

Catherine Anne Hope PhD, Professor of Music

Academic Resume

D.O.B. 11 March-1966 Altona, Victoria, Australia. Australia citizen.

Languages: English, Italian (some German, Malaysian).

ORCID ID: orcid.org/0000-0001-9999-7194

Website: cathope.com

Cat Hope is a composer, sound artist, performer, songwriter and noise artist. She is a classically trained flautist, self taught vocalist and experimental bassist who plays as a soloist and as part of other groups. Her music is conceptually driven, exploring the physicality of sound in different media, using graphic scores, acoustic /electronic combinations, aleatoric elements, drones, noise and glissandi. Her work has been discussed in books such as *Loading the Silence* (Kouvaris, 2013), *Women of Note* (Appleby, 2012), *Sounding Postmodernism* (Bennett, 2011) as well as periodicals such as *The Wire* (UK, 2013), *Limelight* (Aus, 2012) and *Neu Zeitschrift Fur Musik Shaft* (Germany, 2012). Her works have been recorded for Australian, German and Austrian national radio, as well as range of international labels.

Current Employment

Head of Sir Zelman Cowen School of Music, Monash University

Australian Research Council College of Experts (2016-2019)

Artistic Director, Decibel music ensemble (2009 to date)

Australian Music Centre board member (2015 to date)

Education

PhD in Art, RMIT. 2010. Awarded 'University Research Prize for Outstanding Thesis' 2010.

Bachelor of Music, Honours. University of WA, Flute performance major, 1984- 1989.

Certificate in Work Place training, Perth TAFE, 2005.

Academic Appointments

Adjunct Professor, WAAPA, 2016-₂₀₁₉

Associate Dean (Research), WAAPA (2016)

Coordinator of Higher Degrees by Research and Creative Practice, WAAPA (2015)

Associate Professor of Music, WAAPA at ECU (2014-)

Post Doctoral Research Fellow, WAAPA at ECU (2011-2013)

Founding coordinator of Composition and Music Technology Major in Bachelor of Music, Western Australia Academy of Performing Arts, Edith Cowan University (2007 -2011).

Founding coordinator of Postgraduate Studies in Music, Western Australia Academy of Performing Arts, Edith Cowan University (2007 -2009).

Founder and leader of WAAPA Music Research Group (2006-).

Founder and convenor of the Totally Huge New Music Festival Conference, 2005, 2007, 2009, 2013.
2015 (editor of referred associated journal, *Soundscripts*).

Lecturer in Composition, Music Technology, Sound Art, Aesthetics, New Music Performance Techniques, Women in Music, Film music, Twentieth Century Music History and Harmony (2004 -), ongoing.

Lecturer in Sound Art and Seminarian at School of Art, Curtin University (2007).

Research Focus

Music composition, experimental music performance practice, digital graphic notations, digital music archiving, contemporary Australian musicology.

Awards

- 2016 APRA/AMC National Inaugural Award for Excellence in Experimental Music (nominated)
- 2015 Certificate of Award: The most ERA reportable research outputs in the Faculty of Education and Arts in 2014.
- 2014 APRA/AMC National Award for Excellence in Experimental Music.
- 2014 Civitella Ranieri Fellowship. Perugia, Italy. \$25 000
- 2013 Mid Career Creative Development Fellowship, WA Dept. Culture and the Arts. \$50 000
- 2013 Churchill Trust Fellowship \$70 000
- 2013 Peggy Glanville Hicks Composers House, Sydney, Australia Council for the Arts. \$20 000
- 2013 Visby International Composers Centre Residency, Sweden.
- 2012 Peoples Choice award at the International Space Time Concerto Competition. \$5000
- 2011 APRA/AMC National Inaugural Award for Excellence in Experimental Music.
- 2011 APRA/AMC State Award for Excellence (Western Australia).
- 2011 Finalist for the Western Australian Citizen of the Year Award - Arts, Culture and Entertainment category.
- 2011 Recipient of the 2011 Vice Chancellor's Awards for Programs that Enhance Learning outstanding for 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.

Selected Academic Accomplishments

Keynote Speaker Conference Engagements:

- "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
- "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

- "Funding Artistic Research: The Arts as an Industry Partner' Excellence in Artist Research in Music, Sydney Conservatorium, University of Sydney, September 2017.
- "Women in Electronic Music" VIVID Festival, presented by Music NSW, 2016.

Established the Western Australian New Music Archive (WANMA) leading a team of national collaborators.

Founded and established the Music Research Group at WAAPA, ECU, to promote Western Australian research around music.

Founded the Slow Release Music Label, WAAPA online music label.

Established the Tura New Music Commissioning Award, \$2000 annually for one graduating WAAPA student (2010 -2012)

Wrote the Bachelor of Music, Music Technology, the Bachelor of Music, Composition and co-wrote the interdisciplinary postgraduate programs at WAAPA.

Founding co-convenor of the Revelation International Film Festival 'RevCon'.

Western Australia Symphony Orchestra (internship for students).

Founded new music ensemble/research team Decibel.

Grants

[AUD \$1 024 500 to date]

Category 1: National Research Grants Australian Research Council (\$424 000 AUD to date)

2012 ARC Linkage Grant [LP120100685] "*The Western Australia New Music Archive: 1970 – 2000: Unearthing, remembering, performing*" Lead CI with State Library WA, National Library, Tura New Music, ABC Classic FM. \$220 000

2009 ARC LIEF Linkage [LE0989831] "*The Australian Music Navigator: research infrastructure for discovering, accessing and analysing Australia's musical landscape*" co CI with Prof. Roger Dean, University of Western Sydney and PI The Australian Music Centre. \$204 000

Category 2: State and National Grants (over \$5000): Lead Researcher (\$339 370 AUD to date)

2017 WA Department of Culture and the Arts, \$7000 for Decibel to tour 'After Julia' to VIC and QLD.

2016 Australia Council for the Arts, \$22 560 to commission 7 new works for Decibel.

2016 Australia Council for the Arts, [AC 221829]\$28, 000 to develop a new opera by Cat Hope

2016 WA Department of Culture and the Arts, \$28 000 for a new opera by Cat Hope.

2016 WA Department of Culture and the Arts, \$22 600 for Decibel to perform 'Sounding Art'

2016 WA Department of Culture and the Arts, \$14 600 for Decibel to tour Japan

2016 Art Music Awards: \$8000 to commission three new works for Decibel

2014 WA Department of Culture and the Arts, \$60 000 Creative Development Fellowship

2014 WA Department of Culture and the Arts, \$5000 Tour the 'John Cage Variations to Malaysia

2014 Australia Council for the Arts, \$22 560 to commission new work for Decibel

2013 Australia Council for the Arts, \$18 060 to commission new work with Decibel

2013 Australia Council for the Arts, \$29 590 International Pathways touring grant

2013 Australia Council for the Arts, \$20 000 with Peggy Glanville Hicks Residency for 2014.

2012 WA Department of Culture and the Arts, \$21 000 for Decibel's programs.

2011 WA Department of Culture and the Arts, \$19 000 for Decibel's programs.

2011 Australia Council for the Arts, \$18 000 for new music commissions for Decibel.

2009 WA Department of Culture and the Arts, \$12 000 for Decibel's programs.

Category 3: Industry and other research income: Lead Researcher (\$61 770 to date)

2016 DAAD/Universities Australia, Australia - Germany Joint Research Cooperation Scheme, \$24 000

2016 Art Music Fund (APRA/AMC), \$9000, to commission a series of 'chamber opera's 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

Internal Academic Grants: Lead Researcher (\$137 800 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 Research Centre grant for research into electroacoustic music for DECIBEL, \$4000.

2008 ECU Linkage Grant "*The Western Australia New Music Archive: 1970 – 2000: Unearthing, remembering, performing*" with Tura New Music (industry contribution \$15 000). \$87 800.

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 (\$68 560 to date)

2015 ECU Capability Enhancement Scheme: The Economic and Social Impacts of Contemporary Music in Western Australia. \$25 000. With Margaret Giles and Western Australian Music.

2014 ECU ECR Grant: Saxology: Recasting Third Stream Music for the Saxophone. \$23 560
With Matt Styles

2014 ECU ECR Grant: Screening the Score: Exploring the Potentials and Limitations of Presenting Music Notation on the iPad. \$20 000. With Lindsay Vickery.

Publications

16 books, 4 book chapters, 11 refereed journal articles, 36 refereed conference proceedings, 1

Scholarly Books (6)

Hope, C., Ross Smith, R. (2019 in writing). *Animated Notation in the 21st Century*. New York. Bloomsbury Academic.

Hope, C. et al (2018 in press). *Actions | Remarks: Cage's Variations and the expansion of score, sonic material, space and environment*. New York/Berlin: Mode/MusikTexte

Hope, C. (2017). *Sounding Art*. Perth, WA: Tura

Hope, C. (ed) (2019 in review). *Roger Smalley: an ongoing legacy*. Cambridge: Cambridge University Press.

Hope, C., Ryan, J. (2014). *Digital Art: An introduction to new Media*. London: Bloomsbury Academic.

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 (4)

Hope, C. & Trainer, A. (2018 in press). *Tura- Thirsty Years of Building New Music practice in Western Australia* in Fabian, D., and Napier, J. (Eds) "Diversity in Australia's Music" London: Cambridge.

Hope, C. & Crotty, J. (2018 in review). *Speechless: An Operatic Response to Human Rights Abuses in Twenty First Century Australia*. In Davidson, J., Halliwell, M., Rocke, S. (Eds.) "Opera and Emotions in the Antipodes" New York: Taylor and Francis.

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

Hope, C. (2016). "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

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

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* (pp. 56-74). Sydney, NSW: UNSW Press.

Refereed Journal Articles (selection)

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.

Hope, C. (2017). Wording New Paths: Text-Based Notation in New Solo Percussion Works by Natasha Anderson, Erik Griswold, and Vanessa Tomlinson. *Contemporary Music Review*, 1-2, 36-47.

Vickery, L., Devenish, L., James, S. & **Hope, C.** (2017). Expanded Percussion Notation in Recent Works by Cat Hope, Stuart James and Lindsay Vickery. *Contemporary Music Review* Vol. 36. 1-2, 15-35.

Trainer, A., **Hope, C.**, & Green, L. (2017). What is New, Here? Locating an Art Form Within the Western Australian New Music Archive. *Journal of the Australian Library and Information Association*, p1-18.

Hope, C. (2017). New Scores for Electronic Music: The Possibilities of Animated Notation. *Computer Music Journal*. 4/3, p21-35.

Hope, C., Robinson, C. (2017). "OCCAM HEXA II: A collaborative composition". *Tempo*. (282) p18-28.

Trainer, A., **Hope, C.** (2017). "Performing Newness and Nowness: Repertoire and improvisation in the Western Australian New Music Archive" Performance of The Real. <https://blogs.otago.ac.nz/potrwp/2017/10/31/performing-newness-and-nowness-repertoire-and-improvisation-in-the-western-australian-new-music-archive/>

Travers, M. and **Hope, C.** (2016). "We Could Play That Last Century: Archiving 20th Century Digital Performing Arts In Western Australia" in Hope, C., Trainer, A and Studham, S. *Soundscripts*, Volume 5. Sydney: The Australian Music Centre. Pp 15-18.

Goh, T. and **Hope, C.** (2016). "Regional Western Australia and Sound Art: A Survey of Works by Alan Lamb and Ross Bolleter" in Hope, C., Trainer, A and Studham, S. *Soundscripts*, Volume 5. Sydney: The Australian Music Centre. Pp 124-31.

Hope, C., Vickery, L., Wyatt, A., James, S. (2013). Mobilising John Cage: The Design and Generation of Score Creators for the Complete John Cage Variations I - VIII. *Malaysian Music Journal*. 2(1) p34-45.

Hope, C., & Vickery, L. (2011). Visualising the Score: Screening scores in Realtime Performance. *IME Journal*, Murdoch University.

Hope, C. (2010). Vibrating performance: Experiencing music through vibration in the works of Abe Sada. *Australasian Drama Studies*, 56, 170-182.

Hope, C. (2009). Infrasonic music. *Leonardo Music Journal*, 19, 51-56.

Hope, C. (2009). The wonderment of the bleak: Sculpting the static. *Art Monthly*, 225, 45-47.

Refereed Conference Papers (selection)

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 2017*

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

Hope, C., Terren, M. (2016). The Possibilities of a Line: Marking the Glissando In Music. *Proceedings of the Second International Conference on Technologies for Music Notation and Representation, Cambridge, UK, May 2016. Cambridge, UK, May 2016*. Pp 176-79

Hope, C., Wyatt, A., James, S. (2016). Press headlines for music: Laura Jane Lowther's "Loaded (NSFW)" iPad score generator. *Proceedings of the New Instruments for Musical Expression Conference, Brisbane, July 2016*.

Terren, M., **Hope, C.** (2015). Map-Making Towards An Onto-Cartography Of The Digital Audio Workstation. *Proceedings of the Australasian Computer Music Association Conference*. Sydney: UTS. pp 112 - 118

Travers, M., **Hope, C.** (2015). Who Wants a Trautonium Music 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 pp 314 - 317*.

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.

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.
- 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.
- 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.
- Hope, C.**, James, S. & Vickery, L. (2012). New Digital Interactions with John Cage's Variations IV, V and VI. *Proceedings of the Australasian Computer Music Conference*, The School of Music Griffith University, Brisbane.
- 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
- Hope, C.** & Vickery, L. (2011) Screen scores: New media music manuscripts. *Proceedings of the International Computer Music Conference*, Huddersfield, UK, July. Pp 224 – 231.
- Hope, C.**, & James, S. (2011). Multidimensional data sets: Traversing synthesis, sound sculpture, and scored composition. *Proceedings of the Australasian Computer Music Conference*, The School of Music University of Auckland, New Zealand. Pp60 - 66
- 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.** (2010). The Western Australia New Music Archive 1970 – today: Accessing, remembering, performing. *AHA Biennial Conference 2010 'Reviewing History'*, The University of Western Australia, Perth, WA.
- 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.

- Hope, C.,** Riddoch, M., & James, S. (2009). Musical Technology / Technological Music: Teaching Electronic Music in the Academy. *Media Art Scoping Study Symposium Proceedings* (pp. 80-89), VCA, Melbourne University.
- 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.
- Hope, C.** (2008). The possibility of infrasonic music. *13th International Conference on Low Frequency Sound and Vibration* (pp. 67-79), Japan, October 2008.
- Hope C.** (2008). The bottom end of cinema: Low frequency effects in soundtrack composition. *Sound Scripts – Proceedings of the Inaugural Totally Huge New Music Festival* (pp.74-78), Vol. 2. AMC Press: Sydney.
- 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.** (2007). Composing music with low frequency sound. *Crossing Continents Composers Symposium*, University of WA. Invited Paper.
- 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

Non Refereed Conference Publications and Catalogue Essays

- 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.** (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

- 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.
- Hope, C.** (Ed.) (2008). "Soundscripts", *Proceedings of the Totally Huge New Music Conference, vol. 2*. Sydney, NSW: Australian Music Centre

Articles in Non-Refereed Journals

- Hope, C.** (2017). *Stepping Aside: Gender equality and privilege in recent Australian music culture*. *Resonate Magazine*. <http://www.australianmusiccentre.com.au/article/stepping-aside-gender-equality-and-privilege-in-recent-australian-music-culture>
- Hope, C.** (2017). *Why is there so Little Space for Women in Jazz Music?* <https://theconversation.com/why-is-there-so-little-space-for-women-in-jazz-music-79181>
- MacCarthur, S., **Hope, C.**, Bennett, D. (2016). *The sound of silence: why aren't Australia's female composers being heard?* <http://theconversation.com/the-sound-of-silence-why-arent-australias-female-composers-being-heard-59743>
- Hope, C.** (2015 December 7). *Make for Change: Challenging gender issues in electronic music*. <http://www.listenlistenlisten.org/make-for-change-challenging-gender-issues-in-electronic-music-keynote-at-the-australasian-computer-music-conference-uts-november-19-2015-cat-hope/>
- Hope, C.** (2015 Nov 19). *Music Of Our Time: Lets embrace experimental music once and for all*. *The Conversation*. <https://theconversation.com/music-of-our-time-lets-embrace-experimental-music-once-and-for-all-47272>
- Hope, C.** (2015 July 6). *Cuts to Funding Cut Women More Deeply*. *Listen*. <http://www.listenlistenlisten.org/cuts-to-funding-cut-women-more-deeply/>
- Hope, C.** (2013). *Drawing Music*. *Resonate Journal*. 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.** (2008). I am the music I don't notate. *Editorial in Resonate Journal, 3*. Sydney, NSW: Australian Music Centre.
- Hope, C., & Vickery, L.** (2008). Freedom and structure take on instruments and hardware. *Resonate Journal, 3*. Sydney, NSW: Australian Music Centre.
- Hope, C., & Pateras, A.** (2008). Configuring music. *Resonate Journal, 3*. Sydney, NSW: Australian Music Centre.

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

Research and Higher Degree Completions

Summary [7 PhD completions, 5 Masters completions, 14 honors, assessor of over 46 theses]

	<i>Lead supervisor: completions</i>	<i>Assoc supervisor: completions</i>	<i>Assessor</i>	<i>Current</i>
PhD/DMA	3	4	8	10 lead 5 assoc
Masters by Research	4	1	12	2 lead 4 assoc
Honours (music)	14	n/a	26	0

Research and Higher Degree Completions: Detail

	<i>Student</i>	<i>Title</i>	<i>Year</i>	<i>Role</i>
PhD	Stuart James	Spectromorphology And Spatiomorphology: Wave Terrain Synthesis As A Framework For Controlling Timbre Spatialisation In The Frequency Domain	2016	Principal
PhD	Jon Burt	Pedagogy In Performance: An Investigation Into Decision Training As A Cognitive Approach To Circus Training	2016	Principal

PhD	Mace Francis	Music In Site: Integrating Elements Of Site-specificity Into Composition <i>**winner of University Faculty of Education and Arts research Medal, 2015**</i>	2015	Principal
MA	David Dower	Self accompaniment and Improvisation in Solo Jazz Piano: Practice Led investigations of Assimilation, ostinatos and 'Hand Splitting'	2015	Principal
MA	James Herrington	Towards an Interactive Environment for the Peformance of Dubstep Music.	2015	Principal
MA	Joshua Webster	Creating And Performing New Australian Works On The Hungarian Concert Cimbalom.	2013	Principal
MA	Caitlin Cassidy	The Making Disgrace Kelly: Dragging The Diva Through Cabarets, Pubs And Into The Recital Hall	2013	Principal
PhD	Katie Lavers	Sighting Circus: Perceptions of Circus Phenomena Investigated through Diverse Bodies	2014	Assoc 40%
PhD	Andy Simonato	What Remains Is The Book: The Idea Of The Book In And Around Electronic Space	2014	Assoc 30%
PhD	Mark Gasser	Ronald Stevenson, composer-pianist: an Exegetical Critique from a Pianistic Perspective	2014	Assoc 30%
PhD	Christina Ballico	Bury Me Deep in Isolation: A Cultural Examination of a Peripheral Music Industry and Scene	2013	Assoc 30%
MA	Brett Maybury	An Investigation Into The Use Of Visual Stimuli When Performing Spectrally Directed Computer Music.	2007	Assoc 30%

Scientific Committees/ Conference proceedings reviewer

Australasian Computer Music Conference (2009 to date)

International Conference on Technologies for Music Notation and Representation (2013 to date)

Totally Huge New Music Conference (2007 to date)

Boards and Panels

Australian Music Centre Board member (2015 -)

Vice president, Australasian Computer Music Association (2014-)

Executive Committee member, New Music Network (2014-2016)

Chair, WAAPA Research Committee (2013-)

Executive Committee member, National Council Tertiary Music Education NACTMUS (2011-2014)

Committee member, Spectrum Project Space (2012 -)

Selection Committee, APRA|AMC award panel for excellence in experimental music (2015, 2016)

Arts Development Panel member, Western Australian Dept. Culture and the Arts (2004 -)

Australia Council for the Arts, Peer Assessor in Music, Multi Arts, Experimental Arts (2014-)

Selection Committee, Australia Council for the Arts, Peggy Glanville Hicks House, Panel member (2015)

Selection Committee, experimental film category, Revelation International Film Festival (2013, 2014)

Australian Delegate, International Society for Contemporary Music New Music Days (2013)

Judge, Revel8 film project, Revelation International Film Festival (2007-2011)

Chair Contemporary Music Board, Western Australian Dept. Culture and the Arts (2005 - 2013)

Inter Arts panel member, the Australia Council (2007 -2011)

Curriculum Council, writer of new Yr 11 and 12 high school music syllabus, electronic and film music (2007-2008)

Faculty Promotions Board, ECU (2008-2010).

Sound Travellers (funding body) Advisory Panel (2007 -).

Perth Institute of Contemporary Art Board of Directors (2003 -2007).

Creative Work

Curator

Sounding Art –PS Art Space (2016)
Sound Unbound - Music from Visitors, Spectrum Project Space (2013-)
New Music Network Mini Series (2013)
Drawn From Sound exhibition, Perth & Sydney (2013-14)
Decibel new music ensemble programs (2009 –)

Discography

Hope, C. (2017) *Tone Being. On Music for percussion and electronics*. Move: Melbourne. (CD)
Hope, C. (2017). *Ephemeral Rivers*. HatHutArt: Switzerland. (CD)
Hope, C. et al (2017 forthcoming). Decibel, *The Complete John Cage Variations*. Mode: New York. (CD)
Hope, C. et al (2015). Decibel, *Tuned Darker*. Listen|Hear: Perth (LP)
Hope, C. & Parr, T. (2015). *HzHzHz*. Brusio NetLabel, Palermo, Italy (CD)
Hope, C., et al. (2013). Decibel, *Still and Moving Lines- The Music of Alvin Lucier*, Pogus:New York. (CD)
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.
Hope, C., & Vickery, L. (2011) *Candied Limbs, Sub Project 54*, Tura Records, (AUS), CD.
Hope, C., et al. (2010). Decibel, *Disintegration: MutatioN*. HellosQare Records (AUS).
Hope, C., & Subordnance. (2010), *Abe Sada, Redux*, Heartless Robot (Aus), LP.
Hope, C. (2009), as Abe Sada, *The Low Chord*, Kabutsuri Tape International, (Japan), CD.
Hope, C. (2008), as Abe Sada, *Tatare Steppe*, VLZ Produkt, (Japan), CD.
Hope, C. (2007), as Abe Sada, *Subzilla*, Bloodstar, (Aus), CD.
Hope, C. et al. (2006), as Gata Negra, *Ruby*, Bloodstar (Aus), LP.
Hope, C., & Smith, A. (2011). Lux Mammoth, *New Gauge Sinner*, Pre Feed label (Italy), CD.

Select Recent Composition Commissions

Hope, C. (2016). *Pure*. String orchestra and percussion. Commissioned by Ruthless Jabiru, London, UK.
Hope, C. (2016). *Majority of One*. Trio and electronics. Arcades Ensemble, Berlin, Germany.
Hope, C. (2015). *Dynamic Architecture 1*. Double bass and electronics. Commissioned by Mark Cauvin.
Hope, C. (2015). *Her Pockets Full of Inertia*. Flute choir, commissioned for the Australian National Flute Festival.
Hope, C. (2015). *Erst*. Ensemble and electronic spatialisation.
Hope, C. (2015). *Bravo Compound*. For laptop orchestra.

- Hope, C.** (2015). Feather. Electroacoustic work.
- Hope, C.** (2015). Sub Aerial. Percussion duo. Commissioned by the Sound Collectors.
- Hope, C.** (2014). The Earth Defeats Me. Bass flute, bass clarinet and playback. Co - composed with Lionel Marchetti.
- Hope, C.** (2014). Signals Directorate. Bass instrument/s and playback.
- Hope, C.** (2014). Broken Approach. Percussion and electronics. Commissioned by Vanessa Tomlinson.
- Hope, C.** (2014). Fourth Estate. Piano and electronics. Commissioned by Zubin Kanga.
- Hope, C.** (2014). Tough It Out. Ensemble and electronics.
- Hope, C.** (2014). .Chrome Arrow. Four electronics performers.. Commissioned by Jon Drummond.
- Hope, C.** (2014). Art Calls. Film score. Commissioned by Tracey Moffat.
- Hope, C.** (2014). Sogno 102. Ensemble and electronics. Commissioned by Decibel.
- Hope, C.** (2013). Lowest Drawer. Bass flute, bass clarinet and cello. Commissioned by ISEA.
- Hope, C.** (2013). Languid Sigh. Electroacoustic work. Commissioned by Transmuted Signal.
- Hope, C.** (2013). The Moment of Disappearance. Orchestra. Commissioned by Kate MacMillan.
- Hope, C.** (2013). Black Disciples. Three low voices. Commissioned by Cathy Aggett (NSW).
- Hope, C.** (2013). The Glamour of Modernity. Viola and piano. Commissioned by Curtin University (WA)
- Hope, C.** (2012). Platinum Fox. Sextet, commissioned by UWA Centenary. (WA)
- Hope, C.** (2012). Black Emperor. String orchestra and 2 organs Commissioned by SpaceTimeConcerto Competition (NSW).
- Hope, C.** (2012). Stella Degradation. Quintet, commissioned by Soundstream Collective (SA).
- Hope, C.** (2012). Juanita Neilsen. 2 violas, 2 celli, elec guitar and piano, commissioned by Decibel (WA).
- Hope, C.** (2012). Black Eels. Sextet, commissioned by Austin Buckett (ACT).
- Hope, C.** (2012). Miss Fortune X. Six players, commissioned by Decibel (WA).
- Hope, C.** (2011). Liminum. Any number of players and distortion, commissioned by Decibel (WA).
- Hope, C.** (2011). Cruel and Usual. String Quartet and electronics, commissioned by Atticus (VIC).
- Hope, C.** (2011). Longing. five players and electronics, commissioned by Decibel (WA).
- Hope, C. & Vickery, L.** (2011). The Talking Board. For up to five players. Commissioned by Decibel (WA).
- Hope, C.** (2010). Empire. Theremins, shoe throwers and electronics.
- Hope, C.** (2010). Chunk, Disklavier and grand piano, commissioned by Mark Gasser (WA). [2016 NIME selection]
- Hope, C.** (2010). The Possible Stories of Harry Power. Three instruments, AM radio and computer generated score commissioned by Australasian Computer Music Conference, (ACT).
- Hope, C.** (2010). Kuklinski's Dream. 2 strings, bass clarinet and MaxMSP, commissioned by Golden Fur (VIC).

- Hope, C.** (2010). *The Trail*, music for the Kafka play, small ensemble. Commissioned by Micheal Jenn, UK.
- Hope, C.** (2010). *Wolf at Harp*. 4 drum kits, commissioned by MONA FOMA (Tas).
- Hope, C.** (2009). *In the Cut*. 2 strings, bass clarinet, bass guitar and dub plate. Commissioned by Decibel.
- Hope, C.** (2009). *Kingdom Come*. 2 laptop performers. Commissioned by WAAPA (WA).
- Hope, C.** (2008). *Mountains Never Meet*. small ensemble. Commissioned by Martin Del Amo and Link Dance Co. (WA).

Select recent Installation Commissions Received

- McMillan, K., & **Hope, C.** (2017). *The Past is Singing in Our Teeth*. Kunstquartier Bethanien, Berlin. Momentum: Global Platform for Time Based Art.
- McMillan, K., & **Hope, C.** (2014). *Moments of Disappearance*. Carrigeworks: Sydney.
- Hope, C.** (2014). *The End of Abe Sada*. Perth Institute of Contemporary Art.
- Hope, C.** (2013). *Sound of Decay*, Powerhouse Museum, Sydney, International Symposium of Electronic Art.
- 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 Live Performance Highlights

- Decibel. (2016). *Intermodulations: the early music of Roger Smalley*. State Theatre Centre, WA.
- Hope, C.** (2016). *The Earth Defeats Me*. Anglia Ruskin University, Cambridge, UK.
- Hope, C.** (2015). Signals Directorate. ABC Live Studio Broadcast. Bass and bass clarinet. Sydney.
- Hope, C.** (2012). *Everything, Always*. ABC Live studio broadcast, flute and composition. Sydney.
- Decibel (2012-2013). *The Complete John Cage Variations*. Brisbane, QLD; Perth, WA; Palermo & Venice, Italy.
- Decibel (2012). Concert season at PICA, WA Museum and State Theatre Centre.
- Decibel. (2011). Subscription series at Perth Institute for Contemporary Arts, 3 concerts.
- Decibel. (2010). Alvin Lucier program in Perth, Canberra, Melbourne, Sydney and Brisbane.
- Hope, C.** (2010). Bass in *Electroacoustic Playground*, with international artists, XVII XEM Experimental Music Festival, Turin, Italy.
- Hope, C.** (2010). One of 6 members in *Sonic Shuffle* Laptop Orchestra, world premiere of new work by Domenico Scajiano.
- Hope, C.** (2010). *Abe Sada: Sada Abe 1936*, Peacock Theatre, Hobart, Tasmania as part of MONA FOMA Festival

Residencies

2014	Civitella Ranieri Foundation, Composers residency, Italy
2014	Visby International Composers Centre, Sweden
2014	Peggy Glanville Hicks Composers Residency
2006	Theatreworks, Singapore, Asialink Performing Arts Residency.
2006	Transit Lounge, Berlin, Germany.
2004	Titanik Gallery, Turku, Finland.
2004	La Salle Coollege for the Arts, Singapore.
Nov	Geraldton, WA
Oct	TIME_PLACE_SPACE, Wagga Wagga NSW
Sep	IASKA, Katanning, WA.
Aug	cAVity at PICA and Greenough, WA.

Video/Film

2013	Blood River. Commissioned by 'The Devil Rides out'
2004	FQS (4'30") – commissioned by FQS.
2003	Homefear (13'00") – commissioned by Tura New Music.
2002	Once Upon A Time (3'23") music video (directed and music).
2001	Close (4'03") (directed and music).
2000	Fetish (4'55") (directed and music).

Select Tours

Decibel (2016).	Tour to Japan performing Australian works and the John Cage Complete Variations Project.
Decibel (2013).	Tour to Europe performing works by Giacinto Scelsi. UK, France, Germany, Italy.
Decibel (2012).	Tour to Europe for SWR German Radio, German and Italy, Belgium.
Decibel (2011).	Tour to Brisbane, QLD; Auckland, New Zealand, Sydney, NSW.
2010	Dunedin, New Zealand; Canberra, Sydney, Melbourne (with Decibel).
2009	Japan/ Eastern Europe (with Abe Sada).
2007	Japan, Singapore and Australia (with Abe Sada).
2004	Australia (4 dates – installation artist).
2004	Scandinavia (4 dates - installation artist).
2004	Australia (9 dates – solo music artist).
2003	Europe and Japan (30 dates- solo music artist).
2003	Europe (13 shows – with band Gata Negra).
2003	Australia (5 shows – with band Gata Negra).
2002	USA (23 shows – as part of Lux Mammoth).
2001	USA (7 shows – solo artist).

Songwriting

1999 – 2006	Songwriter for Gata Negra, 3 piece independent band, 3 albums.
2004	Songwriter with Iain McIntyre, one album, <i>Slow burner</i> , Choozy (Italy), CDR.
1998	Songwriter with Guy Fleming, one album, <i>Minimal Chaos</i> , Bloodstar Music (Aus), CD.

Memberships

The National Council of Tertiary Music Schools (NACTMUS) 2012 –2014

International Alliance of Women Composers (IAWC)

Australasian Musicological Society

New Music Network

Australian Music Centre

Australasian Computer Music Society

International Computer Music Society

Australian Music Centre represented composer, (2005 –)

International Society for Contemporary Music (ISCM) (Italian section)

Australasian Performing Rights Association (APRA)