Veronica Kelly Postgraduate Award, "Best Postgraduate Paper", Australasian Dramatic Studies Association.

Keynote Speaker

- "The Future is Graphic: Animated Notation for music" Musicology Institute, Hamburg University Germany, 29 June 2023.
- "Music Rights are Human Rights" International Association of Music Libraries (Australia), 2021.
- "All Music For Everyone: Working Towards Gender Equality and Empowerment in Australian Music Culture." Peggy Glanville Hicks Address: Melbourne, Adelaide and Perth, 2018-2019
- "Animated Notation: the possibilities of digital notation" International Conference on Technologies for Music Notation and Representation, Canada, 2018.
- "Stepping Aside: Gender equality and privilege in recent Australian music culture." Women in Creative Arts Conference, ANU, Canberra, 2017; UTAS Creative Exchange Institute, 2018, Adelaide Festival of Ideas, 2018
- "Notating Electronic Music for the Future" Sound and Music Computing, Hamburg, Germany 2016.
- "Is there no Digital Art?" CreateWorld, Brisbane, 2015;
- "Sound Art is Experimental Art" National Experimental Arts Forum, Perth, 2015;
- "Addressing the Gender Balance in Australian Electronic Music" Australasian Computer Music Conference, Sydney, 2015.

Other Speaking Engagements – Invited speaker

- “Ligeti and Artistic Research: ongoing impacts on music today.: LIGETI week, Hochschule for Music and Theatre, Hamburg, Germany, 5 May 2023.
- “Animated Notation for all musicians” Huddersfield University UK, Kings College London, March 2023.
- “Speechless: An animated Notation opera”. University of Lund, Sweden, February 2023.
- “Speechless: An animated Notation opera”. Kings College, London, November 2022.
- “Freedom in Art” Hamburg Institute for Advanced Study, Germany November 2022.
- “Networked Music Now,” Hamburg Open Online University (HOOU), MUTOR Xtended program, Germany, May 2021
- “Telematic Music” Gothenburg Art Sounds Festival, Sweden, YouTube, October 2020.
- “Duets” Melbourne Writers Festival, with Karina Utomo, State Library of Victoria, September 2019.
- “In Defence of Mayhem” Art Bar, Museum of Contemporary Art, Sydney, NSW April 2018.
- “Funding Artistic Research: The Arts as an Industry Partner’ Excellence in Artistic Research in Music, Sydney Conservatorium, University of Sydney, September 2017.
- “Beyond Research: Creative Arts in the Impact, Engagement and Innovative Agenda’ Deans and Directors of Creative Arts (DDCA) Annual Conference September, 2017.
- “Women in Electronic Music” VIVID Festival, presented by Music NSW, 2016.

Research Grants

[AUD \$5 789 277 total to date]

International Research Grants and Fellowships [AUD \$3 717 253]

2023 **Hope, C.** Paul Sacher Foundation Scholarship, Basel, Switzerland. “Adapting and Performing Graphic notation in animated score environments”. \$3663 *To be undertaken in Jan 2024.*

2023 **Hope, C.** LIGETI-Zentrum – Laboratorien für Innovationen und Gesellschaftliche Entwicklung durch den Transfer von Ideen” (BMBF and GWK) \$19,280

For the presentation of ‘Speechless’ in Hamburg, May 2023, as part of LIGETI week

2023 **Hope, C.** HIAS/Hamburg University HDR/ERC Research work support fund \$6430

To bring HDR and ECR candidates from Australia to Hamburg to collaborate on joint projects and research development.

2022 **Hope, C.** Hamburg Institute of Advanced Studies (HIAS) Research Fellowship \$48,326

A 10-month, cross disciplinary residential fellowship to undertake research (teaching buyout).

2020 Vear, C., **Hope, C.**, Bhagwati, S., Fields, K., Xiaobing, I. European Research Council: Consolidator Grant [ERC 101002086] “*Digital Scores – investigating the technological transformation of the music score,*” \$3,219,130

A five-year international project on Digital notation where I oversee Australian projects and international collaborations.

2018 Bhagwati, S., **Hope, C.**, Hoadley, R., Freeman, J., Fober, D., Hajdu, G., Bresson et al. [SSHRC 963642]. Canadian Social Sciences and Humanities Research Council Partnership Development Grant “*Technologies of Music Notation and Representation,*” \$414 000.

National Research Grants [Australian Research Council, DFAT] [AUD \$817 745 to date] 1 in review

2022 **Hope, C.**, Devenish, L. Vickery, L., Parr, T. & Wyatt, A. Western Australian Department of Local Government, Sport and Cultural Industries [22/2762] \$52,600 for ‘Decibel in the UK|Australia Season’

This, and many other Decibel grants, feature academics, industry and PhD candidates and collaborative applicants.

2020 Burke, R., Hall, C., **Hope, C.**, Barrett, M.S., Devenish, L., Canham, N. ARC SRI [SR200200311] “*Diversifying Music in Australia: Gender Equity in Jazz and Improvisation*”. \$288,550

A four year project where senior researchers mentor ECR’s in this large team.

- 2020 **Hope, C.,** Devenish, L. & Wyatt, A. Department Foreign Affairs and Trade, Project Grant [ACDGP2020-21_R300060] \$52,595 for ‘Decibel in the UK|Australia Season’
- 2012 **Hope, C.,** Green, L., State Library WA, National Library of Australia, Tura New Music, ABC Classic FM ARC Linkage [LP120100685] “*The Western Australia New Music Archive: 1970 – 2000: Unearthing, remembering, performing*” \$220 000
- 2009 Dean, R., **Hope, C.,** The Australian Music Centre. ARC LIEF Linkage [LE0989831] “*The Australian Music Navigator: research infrastructure for discovering, accessing and analysing Australia’s musical landscape*” \$204 000

State and National Grants (over \$5000): Lead Researcher (AUD \$432 604 to date)

- 2021 **Hope, C.,** Devenish, L., Vickery, L., Parr, T. & Wyatt, A. WA Department of Local Government, Sport and Cultural Industries [21/1384]. ‘Decibel Tour Australia’ \$14,826
Showcasing new commissioned Australian works around Australia post COVID 19 closures
- 2020 **Hope, C.,** Devenish, L. & Wyatt, A. Australia Council for the Arts, Project Grant [AC 21314629] \$18,359 for ‘Decibel recording project’
Telematic recording software development and creation during COVID 19, involving ECR and PhD student.
- 2020 **Hope, C.,** Devenish, L. & Wyatt, et al. Australia Council for the Arts, ‘Resilience: Create’ Fund [AC 290864] \$19 800 for ‘2 Minutes from Home’ project.
21 x 2-minute audio visual music commissions created remotely, commissioned internationally, distributed over social media, then film, and soon, live performance.
- 2020 **Hope, C.** WA Department of Local Government, Sport and Cultural Industries [20/GA/323] \$14 035 for a digital strategy for Decibel.
To support digital distribution of Decibel concerts, recordings and website hosted materials.
- 2019 **Hope, C.** Australia Council for the Arts, [AC 247677] \$29 500 for Speechless - funding the final stage development to a world premiere at the Perth Festival 2019
- 2018 **Hope, C.,** & Wyatt, A. Australia Council for the Arts, [AC 224365] \$28, 075 to develop a new opera by Cat Hope
- 2016 **Hope. C.** WA Department of Culture and the Arts (DCA) \$28 000 for a new opera by Cat Hope.
Speechless is a 70minute animated notation opera for four vocalists from different music styles, community choirs and the Australian Bass Orchestra, that premiered at the Perth Festival in 2019.
- 2018 **Hope. C.** WA Department of Local Government, Sport and Cultural Industries \$14 899 for Decibel 2019 Program
- 2013 **Hope. C.** Australia Council for the Arts (ACA) [AC197739] \$16 448 commissions for Decibel.
Decibel presented a series of concerts performing commissioned work in celebration of its 10-year anniversary
- 2017 WA Department of Local Government, Sport and Cultural Industries (DCA) [17/GA/446] \$14 240 for Decibel to tour ‘After Julia’ to VIC and QLD.
After Julia ais a concert that commissions 7 new works by female identifying people, commenting on the term of Australia’s first woman prime minister.
- 2016 **Hope. C.** Australia Council for the Arts (ACA), [AC 221829] \$16 700 7 new Decibel works
- 2016 **Hope. C.** DCA, [16/GA/349] \$28 011 Decibel ‘Sounding Art’
- 2016 **Hope. C.** Art Music Commissions: \$8000 to commission three new works for Decibel
- 2012 **Hope. C.** DCA [GA 00002262] \$26 694 for Decibel’s programs.
- 2011 **Hope. C.** DCA \$19 000 for Decibel’s programs.
- 2011 **Hope. C.** ACA, [AC 159885] \$18 060 for new music commissions for Decibel.
- 2010 **Hope. C.** ACA [AC 149483] \$7 000 for new music commissions for Decibel.
- 2010 **Hope. C.** ACA [AC 143934] \$9 530 for touring works by Alvin Lucier by Decibel.
- 2009 **Hope. C.** DCA \$12 000 for Decibel’s programs.
Decibel focus on performing and commissioning work that combines acoustic and electronic instruments. An artistic resdarch lab, the ensemble develops software for reading graphic notation, is directed and founded by Hope.
- 2016 **Hope. C.** DCA [17/GA/257] \$14 237 for Decibel to tour Japan
- 2014 **Hope. C.** DCA \$5000 Tour the ‘John Cage Variations’ to Malaysia
- 2013 **Hope. C.** ACA [AC185809] \$16 190 International Pathways touring grant.
For Cage’s centenary, Decibel created the ‘Complete John Cage Variations Project’ which led to an iPad app, several papers, a book, recording, performances in Australia and Internationally.

- 2014 **Hope, C.** DCA [D0559] \$60 000 Creative Development Fellowship
2014 **Hope, C.** ACA [AC185878] \$20 000 Peggy Glanville Hicks Residency for 2014.
At the completion of my Post Doctoral engagement, I undertook a range of funded opportunities before returning to teaching.

Industry and other research income: Lead Researcher (\$519 215 to date)

- 2023 Commercial income from the Decibel ScorePlayer and John Cage Variations Project software applications, via Apple App Store \$130 455. 2014 to date, ongoing.
These music software projects were seed funded by ECU and Australia Council.
2022 Art Music Fund (APRA/AMC), \$10 000 commission for new work. RISING, Melbourne Festival
2022 City of Melbourne composition commission, \$10 000.
2016 DAAD|Universities Australia, Australia - Germany Joint Research Cooperation Scheme, \$24 000 [DAAD JRCS]
Team of 2 academics, 1 ECR and 1 PhD from each an Australian and German university
2016 Art Music Fund (APRA/AMC), \$9000, to commission a series of chamber operas for Decibel
2014 New Music Network \$5000 toward the 'Anime' program by Decibel.
2013 APRA New Work grant, \$5000, toward Decibel's 2013 program.
2011 Nortel "New Music On iPads" Application development for new music composition and performance using wirelessly networked tablet computers as interactive music readers, writers and players. \$18 770
This grant led to the development of the Decibel ScorePlayer, now sold around the world.

Internal Academic Grants: Lead Researcher (\$94 800 to date)

- 2013 ECU Faculty research grant to tour music by John Cage \$15 000.
2012 ECU Faculty research grant to record album of music by John Cage \$10 000.
2010 ECU Faculty research grant to record album of music by Alvin Lucier \$7 000.
2010 ECU CREATEC grant for research into electroacoustic music for Decibel, \$4000.
2008 ECU Teaching and Learning Grant to establish "Slow Release", the WAAPA online music label. \$10 000.
2005 ECU Faculty research grant. *Sounds of Decay: Low Frequency sound in forensic science.* \$4 000.

Internal Academic Grants: Associate Researcher (\$88 560 to date)

- 2018 Holmes, I., **Hope, C.**, Trayle, M. Penn State – Monash Collaboration Funding "Sonifying Climate Change" \$20 000
2015 **Hope, C.** Giles, M., WA Music ECU Capability Enhancement Scheme: The Economic and Social Impacts of Contemporary Music in Western Australia. \$25 000.
2014 Styles, M., & **Hope, C.** ECU ECR Grant: Saxology: Recasting Third Stream Music for the Saxophone. \$23 560
2014 Vickery, L., **Hope, C.** ECU ECR Grant: Screening the Score: Exploring the Potentials and Limitations of Presenting Music Notation on the iPad. \$20 000.

Publications

As an artist scholar, my publications are split across TRO and NTRO formats. Therefore, I would argue research metrics provided by h-Indexes, Scopus and other citation mechanisms are misleading as they do not count the impact of creative works, or the citations of such works in the literature.

Publications: Traditional Research Outcomes

[6 books, 11 book chapters, 22 refereed journal articles, 31 refereed conference proceedings]
Relevant project funding cited, Google Scholar (GS) citations for top 5 cited.

5 top cited publications

- Hope, C., Ryan, J. (2014). *Digital Art: An introduction to new Media*. London: Bloomsbury Academic. [67 citations, (GS)].
- Hope, C., Wyatt, A. & Vickery, L. (2015). The Decibel ScorePlayer - A digital tool for reading graphic notation. *Proceedings of TENOR, First International Conference on Technologies for Music Notation and Representation 2015*, Institut de Recherche en Musicologie, IReMus Paris, France, May 2015 p. 59-70. [62 citations, GS] [SSHRC 963642]
- Bennett, D., Macarthur, S., Hope, C., Goh, T., & Hennekam, S. (2018). Creating a career as a woman composer: Implications for music in higher education. *British Journal of Music Education*, 35(3), 237-253. [47 citations, GS] DOI:10.1017/S0265051718000104
- Hope, C. (2017). Electronic Scores for Music: The Possibilities of Animated Notation. *Computer Music Journal*. 4/3, p21-35. [43 citations, GS] DOI: 10.1162/comj_a_00427 [SSHRC 963642]
- Bennett, D., Hennekam, S., Macarthur, S., Hope, C., & Goh, T. (2019). Hiding gender: How female composers manage gender identity. *Journal of Vocational Behaviour*. Vol. 113, pp 20-32. [39 citations, GS] DOI 10.1016/j.jvb.2018.07.003

Scholarly Books (6, 1 forthcoming, 2 featuring PhD/Masters student contributions/co-authorship)

- Hope, C., (2024 in writing). *Animated Notation for the 21st Century*. New York: Bloomsbury Academic.
- Devenish, L. & Hope, C. (eds) (2023). *Contemporary Musical Virtuositities*. New York: Routledge
This book features chapters co-authored with PhD graduates, ECRs from the school and a masters student of mine.
- Hope, C. & Vickery, L. (eds) (2023 in press). *Actions | Remarks: Cage's Variations and the expansion of score, sonic material, space and environment*. New York: Mode [SSHRC 963642]
- Hope, C. (2017). *Sounding Art*. Perth, WA: Tura
- Hope, C. (2014). *The End of Abe Sada*. Perth, WA: PICA Press.
- Hope, C. (Ed.). (2013). *Drawn from Sound*. Perth: Tura New Music.
- Hope, C. (Ed.). (2011). *Decibel: Audible designs*. Perth, WA: PICA Press.

Scholarly Book Chapters (14, 1 in review/press, 2 featuring PhD candidate co-authorship)

- Hope, C. (2023 in press). "Low Frequency as Concept in the Music of Cat Hope". In Kouvaris, L., Greenfell, M. and Williams, N. (Eds). *The Composer: Herself*. Switzerland: Palgrave MacMillan.
- Wyatt, A., & Hope, C. (2024 in press). Experimental and Electronic Music in Australia" in Bracknell, C., & Harris, A. (eds). *The Cambridge Companion to Australian Music*. Cambridge, UK.
- Hope, C. & McMillan, K. (2023 in review)" Collaborating with Internal Text" in Campbell, M. & Vidal, R. *Opacity and Porosity*. Routledge
- Hope, C. & Utomo, K. (2023). "Rrrrreaaaaaaaarrrrrrrghhhhh!!!!": Evolving vocal virtuosity in extreme metal" in Devenish, L. & Hope, C. (eds). *Contemporary Musical Virtuositities*. New York: Routledge. Pp 166-172.
- Devenish, L. & Hope, C. (2023). "On *The New Virtuosity Manifesto*" in Devenish, L. Hope, C. (eds). *Contemporary Musical Virtuositities*. New York: Routledge. Pp 89-94.
- Devenish, L., McAulliffe, S. & Hope, C. (2023) "Contemporary Musical Virtuositities" in Devenish, L. & Hope, C. (eds). *Contemporary Musical Virtuositities*. New York: Routledge. pp1-13
- Hope, C. (2022). "The Sensuality of Low Frequency Sound" in Nogueria, I., & O'Keefe, L. *The Body in Sound, Music and Performance*. Routledge, pp 181-195. DOI 10.4324/9781003008217-18
- Hope, C. (2022). "Working Towards Gender Equality and Empowerment in Australian Music Culture" in Kouvaris, L., Grenfell, M & Williams, N. (Eds.). *A Century of Composition by Women: Music Against the Odds*. Switzerland: Palgrave MacMillan, pp307-323. DOI: 10.1007/978-3-030-95557-1 - 17
- Crotty, J. & Hope, C. (2021). "Speechless: An Operatic Response to Human Rights Abuses in Twenty First Century Australia". In Davidson, J., Halliwell, M., Rocke, S. (Eds.) *Opera, Emotions and the*

Antipodes Volume II: Applied Perspectives: Compositions and Performances (1st Ed) New York: Routledge. pp75-89 [AC 247677]

- Hope, C.,** Burslem, M. (2019). "Music History Education in Australian Universities". ANKLAENGE. *Wiener Jahrbuch für Musikwissenschaft*. University of Music and Performing Arts Vienna. Wein: Hollitzer Verlag pp 111-120
- Hope, C. & Trainer, A.** (2018). "Tura- Thirty Years of Building New Music practice in Western Australia" in Fabian, D., and Napier, J. (Eds) *Diversity in Australia's Music: Themes Past, Present, and for the Future*. Newcastle upon Tyne: Cambridge Scholars. Pp255-267 [LP120100685]
- Hope, C.,** Trainer, A., Green, L. (2017). "Documenting Music Performance in the Digital Archive: What do we have here?" In Sant, T. *Documenting Performance*. London: Bloomsbury. Pp 215-227 [LP120100685]
- Hope, C.** (2017). "The Decibel new music ensemble; Artistic Research in Experimental Music at the Academy". In Burke, R. and Onsmann, A. *Perspectives on Artistic Research in Music*. Maryland: Lexington Books Pp 143-156. [AC 221829]
- Hope, C.,** MacKinney, L., Green, L., Travers, M., Mahoney, T. (2015). "The Western Australian New Music Archive: Performing as Remembering." In Harris, A., Thieberger, N., & Barwick, L. (Eds). *Research, Records and Responsibility: Ten Years of PARADISEC*. Sydney, NSW: UNSW Press. Pp. 209-236 [LP120100685]
- Hope, C.** (2009). "Cultural terrorism and anti-music: Noise music and its impact on experimental music in Australia". In G. Priest (Ed.), *Experimental music: Audio explorations in contemporary Australia*. Sydney, NSW: UNSW Press. pp. 56-74

Refereed Journal Articles (selection of 23, 4 in press/review, 9 co-authored with PhD candidates, 3 with mentees)

- Hope, C.** (2023 in press). From Inside the Éliane Radigue Composer Performer Circle. *Contemporary Music Review*. Taylor and Francis.
- Hope, C.** (2023 in press). The Radiant Exterior: Lionel Marchetti performing Éliane Radigue. *Contemporary Music Review*. Taylor and Francis.
- Visi, F., Basso, T., Greinke, B., Wood, E., Gschwendtner, P., **Hope, C.**, and Östersjö, S. (2023 in review). "Networking concert halls, musicians, and interactive textiles: Interwoven Sound Spaces" *Digital Creativity*, Special Issue 34:4
- Hope, C., & Söbek, C.** (2023 in review). "Recent Telematic Music: Performing in and Composing for the Ether" in **Hope, C. & Söbek, C.** (eds) *Recent Telematic Music: Performing in and Composing for the Ether*. *Contemporary Music Review*. Taylor and Francis.
- Lind, A., Devenish, L. & **Hope, C.** (2023 in review) *Remediations, Extensions, and Amputations: Evaluating a latency accepting approach to intercontinental telematic composition and performance* in **Hope, C. & Söbek, C.** (eds) *Recent Telematic Music: Performing in and Composing for the Ether*. *Contemporary Music Review*. Taylor and Francis.
- Canham, N., Goh, T., Barrett, M.S., **Hope, C.**, Devenish, L., Park, M., Burke, R. & Hall, C. (2022) Gender as performance, experience, identity and variable: A systematic review of gender research in jazz and improvisation. *Frontiers of Music Education*. [SR200200311]
- McAuliffe, S., & **Hope, C.** (2020). "Revealing Sonic Wisdom in the Works of Cat Hope". *Organised Sound*, 25(3), 327-332. DOI [10.1017/S135577182000028X](https://doi.org/10.1017/S135577182000028X)
- Hope, C. (2020). "The Future is Graphic: Animated notation as a global music notation". *Organised Sound*, Cambridge University Press. 25 (2), 187-197. [SSHRC 963642] DOI: [10.1017/S1355771820000096](https://doi.org/10.1017/S1355771820000096)
- Hennekam, S., Macarthur, S., Bennett, D., **Hope, C.** and Goh, T. (2019), "Women composers' use of online communities of practice to build and support their careers", *Personnel Review*, Vol. 49 No. 1, pp. 215-230. DOI: [10.1108/PR-02-2018-0059](https://doi.org/10.1108/PR-02-2018-0059)

- Hennekam, S., Macarthur, S., Bennett, D., **Hope, C.** and Goh, T. (2019), “An International Perspective on Managing a Career as a Woman Composer.” *International Journal of Arts Management*. Montréal Vol. 21, Issue 3, Spring 2019: pp. 4-13.
- Marshall, J & Hope, C. (2018). “Toad Media: Listening to the Cane Toad in Cat Hope’s Sound of Decay (2013; 2016)” ed. Alio, G. *Antennae*. Issue 46 Winter 2018, pp 38-50.
- Macarthur, S., Bennett, D., Goh, T., Hennekam, S., & **Hope, C.** (2017). The Rise and Fall, and the Rise (Again) of Feminist Research in Music: ‘What Goes Around Comes Around’. *Musicology Australia*, 39(2), 73-95. DOI: 10.1080/08145857.2017.1392740
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Software Development (both with PhD candidates and ECRs in the team)

- Wyatt, A., Hope, C., James, S., Vickery, L., Parr, T. (2012) Decibel Score Player iOS application.
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Led an artistic research team of performers, composers and programmers in the development of these iOS applications that in use and updated on a regular basis.

Refereed Conference Papers (selection, 17 co-authored with PhD candidates, 7 with mentees)

- Sanadzadeh, I. & **Hope, C.** (2023) 'Interpreting notated works using the Terpsichora Pressure-Sensitive Floors' *Proceedings of the Seventh International Conference on Technologies for Music Notation and Representation, Boston MA, USA, May 2023*. Pp 147-152.
- Wyatt, A. & **Hope, C.** (2022). 'The Decibel ScorePlayer – Learning From And For Usability.' *Proceedings of the Seventh International Conference on Technologies for Music Notation and Representation, Marseille, France May 2022*. Pp 145-150[AC 247677]
- Hope, C.**, Wyatt, A., (2020). 'Conducting Animated Notation: Is it Necessary?' *Proceedings of the Sixth International Conference on Technologies for Music Notation and Representation, Hamburg, Germany May 2020*. Pp 169-174 [AC 247677]
- Hope, C.**, Wyatt, A., Thorpe, D. (2018) 'Scoring an Animated Notation Opera – The Decibel Score Player and the Role of the Digital Copyist in 'Speechless' *Proceedings of the Fourth International Conference on Technologies for Music Notation and Representation, Montreal, Canada May 2018*. Pp 193-200. [AC 247677]
- James, S., **Hope, C.**, Vickery, L., Hajdu, G, Carey, B., Fu, X. (2017). Establishing connectivity between the existing networked music notation packages Quintet.net, Decibel ScorePlayer and MaxScore. *Proceedings of TENOR, Third International Conference on Technologies for Music Notation and Representation 201*. P.171-183[DAAD|Universities Australia]
- Hope, C.** (2017). "Reading 'Free Music:' Adapting Percy Grainger's 'Free Music' Scores for Live Performance". In Paget, J et al. *Proceedings of the 2015 WA Chapter of MSA Symposium on Music Performance and Analysis*. ECU Books. 5. Pp140-152
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- Travers, M., **Hope, C.** (2015). Who Wants a Trautonium Must Build One. *Proceedings of the Australasian Computer Music Association Conference*. Sydney: UTS. Pp 64-68
- Hope, C.**, Vickery, L. & Wyatt, A. (2015). The Decibel ScorePlayer – New Developments and improved Functionality. *Proceedings of the International Computer Music Conference, Texas, USA*. Pp314-317.
- Green, L., **Hope, C.**, Stevenson, K. & Mahoney, T. (2015). Archiving the new, now, for future users unknown. In *Proceedings of the 2015 ANZCA Conference*. Queenstown, New Zealand: Rydges/University of Canterbury.
- Green, L., Mahoney, T., **Hope, C.**, & MacKinney, L. (2014). Publishing an archive: A meta-narrative of (be)longing? In D. Bossio (Ed.), *Refereed Proceedings on the 2014 ANZCA Conference: The digital and the social: communication for inclusion and exchange*, 9-11 July, Melbourne, Victoria.
- Hope, C.**, Green, L., MacKinney, L., & Mahoney, T. (2013). Harnessing the Arc Hive. *Proceedings of the Emerging Issues in Communication Research and Policy Conference, 2013*. Pp 23-31
- James, S., & **Hope, C.**, (2013). 2D AND 3D Timbral Spatialisation: Spatial Motion, Immersiveness, and Notions of Space. *Proceedings of the 2013 ICMC Conference, Perth, WA*. Pp. 77-84.
- Wyatt, A., & **Hope, C.**, Vickery, L. James, S. (2013). Animated Music Notation on the iPad (Or: Music stands just weren't designed to support laptops). *Proceedings of the 2013 ICMC Conference, Perth, WA*. Pp 201- 207.
- Hope, C.**, Green, L. (2013). The Western Australia New Music Archive: finding, accessing, remembering and performing a community of practice. *Proceedings of the Australian and New Zealand Communication Association conference: Global Networks-Global Divides: Bridging New and Traditional Communication Challenges*. Pp 29-34.
- Hope, C.**, James, S. & Vickery, L. (2013). Sogno102: Harmonious Revisioning Composition Techniques of Giacinto Scelsi. *Australasian Computer Music Conference, Melbourne, 2013*.

- Francis, M., & **Hope, C.**, (2013). Site in Sound: a review of four musical works that integrate site into sound. *Sound Scripts – Proceedings of the Totally Huge New Music Festival* (pp. 22-28), Vol 4. Sydney: AMC Press.
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- Vickery, L., **Hope, C.** & James, S. (2012). Digital Adaptations of the Scores for Cage Variations I, II and III. *Proceedings of the International Computer Music Conference*, Slovenia. [Nortel]
- Hope, C.** & Tan, K. (2011) Spatialising Threads/Hallucinations: Closing the gap between installation and performance. *Sound Scripts – Proceedings of the Totally Huge New Music Festival* (pp. 43-52), Vol 3. AMC Press
- Hope, C.** (2011). The composer and the machine: organic processes and musicality in computer programming for music. *Proceedings of the Australasian Computer Music Conference*, The School of Music University of Auckland, New Zealand. Pp55-60
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- Hope, C.** (2011). *Reinterpreting technology and concert techniques for electronic instruments in chamber music performance. Proceedings of the XVII Colloquio di Informatica Musicale, AIMI, Torino, Italy.* Pp 27-31.
- Hope, C.**, James, S. Tan, K. (2010). When lines become bits: Engaging digital technology to perform works by Alvin Lucier. *Australasian Computer Music Conference* (pp. 29-36), Canberra, ACT.
- Hope, C.** (2009). Earth pulse: Vibrational data as artistic inspiration. *Re:Live Media Art histories 2009 Refereed Conference Proceedings* (pp. 73-77), The University of Melbourne & Victorian College of the Arts and Music.
- Hope, C.**, & Riddoch, M. (2009). The vanishing bass: Possible implications of internet centric delivery and listening on bass perception (pp. 48-52). *Createworld Conference Proceedings 2009*, Queensland, Apple Consortium Australia.
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- Hope, C.** (2009). The Nth art: The state of the sonic image. *Sound Scripts – Proceedings of the Totally Huge New Music Festival* (pp. 15-19), Vol 2. AMC Press.
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- Hope, C.** (2007). Silence as stillness? Sonic Experiences in Art using Infrasonics. *Stillness – Computers in Art and Design Conference Proceedings* (pp.118 – 122), Curtin University, 12-14 September 2007.
- Hope, C.** (2007). Making music as contemporary art. *Hatched 07 Discussion Papers* (pp 48 – 51), Hatched 07 Arts Research Symposium, 20 April 2007.
- Hope, C.** (2005). Sound Art, Mobile Art. *Proceedings of Totally Huge New Music Conference 2005*, Australian Music Centre: WA

Non-peer reviewed Conference Presentations, Reports and Catalogue Essays

- Hope, C.** (2022). *Freedom in Art*. Freedom in Crisis Conference, Hamburg, Germany.
- Hope, C.** (2021). *Music Rights are Human Rights*. IAML Conference, Sydney.
- Hope, C.** (2021). *Networked Music Performance*. Mutor Series, Hamburg Open University
- Hope, C.** (2019). "All Music For everyone: Working Towards Gender Empowerment and Equity in Australian Music Culture". *Limelight*, December 5, 2018.

- Hope C.** (2017). “Graphic Notation: Exploiting the Energy of Music Performance”, in Doherty, J. (Ed) *The Score*. Melbourne: Potter Museum of Art. Pp51-53.
- Hope C.** (2017). “Notating Electronics in the Music of Cat Hope” *Array, Journal of the International Computer Music Association*.
- Powell, R., Ryan, M., Lambert, M., Cooper, T., Giles, M. & **Hope, C.** (2016).”Report for WA Music: Preliminary Economic Impact of the Music Industry in WA.”
- Hope, C.** (2012). An existential Crisis to music: the films of Jesper Just. *revCon. Revelation Film Festival*. Astor Cinema, Perth.
- Hope, C.** (2011). Sensuality and the Sound Object. *Musicological Society of Australasia, Conference*, University of WA, Perth.
- Hope, C.** (2007). Learning art with i-pods. *Createworld Conference*, Griffith University, Brisbane.
- Hope, C.** (2007). Online environments for new music composition – the WAAPA Composers Server. *Createworld Conference*, Brisbane.
- Hope, C.** (2006). Composing experimental music for film and video. *VFX Conference*, Bysteria Banksia Art Academy, Slovakia.

Editorial (journals, 2 with PhD candidates)

- Hope, C. & Soebek, C.** (2023- in review) Telematic Music – Sound into the Ether. *Contemporary Music Review*. Taylor and Francis.
- Hope, C., Trainer, A., Studham, S.** (2016) “Soundscripts”, *Proceedings of the Totally Huge New Music Conference, vol. 5*. Sydney, NSW: Australian Music Centre.
- Hope, C. & Stevens, K. J.** (2013) “Soundscripts”, *Proceedings of the Totally Huge New Music Conference, vol. 4*. Sydney, NSW: Australian Music Centre.
- Hope, C.** (2013). An Australian Woman in Music. *Journal of the International Alliance for women in Music* 19 (2) pp 19-21
- Hope, C.** (Ed.) (2011). “Soundscripts”, *Proceedings of the Totally Huge New Music Conference, vol. 3*. Sydney, NSW: Australian Music Centre.
- Hope, C.** (Ed.) (2008). *Resonate* – Journal of the Australian Music Centre, “New Sounds – Defying Definitions”. Sydney, NSW: Australian Music Centre.
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Articles in Non-Refereed Journals

- Hope, C.** (2022) Opera Activism: *Speechless*—An Animated Notation Opera for Every Musician. In Priest, G. (ed). *Sound Theatres of the 21st Century: Material Functions and Voltaic Performativity: Sound Stage Screen*, Vol. 1, Issue 2 (Fall 2021), pp. 125–194. [AC 247677]
- Holman Jones, S. & **Hope, C.** (17 June, 2022) “Supervising graduate practice based degrees in performance: Making and unmaking through autoethnography.” NiTRO Magazine, 42.
- Hope, C.** (5 December, 2021). “Championing Sonic Phenomena as Music – A personal obituary for Alvin Lucier (1931-2021).” *Cyclic Defrost*.
- Devenish, L., & **Hope, C.** (2021). “The New Virtuosity: A Manifesto for Contemporary Sonic Practice.” *Tempo*, Cambridge University Press. Vol 75, Issue 298, p87. doi:10.1017/S0040298221000437
- Hope, C.** (15 October, 2021) “An Academy of Creative Arts” NiTRO Magazine, 38.
- Hope, C.** (2 August 2021). “Unlearning, Relearning, Always Learning”. *Inside the Musician. LoudMouth*
- Hope, C.** (23 April 2021). “Turbulent Times lead to new ways of doing”. NiTRO Magazine
- Hope, C.** (31 August 2020). “Interdisciplinarity: between the arts and other fields: how do we break the silos?” NiTRO Magazine, 30.
- Hope, C., Grant, N., Smart, G. & Parr, T.** (2020). “Toward the Summers Night: A Mentoring Project for Australian Composers identifying as Women”. *Tempo*, Cambridge University Press. Vol 7, Issue 292. Pp 49-55

- Devenish, L., Sun, C., **Hope, C.** & Tomlinson, V. (2020). "Teaching Tertiary Music in the #MeToo Era." *Tempo*, Cambridge University Press. Vol 7, Issue 292, pp 30-37.
- Hope, C.** (2020). "Lessons Learned in Iso" *Limelight Magazine*, November 2020, p 50
- Hope, C.** (11 July 2020.). "Ennio Morricone: Film composer and Sonic Explorer". *Daily Review*,
- Hope, C.** (10 July 2020). "Ennio Morricone wrote the soundtrack to my life". *Monash Lens*.
- Hope, C.** (6 March 2020). "Raising voices: Leadership from women in music benefits all". *Monash Lens*.
- Hope, C.** and Lindsay, J. (4 October 2019). "A Partnered PhD for Cultural Impact?" *NiTRO Magazine*.
- Hope, C.** (7 June 2019). "From the Vice President: Are we in, or out, of the system?" *NiTRO Magazine*
- Hope, C.** (10 July 2019). The future of music notation in a digital World. *Monash Lens*.
- Hope, C.** (May 2019). "What Can (and should) a music school in a modern Australian University Look like?" *Loudmouth*
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- Hope, C.** & Carrington, T.L. (2018 May 7) *Leadership in Jazz*. Melbourne International Jazz Festival
- Hope, C.** (30 August 2017). *Stepping Aside: Gender equality and privilege in recent Australian music culture*. Resonate Magazine.
- Hope, C.,** Robinson, C. (2017). "OCCAM HEXA II: A Collaborative Composition". *Tempo* Vol 71, Issue 282. Cambridge University Press. pp18-28. [AC 221829]
- Hope, C.** (26 June 2017). *Why is there so Little Space for Women in Jazz Music?*
- MacCarthur, S., **Hope, C.,** Bennett, D. (May 31 2016). *The sound of silence: why aren't Australia's female composers being heard?*
- Hope, C.** (4 November 2016). "It is time for universities to support independent artists" *Monash Lens*.
- Hope, C.** (7 December 2015). *Make for Change: Challenging gender issues in electronic music*.
- Hope, C.** (19 November 2015). *Music Of Our Time: Lets embrace experimental music once and for all*. The Conversation.
- Hope, C.** (6 July 2015). *Cuts to Funding Cut Women More Deeply*. Listen.
- Hope, C.** (17 January 2013). Drawing Music. *Resonate Journal*. Sydney, NSW: Australian Music Centre. <https://www.australianmusiccentre.com.au/article/insight-drawing-music>
- Hope, C.** (2013). An Australian Woman in Music. *Journal of the International Alliance for women in Music* 19(2) pp 19-21
- Hope, C.** (15 September 2008). I am the music I don't notate. *Editorial in Resonate Journal*, 3. Sydney, NSW: Australian Music Centre. <https://www.australianmusiccentre.com.au/article/editorial-iam-the-music-i-don-t-notate>
- Hope, C.,** & Vickery, L. (10 September 2008). Freedom and structure take on instruments and hardware. *Resonate Journal*, 3. Sydney, NSW: Australian Music Centre <https://www.australianmusiccentre.com.au/article/freedom-and-structure-take-oninstruments-and-hardware>
- Hope, C.,** & Pateras, A. (5 September 2008). Configuring music. *Resonate Journal*, 3. Sydney, NSW: Australian Music Centre. <https://www.australianmusiccentre.com.au/article/configuringmusic>
- Hope, C.** (2007). It's addictive. *Resonate Journal Blog*, Sydney, NSW: Australian Music Centre. <http://www.resonatemagazine.com.au/article.php?id=39>
- Hope, C.** (2007). New music at Club Zho. *Resonate Journal*. Sydney, NSW: Australian Music Centre. <http://www.resonatemagazine.com.au/article.php?id=29>
- Hope, C.** (2007). Perth – A noisy city. *Grok Magazine*, 58, Nov, 8–10.
- Hope, C.** (2006). Critical mass: Sound, story and music in David Cronenberg's Crash. *Ballardian*, <http://www.ballardian.com/author/cat>
- Hope, C.** (2006). Transit Lounge and Transmediale, Berlin. *Filter*, 63, 18-19

Publications : Non Traditional Research Outcomes (NTRO)

Over 60 compositions, 4 film scores, 30 radio broadcasts, 9 major installations, 20 albums, curator of 4 exhibitions and over 60 music concerts, international performances as flute soloist, bass soloist, in bands and

new music ensembles. Cat Hope is published by Material Press, Frankfurt, Germany and is in discussion regarding future representation with Peters Edition. Works submitted and accepted as Major [M] and Minor [Mi] NTROs for the ARC ERA purposes noted. Compositions have DOI references to facilitate engagement and citation. Current FigShare data shows **95472** item views and **44618** item downloads of compositions. These can be found at:

https://figshare.com/authors/Cat_Hope/4542307.

Major works

- Hope, C.** (2024 in writing). *We Flame*. Commissioned by Tectonics for the BBC Scottish Symphony Orchestra (postponed to 2024 due to COVID 19)
- Hope, C.** (2023 in writing). *Voluminum*. Commissioned by the City of Melbourne for the Town Hall Organ and ensemble.
- Hope, C.** (2022/3). *Never At Sea*. Commissioned by Kelly Lovelady for the Ruthless Jabiru Orchestra. Premiered Brunel Tunnel Shaft, London, December 2022. Installation version with Kate McMillan, Kings College London, St Mary le Strand church, London, June 2023.
- Hope, C.** (2014-19). *Speechless*. For 4 soloists, choir and orchestra. Premiered at the Perth Festival, 2019, restaged at the Ligeti Festival, Hamburg, Germany 2023. Commissioned by Perth Festival, Tura New Music, Australia Council and WA Dept. for Culture and Arts. 70 minutes, director and composer. [M]

Releases (as composer)

- Hope, C.** (2025 in process). *The Music of Cat Hope*. Elision Ensemble. Kairos, Belgium (CD)
- Hope, C.** (2023). *Tough it Out on Decibel: After Julia*. Tall Poppies, Australia (CD).
- Hope, C.** (2022). *Cat Hope|Decibel*. HatHut Ezzthetics 1029: Switzerland (CD). [M]
- Hope, C.** (2022) *Longing*. On *5 Directions* by Ensemble D'Oscillateurs. Line_131. Digital album.
- Hope, C.** (2019). *Kaps Freed*. On *Works for Travelled Piano*, performed by Gabriella Smart. HatHut Ezzthetics 1004: Switzerland (CD) [Mi]
- Hope, C.** (2019). *Dark Hip Falls*. On *Hear Now Here*. Monash Art Ensemble, FMR Records (CD).
- Hope, C.** (2019). *Her Pockets Full of Inertia*. On *Other Voices*, flute works performed by Lamorna Nightingale. Fluteworthy (CD) [Mi]
- Hope, C. & Marchetti, L.** (2018). *The Last Days of Reality*. 2 compositions by Hope, plus flute performance. Room 40 RM4102 (CD). [M]
- Hope, C. & Meagher, M.** (2018). *No Stars to Flush It Out*. Independent Woman Records., NZ. (LP). Bass guitar improvisations.
- Hope, C.** (2018). *Marking Time, Signals Directorate*. On *Lines of Flight*. Tone List: Perth (CD/Bandcamp) [Mi]
- Hope, C.** (2017). *Tone Being*. On *Music for Percussion and Electronics*. Move: Melbourne. (CD)
- Hope, C.** (2017). *Ephemeral Rivers*. HatHutArt 200: Switzerland. (CD). Monograph CD. [M]
- Hope, C. et al** (2015). *Decibel, Tuned Darker*. Listen|Hear: Perth (LP) [M]
- Hope, C. & Parr, T.** (2015). *HzHzHz*. Brusio NetLabel, Palermo, Italy (CD) [Mi]
- Hope, C., et al** (2013). *Luminosity: Musical Treasures from UWA*. University of WA (AUS). CD.
- Hope, C., et al.** (2012). *Decibel, Stasis Ecstatic*. Heartless Robot Productions, (AUS), LP. [Mi]
- Hope, C., & Vickery, L.** (2011). *Candied Limbs, Sub Project 54*, Tura Records, (AUS), CD. [Mi]
- Hope, C., et al.** (2010). *Decibel, Disintegration: Mutation*. HellosQuare Records (AUS). [Mi]
- Hope, C., & Subordnance.** (2010). *Abe Sada, Redux*, Heartless Robot (Aus), LP. [Mi]
- Hope, C.** (2009). *Abe Sada, The Low Chord*, Kabutsuri Tape International, (Japan), CD.
- Hope, C.** (2008). *Abe Sada, Tatara Steppe*, VLZ Produkt, (Japan), CD.
- Hope, C.** (2007). *Abe Sada, Subzilla*, Bloodstar, (Aus), CD.
- Hope, C. et al.** (2006). *Gata Negra, Ruby*, Bloodstar (Aus), LP.

Releases (as flute performer)

- Hope, C.** et al (2023 in press). Decibel, *After Julia*. Tall Poppies, Australia (CD).
- Hope, C.** et al (2023 in press). Decibel, *The Complete John Cage Variations*. Mode: New York. (CD)
- Hope, C.** et al (2023). *Inland Lake by Lionel Marchetti*. Decibel. Room 40: Brisbane, Australia. (CD/Bandcamp).
- Hope, C.** et al (2021). Decibel, *2 Minutes from Home*. Spotify (239 streams)
- Hope, C.** et al (2018). *The Last Days of Reality*: Music by Lionel Marchetti and Cat Hope, performed by Decibel. Room 40: Brisbane, Australia. (CD/Bandcamp). [M]
- Hope, C.** (2017). Decibel, *Ephemeral Rivers*. HatHutArt: Switzerland. (CD) [Mi]
- Hope, C.** et al (2015). Decibel, *Tuned Darker*. Listen|Hear: Perth (LP) [Mi]
- Hope, C.,** et al. (2012). Decibel, *Stasis Ecstatic*. Heartless Robot Productions, (AUS), LP.
- Hope, C.,** et al. (2010). Decibel, *Disintegration: Mutation*. HellosQare Records (AUS).

Releases (as bassist)

- Hope, C.** & Parr, T. (2013). HzHzHz, self titled album, Brusio, Bru25, CD.
- Hope, C.** & Vickery, L. (2013). Candied Limbs, Sub Project 54 Tura Records, CD.
- Hope, C.** & Smith, A. (2012) .Lux Mammoth, The Low Chord, Kibutsuri Tapes (Japan), CD.
- Hope, C.** et al. (2009). Abe Sada, Redux, Heartless Robot HR32, LP.
- Hope, C.** et al. (2009). Abe Sada, The Low Chord, Kabutsuri Tape International (Japan), CD.
- Hope, C.** et al. (2008). Abe Sada, Tatara Steppe, VLZ Produkt (Japan), CD.
- Hope, C.** & Smith, A. (2007). Lux Mammoth, New Gauge Sinner, Pre Feed (Italy), CD.
- Hope, C.** et al. (2007). Abe Sada, Subzilla, Bloodstar, BS2, CD.
- Hope, C.** & Smith, A. (2002). Lux Mammoth, Herz Circus, Bloodstar (AUS), BS3, CD.
- Hope, C.** (2002). Jackie Hush CDR (Bloodstar BS7)
- Hope, C.** (2001). Justine 8" EP, Bloodstar BS 5
- Hope, C.** (2001). Live: Regret.Gods of the Tundra, USA GOT51, CD.
- Hope, C.** (2001). Yume,One Touch Recordings, USSR. Cassette.
- Hope, C.** (2000). Fetish, Sound Gallery Label, 2000; Bloodstar, 2001, MenshenFeld USA 2002, CD.

Select Recent Significant Composition Commissions

A full list of compositions can be found at <https://www.cathope.com/compositions>

- Hope, C.** (2023 Wolf. For interactive bass clarinet and electronics. Commissioned by the Swedish International Art Institute, Malmö. Selected for Kling Gut Conference for Electronic Music, Hamburg, Germany, May 2023 and Sounds of Sweden Festival, 17 November 2023.
- Hope, C.** (2023). The Quiet Friend. For piano, percussion and electronics. Commissioned for International Women's Day, 2023, premiered Monash University, Sound Gallery.
- Hope, C.** (2022). The Drift. For telematic ensemble. Commissioned by the University of Arts (UdK), Berlin. Premiered at the Acousticum (Sweden)/Udk (Berlin) telematically, December 2022.
- Hope, C.** (2022). Landay Sequenza. For small ensemble Commissioned by Stone Drawn Circles, with funds from the Ireland Council for the Arts. Premiered Huddersfield Contemporary Music Festival 2024.
- Hope, C.** (2022). through polarities our life in pieces. For subcontra flute, percussion and electronics. Commissioned by ArtZoyd for HANTSUmiroir, Strasbourg, France. Premiered at Exhibitronic Festival, Strasbourg, November 2022., upcoming ArtZoyd Release, 2023.
- Hope, C.** (2022). The Long Now II. Bass flute and electronics. Commissioned by ELISION ensemble. Premiered The Recital Centre, Melbourne, July 2022, repeat performance at Tectonics Athens, December 2022; Forum Jetzt Musik Hamburg March 2023
- Hope, C.** (2021). The Long Now. Bass trombone and electronics. Commissioned and premiered as part of the ANAM Set. [Mi]

- Hope, C.** (2021). Lampi. Piano concerto. Commissioned and premiered by Forest Collective and premiered at the Midsumma Festival, Abbotsford Convent, October 2021. [Mi Portfolio: Acoustic and subtone]
- Hope, C.** (2020). The Rupture Exists. For internet and latency. 6 musicians. Commissioned by and premiered in Göthenberg Art Sound Festival, Sweden May 2020 by Ensemble Neo Neobotten/Decibel; performed by the BBC Symphony at Tectonics Glasgow May 2021. TENOR Conference 2021 performance selection [Mi Portfolio “telematic works”]
- Hope, C.** (2020). Nomadic Subjects. For Internet performance of 5 musicians, 2 VJs and dancer. Commissioned by and premiered at Ars Electronica, Austria. [Mi Portfolio “telematic works”]
- Hope, C.** (2020) Mas/Mystery. Music performance video. Commissioned and premiered by ArtZoyd, France.
- Hope, C.** (2019). Black Vulture. For trio. Commissioned by IRE Ensemble, France.
- Hope, C.** (2019). Human Cathedral. For two electric bass guitars and sub tone. Commissioned by Kasper Toeplitz, Poland.
- Hope, C.** (2019). Musk. For 135 musicians. Commissioned by and premiered at Hauptstadt Hamburg, Germany. [Mi]
- Hope, C.** (2018). U Mangibeddu Nostru. For ensemble and Turntable. Herz Ensemble, Amsterdam. Commissioned by the Eduard van Beinum Foundation, the Netherlands. Premiered at Muziekgebouw Amsterdam, May 2018, also performed by Decibel and repeat performances across the Netherlands in 2022 [Mi]
- Hope, C.** (2018). The Pleasure Garden of Post Truth. For large ensemble and electronics. Commissioned and premiered by Ensemble Super Musique, Canada, TENOR Conference May 2018. Performed and recorded by ELISION Ensemble 2021. [Mi]
- Hope, C.** (2018). Wanderlust. For solo or duo with field recording. Commissioned and premeired by Sivlia Hinz, Germany. Performed by Clocked Out, Decibel and Cat Hope. [Mi Portfolio “telematic works”]
- Hope, C.** (2018). Their Lives are Stripped of Meaning. For voice, instrument and electronics. Commissioned by Callum G’Froerer, Germany. Performed by various ensembles USA, Europe, Japan and Australia. TENOR Conference 2023 performance selection [Mi Portfolio: Acoustic and subtone]
- Hope, C.** (2017). Black Tide. For double bell trumpet and electronics. Commissioned and premiered by Callum G’Froerer, Germany [Mi]
- Hope, C.** (2016). Pure. String orchestra and percussion. Commissioned and premiered by Ruthless Jabiru, London, UK. Sound and Music Computing Conference selection, Hamburg 2018. [Mi Portfolio: Acoustic and subtone]
- Hope, C.** (2016). Majority of One. Trio and electronics. Commissioned by Arcades Ensemble, Berlin, Germany. [Mi Portfolio: Acoustic and subtone]
- Hope, C. & Marchetti, L.** (2014). The Earth Defeats Me. Bass flute, bass clarinet and playback. Recorded by Decibel; performed worldwide, TENOR 2016 performance selection.
- Hope, C.** (2014). Art Calls. Film sore. Commissioned by Tracey Moffat.
- Hope, C.** (2013). Languid Sigh. Electroacoustic work. Commissioned by Transmuted Signal, Austria.
- Hope, C.** (2013). The Moment of Disappearance. Orchestra. Commissioned by Kate MacMillan, UK

Film Music Commissions

- Hope, C.** (2021). Dream Child; Their Lives in Single File, Dark Water Thessolonians, Accident Music. Short films Dir. Ross Gibson. Australian Centre for Moving Image, VIC; Museum Contemporary Art, NSW.
- Hope, C.** (2018). Dark Water. Dir. Erin Coates and Anna Nazzari, shown at 5 overseas film festivals to date. [Mi]
- Hope, C.** (2017). Blight. Dir. Perun Bonser, shown Australia wide
- Hope, C.** (2016). Cetaphobia. Dir. Erin Coates and Anna Nazzari. shown at 13 overseas film festivals. [Mi]
- Hope, C.** (2014). Art Calls. Dir. Tracey Moffat. ABC TV, GOMA, Brisbane; PICA, Perth. [Mi]

Select recent Installation Commissions

- McMillan, K., & **Hope, C.** (2023). *Never at Sea*. St Mary's on the Strand, Kings College London. Film music and live performance score for installation.
- Hope, C.** (2019). *Sub Decorative Sequences I-VI*. Linden New Art, Melbourne, Australia. July – August. [Mi]
- McMillan, K., & **Hope, C.** (2017). *The Past Can Be Felt in Our Teeth*. Kunstlerhaus Bethanian, Berlin, Germany and Edinburgh Festival, 2018. [Mi]
- McMillan, K., & **Hope, C.** (2014). *Moments of Disappearance*. Carriageworks: Sydney. [Mi]
- Hope, C.** (2014). *The End of Abe Sada*. Perth Institute of Contemporary Art. [Mi]
- Hope, C.** (2013). *Sound of Decay*, Powerhouse Museum, Sydney, International Symposium of Electronic Art. [Mi]
- McMillan, K., & **Hope, C.** (2010). *Islands of Incarceration*, low frequency soundscape for installation Cockatoo Island, Sydney Biennale, NSW.
- McMillan, K., & **Hope, C.** (2010). *Lost*, soundscape for photomedia installation. PIAF, John Curtin Gallery, WA

Select Recent International Live Performance Highlights

- Hope, C.** & Smart, G. (2023). ‘An Ear Can Break a Human Heart’ Music by Cat Hope. Forum Jetzt Musik Series, Hamburg, 24 March.
- Hope, C.** (2022) *We Parted – Three Times – My Breath and I*. Performance of Radigue, Marchetti (world premiere) and Hope at Tectonics Festival, Athens, December 2022
- Radigue, E. (2018 - 19). OCCAM XXIV for solo alto flute. Premiered by **Hope** at Open Frame, Carriageworks, Sydney, NSW. Commissioned by Carriageworks. Repeat performances in Adelaide (2019) and Melbourne (2019). [Mi]
- Decibel (2017) Performances in Germany and Melbourne of Eliane Radigue OCCAM OCEAN IV.
- Hope, C.** (2016). *The Earth Defeats Me*. Anglia Ruskin University, Cambridge, UK.
- Decibel (2012-2013). *The Complete John Cage Variations*. Brisbane, QLD; Perth, WA; Palermo & Venice, Italy. [Nortel] [Mi]
- Hope, C.** (2010). Bass in *Electroacoustic Playground*, with international artists, XVII XEM Experimental Music Festival, Turin, Italy. [Mi]
- Hope, C.** (2010). One of 6 members in *Sonic Shuffle* Laptop Orchestra, world premiere of new work by Domenico Scajiano. [Mi]
- Hope, C.** (2010). *Abe Sada: Sada Abe 1936*, Peacock Theatre, Hobart, Tasmania as part of MONA FOMA Festival

Academic Mentorship

My approach to academic mentorship means supporting early career researchers (ECR) in new roles in my department, and PhD graduates in their new roles in other departments. I have directly mentored 2 successful artistic research based DECRA applications (Devenish, 2018, Wilcox, 2022), 3 successful book proposals (Devenish, Routledge; McAuliffe, Bloomsbury; Goh, Bloomsbury), 1 successful ARC discovery grant (Burke, 2020) and 5 successful academic job applications (McAuliffe, 2023; Stern, 2022; Goh, 2020; Griffiths, 2018; Gillies, 2017). My approach is to write ECRs into grant applications (ARC, ERC, DAAD), mentoring them in the writing then managing process. I also co-supervise HDRs, co-author (Devenish, 2023; Utomo, 2023, Vickery, 2012-22), co-edit (Söbek, 2023; Studham 2016) and co-convene conferences (Vickery, 2016, 2019; Alvarez, 2017) with ECRs as a form of mentoring. I use my studies in gender and music to inform my mentoring style in both administration and academia.

- Hope, C.** (2023) Hamburg Exchange Project. 4 PhD and 3 ECRs came to Hamburg for one week to develop and present new music compositions. Funded by Hamburg Institute for Advanced Study, ERC DigiScore and HfMT.

- Hope, C. & Smart, G. (2019, 2022).** The Summers Night Project. Mentoring young women composers with Australian ensembles and tours. Co-designed, directed, mentored. Funded by Tura New Music, APRA. Perth, Melbourne, Sydney, Adelaide, Brisbane.
- Hope, C. (2020).** The Music and Dance Mentor Project, mentor. Funded by APRA AMCOS.
- Hope, C. & Smart, G. (2016, 2018)** The Emerging Composers Workshops, Soundstream Australia. Mentoring young composers working with Soundstream Ensemble, Adelaide.

Higher Degree Research Supervisions (PHD/Masters)

As a supervisor, I encourage co-authorship, performing together, writing music for each other and provide ongoing mentorship post graduation. In 2023, I secured funding to bring 4 PhD students to Hamburg, Germany, resulting in 4 new works, 2 concerts, and 3 co-authored academic papers to date. I mentor PhDs in teaching, grant writing and management, paper writing, editing journals and convening conferences.

Current leads (10)

- ‘Nature inspired digital notations for double bass harmonics’ Helen Svoboda (2022-) ** attended HIAS funded residency with me in Hamburg*
- ‘Masking as Intimate Performance Spaces for contemporary music’, Chloe Sobek (2021-) ** 1 conference paper, 2 conference performance accepted to date, teaching into 2 undergraduate units, co-editing a journal, undertaking research assistant work doing literature reviews under my mentorship. Attended HIAS funded residency with me in Hamburg*
- ‘Censorship in experimental music and multimedia opera’ Jaslyn Robertson (2021-) ** 2 conference papers, 3 conference performances accepted to date, writing scholarship to Prato, Italy, teaching into 3 undergraduate units, working as research assistant under my mentorship. Featuring in my European opera premiere 2023. Attended HIAS funded residency with me in Hamburg, returned for more overseas study*
- ‘Overchoice in electronic music: creating personalised pathways’ Nina Buchanan (2021-)
- ‘Animated Graphic Notation on the iPad: The Decibel Score Player’ Aaron Wyatt (2019-) ** over 10 co-authored papers with supervisor. Teaching into 6 undergraduate units under my mentorship, ongoing research collaborations, on staff at Monash University, attended HIAS funded residency with me in Hamburg*
- ‘Fabric as Music Metaphor: models for transdisciplinary music practice’ Callum G’Freorer (2019-) ** journal publication forthcoming.*

Associate

- ‘Drumming as writing’. Maria Moles (2023-) [Masters]
- ‘Women Jazz musicians in Australian Tertiary environments. Miranda Park (2021 -)

Higher Degree Research Supervisions (PHD) Completed (17)

Lead:

- Fernando Grillo: Performer, composer, researcher and collaborator’ Jonathan Heilibron (2023) ** 2 conference presentations*
- ‘Spirituality and Experimental electronic music – theory and practice’ Susan Frykberg (2023) ** 2 conference papers, 2 journal articles.*
- ‘Mining the Digital for Materiality: composition in post internet age’. Natasha Anderson (2022)
- ‘Topography of Improvised Music Performance. Sam McAuliffe (2021) * thesis recently published on Bloomsbury, 8 papers (1 co-authored when enrolled), worked as my research assistant, writing scholarship at Prato, Italy, taught into 6 undergraduate units under my mentorship.
- ‘Acid: Evolving Acid in an EDM practice. David Haberfield (2021)
- ‘Indices of Style’. Jordan Murray (2020)
- ‘Developing Intuitive Classical Music Improvisation Skills through Oliveros “Deep Listening Pieces”’. Dominique Chasling (2020)
- ‘The Performer- Arranger: A Clarinetists Perspective on Building Repertoire for Clarinet, Cello and Piano Trio’ David Griffiths (2019) ** recently employed by Melbourne University in ongoing capacity*

- ‘The Grain of the Digital Workstation.’ Michael Terren (2018) **recently employed casual by ECU, Fulbright Fellowship recipient during candidature. 2 co-authored publications during candidature.*
- ‘Re-Composing Feminism: Australian Women Composers in the New Millennium’ Talisha Goh (2018) **employed as a Post Doctoral Fellow at Monash, 7 co-authored publications during candidature.*
- ‘Writing as Dancing: The Dancer in your Hands: A Novella’ Jo Pollit (2019) **appointed as Post-Doctoral Fellow at ECU.*
- ‘Spectromorphology and Spatiomorphology: Wave Terrain Synthesis as a Framework for Controlling Timbre Spatialisation in the Frequency Domain’ Stuart James (2015) **Full time ongoing employment at ECU, 5 co-authored publications during candidature, continuing research relationship.*
- ‘Music In Site: Integrating Elements of Site -specificity into Composition’ Mace Francis (2015) **winner of the Faculty Research Medal, 1 co-authored publication during candidature.*

Associate

- ‘Evesdropping – Surveillance in sound art’ Joel Stern (2021) **now RMIT Vice Chancellors PostDoctoral Fellow*
- ‘Giving voice to the extra-normal self with the extra-normal voice: Improvised exploration through the realms of shamanic chaos magick, insight meditation and gender performance’ Sage Harlow (2019) **featured in my opera premiere 2019*
- ‘Pedagogy in Performance: An Investigation into Decision Training as a Cognitive Approach to Circus Training’ Jon Burt (2014) **now has a position at Macquarie University, Sydney.*
- ‘Ronald Stevenson, composer-pianist: an Exegetical Critique from a Pianistic Perspective’ Mark Gasser (2014)
- ‘Sighting Circus: Perceptions of Circus Phenomena investigated through Diverse Bodies’ Katie Lavers (2013) **now has a position at Macquarie University, Sydney.*
- ‘Bury Me Deep in Isolation: A Cultural Examination of a Peripheral Music Industry and Scene’ Christina Ballico (2013) **has been in ongoing academic employment since graduation, book published.*
- ‘What remains is the Book: The Idea of the Book in and around Electronic Space’ Adam Simonato (2012) **full time employment at RMIT University.*

Higher Degree Research Supervisions (Masters) Completed (6)

- ‘New approaches to virtuosity in solo cello repertoire’ David Moran (2022) **87% mark, highest in Faculty that year. Book chapter.*
- ‘Self-Accompaniment and Improvisation in Solo Jazz Piano: Practice Led investigations of Assimilation, ostinatos and ‘Hand Splitting’ David Dower (2015)
- ‘The Making Disgrace Kelly: Dragging The Diva Through Cabarets, Pubs And Into The Recital Hall.’ Caitlin Cassidy (2013)
- ‘Creating and Performing New Australian Works on The Hungarian Concert Cimbalom’ Josh Webster (2013)
- ‘Towards an Interactive Environment for the Performance of Dubstep Music’ James Harrington (2015)
- ‘An Investigation into The Use of Visual Stimuli When Performing Spectrally Directed Computer Music’ Brett Maybury (2010) (associate)