

CAT HOPE ACADEMIC RESUME

Professor of Music

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

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

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

Google Scholar: Total Citations: 223. h index: 8 (as at January 2020)

Website: cathope.com

Cat Hope is an artist scholar: educator, researcher, 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. She is the artistic director of new music ensemble Decibel, a national ensemble made up of 6 artist scholars that leads the creation and interpretation of animated notations for over 10 years.

*Hope's work as a composer and performer is recognised internationally. 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 *Hidden Alliances* (Schimanna, 2019), *Sonic Writing* (Magnusson, 2019), *Loading the Silence* (Kouvaris, 2013), *Women of Note* (Appleby, 2012), *Sounding Postmodernism* (Bennett, 2011) as well as periodicals such as *Gramophone* (2017) *The Wire* (UK, 2013), *Limelight* (Aus, 2012) and *Neu Zeitschrift Fur Musik Shaft* (Germany, 2012, 2018). Her works have been recorded for Australian, German and Austrian national radio, as well as range of international labels. She has 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, *Realtime133*, 2016).*

Her research is focused on TRO and NTRO outcomes relating to new music composition, graphic and animated notations, music archiving gender in music, Australian music as well as the composers Eliane Radigue (France) and Giacinto Scelsi (Italy).

Current Employment

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

Artistic Director, Decibel music ensemble (2009 to date)

Education

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

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

Certificate in Work Place training, Perth TAFE, 2005.

Industry Board and Panel Appointments

- *Vice President, Deans and Directors of Creative Arts (2018-)*
- *Vice President, Australasian Computer Music Association (2015-2019)*
- *Board of Directors, Australian Music Centre (2016-2019)*
- *Peer review panel: Creative Victoria (2019-), Australia Council (2012-2018), APRA Awards (2016-)*

Academic Appointments

- Australian Research Council College of Experts (2017-2020)
- Monash Academic Board (2018-2020).
- Adjunct Professor, WAAPA Edith Cowan University (2017 -)
- Bloomsbury Popular Music editorial advisory board (2019-)
- Associate Dean (Research), WAAPA (2016)
- Coordinator of Higher Degrees by Research and Creative Practice, WAAPA (2015)
- Associate Professor of Music, Reader, WAAPA at ECU (2014-2016)
- 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).

Awards

- 2019 APRA AMC Art Music Award: State Award, Excellence by an Individual (Victoria)
- 2017 German Record Critics Prize for 'Ephemeral Rivers' Monograph CD, Hat(Art)[Switzerland].
- 2014 APRA AMC Art Music Award: 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 Art Music Award: Inaugural Award for Excellence in Experimental Music.
- 2011 APRA AMC Art Music Award: 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.

Keynote Speaker Conference Engagements

- "All Music For Everyone: Working Towards Gender Equality and Empowerment in Australian Music Culture." Peggy Glanville Hicks Address: Melbourne, Adelaide and Perth, 2018.
- "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

- "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.

Grants

[approx AUD \$1 462 509 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 (\$357 919 AUD to date)

- 2019 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 Australia Council for the Arts, [AC 224365] \$28, 075 to develop a new opera by Cat Hope
- 2018 WA Department of Local Government, Sport and Cultural Industries \$14 899 for Decibel 2019 Program
- 2017 WA Department of Local Government, Sport and Cultural Industries [17/GA/446] \$14240 for Decibel to tour 'After Julia' to VIC and QLD.
- 2016 Australia Council for the Arts, [AC 221829] \$16 700 to commission 7 new works for Decibel
- 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, [16/GA/257] \$28 011 for Decibel to perform 'Sounding Art'
- 2016 WA Department of Culture and the Arts [16/GA/257] \$14 237 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, [D0559] \$60 000 Creative Development Fellowship
- 2014 WA Department of Culture and the Arts, \$5000 Tour the 'John Cage Variations to Malaysia
- 2013 Australia Council for the Arts, [AC197739] \$16 448 commission 7 After Julia works for Decibel.
- 2013 Australia Council for the Arts, [AC185809] \$16 190 International Pathways touring grant.
- 2013 Australia Council for the Arts, [AC185878] \$20 000 Peggy Glanville Hicks Residency for 2014.
- 2012 WA Department of Culture and the Arts, [GA 00002262] \$26 694 for Decibel's programs.
- 2011 WA Department of Culture and the Arts, \$19 000 for Decibel's programs.
- 2011 Australia Council for the Arts, [AC 159885] \$18 060 for new music commissions for Decibel.
- 2010 Australia Council for the Arts, [AC 149483] \$7 000 for new music commissions for Decibel.
- 2010 Australia Council for the Arts, [AC 143934] \$9 530 for touring works by Alvin Lucier by Decibel.

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

Category 3: Industry and other research income: Lead Researcher (\$468 770 to date)

- 2018 Canadian Social Sciences and Humanities Research Council Partnership Development Grant for the Technologies of Notation and Representation AUD \$407 000 (co-lead with Concordia University)
- 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 (\$133 800 to date)

- 2019 UCSD Monash Seed Grant "Collaborative Drafting: Engaging common approaches to musical and architectural drafting processes in creative human computer interaction." \$19500
- 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 Industry Linkage Grant "The Western Australia New Music Archive:" 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 (\$88 560 to date)

- 2018 Penn State – Monash Collaboration Funding "Sonifying Climate Change" \$20 000
- 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 : TRO

[6 books, 7 book chapters, 12 refereed journal articles, 36 refereed conference proceedings]

5 top cited publications

- 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. [40 citations, GS]*
- Hope, C.,** Ryan, J. (2014). *Digital Art: An introduction to new Media.* London: Bloomsbury Academic. **[32 citations GS]**
- Hope, C. & Vickery, L.** (2011) *Screen scores: New media music manuscripts. Proceedings of the International Computer Music Conference, Huddersfield, UK, July. Pp 224 – 231. [15 citations, GS]*
- 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. [13 citations, GS]*

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 [12 citations, GS]

Scholarly Books (6, 2 forthcoming)

Hope, C., Ross Smith, R. (2020 in writing). *Animated Notation in the 21st Century*. New York. Bloomsbury Academic.

Hope, C. et al (2020 in review). *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. (2014). *The End of Abe Sada*. Perth, WA: PICA Press. [2 citations, GS]

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 (5, 5 in review/press)

Hope, C. (in press, due December 2019). "From Early Soundings to Locative Listening in Mobile Media Art" in Lansen, K., Hjorth, L. & De Souza, A. *The Routledge Companion to Mobile Media Art*. New York: Routledge.

Hope, C. (in review, due March, 2020). "Low Frequency as Concept in the Music of Cat Hope". In Kouvaris, L (ed). *Contemporary Australian Women composers in their words*. Oxford University Press.

Hope, C. (in review, due June 2020). "Working Towards Gender Equality and Empowerment in Australian Music Culture" in Kouvaris, L., Grenfell, M & Williams, N. (eds) *Gender and Music at the Start of the Twenty-First Century*. Oxford University Press.

Crotty, J. & **Hope, C.** (in review, due Feb 2020). "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., Burslem, M. (in press, due November 2020). *Music History Education in Australian Universities*. ANKLAENGE. Wiener Jahrbuch für Musikwissenschaft. University of Music and Performing Arts Vienna

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. Pp215-227 [LP120100685]

Hope, C. (2016). "The Decibel new music ensemble; Artistic Research in Experimental Music at the Academy". In Burke, R. and Onsman, 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 [LP120100685] [2 citations, GS]

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. [4 citations, GS]

Refereed Journal Articles (selection)

- McCauliffe, S. & **Hope, C.** (in review, due December 2020) "Finding Sonic Wisdom in the Notated Compositions of Cat Hope" *Organised Sound*, Cambridge
- Hope, C.**, Grant, N., Smart, G. & Parr, T. (in press, due June 2020). "The Summers Night". *Tempo*, Cambridge University Press.
- Devenish, L., Sun, C., **Hope, C.** & Tomlinson, V. (in press, due June 2020). "Teaching Tertiary Music in the #MeToo Era." *Tempo*, Cambridge University Press.
- Hope, C.** (in press due July 2020). "The Future is Graphic: Animated notation as a global music notation". *Organised Sound*, Cambridge University Press.
- 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. 48, Issue 7, <https://doi.org/10.1108/PR-02-2018-0059>
- 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. p38-50
- Bennett, D., Hennekam, S., Macarthur, S., **Hope, C.**, & Goh, T. (2018). Hiding gender: How female composers manage gender identity. *Journal of Vocational Behavior*. DOI: 10.1016/j.jvb.2018.07.003 **[4 citations, GS]**
- 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*, 1-17. DOI: 10.1017/SO265051718000104
- 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. **[8 citations, GS]**
- 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. **[3 citations, GS]**
- 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. **[LP120100685]**
- Hope, C.** (2017). New Scores for Electronic Music: The Possibilities of Animated Notation. *Computer Music Journal*. 4/3, p21-35. **[11 citations, GS]**
- Hope, C.**, Robinson, C. (2017). "OCCAM HEXA II: A collaborative composition". *Tempo* 282. Cambridge University Press. p18-28. **[2 citations, GS]**
- Trainer, A., **Hope, C.** (2017). "Performing Newness and Nowness: Repertoire and improvisation in the Western Australian New Music Archive" *Performance of The Real*. **[LP120100685]**
- 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. **[LP120100685]**
- 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. **[LP120100685]**
- 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. **[2 citations, GS]**
- Hope, C.**, & Vickery, L. (2011). Visualising the Score: Screening scores in Realtime Performance. *IM E Journal*, Murdoch University. **[12 citations, GS]**

- 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. [8 citations, GS]
- Hope, C.** (2009). *The wonderment of the bleak: Sculpting the static*. *Art Monthly*, 225, 45-47. [2 citations, GS]
- Hope, C.** (2004). *Hearing the Story: Sound Design in the films by Rolf De Heer*, *Senses of Cinema*, [9 citations, GS]

Refereed Conference Papers (selection)

- 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. [7 citations GS]
- 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 [3 citations, GS]
- 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 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* pp 314 - 317. [8 citations, GS]
- 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 [4 citations, GS]
- 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.
- 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*. [5 citations, GS]
- 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.**, & 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*. Pp 60 – 66 [3 citations, GS]
- 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*.
- 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.** (2005). *Sound Art, Mobile Art*. *Proceedings of Totally Hugew New Music Conference 2005*, Australian Music Centre: WA [2 citations, GS]

Non-Refereed Conference Publications and Catalogue Essays

- Hope, C.** and Lindsay, J. (2019). "A Partnered PhD for Cultural Impact?" *NiTRO Magazine*, October 4, 2019.
- Hope, C.** (2019). "From the Vice President: Are we in, or out, of the system?" *NiTRO Magazine*, June 7, 2019.
- Hope, C.** (2019). "What Can (and should) a music school in a modern Australian University Look like?" *Loudmouth*, May 2019

- 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*
- Hope, C., Burslem, M.** (2017) "Paving the Way" *NiTRO magazine*. June 1, 2017
- Hope, C.** (2019). "Is it time for Universities to support Independent artists?" *NiTRO Magazine*, November 4, 2016.
- 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, Bystrica 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.
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Articles in Non-Refereed Journals

- Hope, C. & Carrington, T.L.** (2018 May 7) *Leadership in Jazz*. Melbourne International Jazz Festival Blog, <http://www.melbournejazz.com/blog/2018/05/leadership-in-jazz-professor-cat-hope-in-conversation-with-terri-lyne-carrington/>
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- 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 : NonTraditional 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.

Major works

- Hope, C.** (2020). *Shivering Shoulders. Commissioned by Tectonics for the BBC Scottish Symphony Orchestra*
- Hope, C.** (2014-19). *Speechless. For 4 soloists, choir and orchestra. Premiered at the Perth Festival, 2019. Commissioned by Perth Festival, Tura New Music, Australia Council and WA Dept. for Culture and Arts. 70 minutes, director and composer.*

Releases (as composer)

- Hope, C.** (2019). *Kaps Freed*. On *Works for Travelled Piano*, performed by Gabriella Smart. HatHut Ezz-thetics 1104: Switzerland (CD)
- 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)
- Hope, C. & Marchetti, L.** (2018). *The Last Days of Reality*. 2 compositions by Hope, plus flute performance. *Room 40* (CD).
- 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)
- Hope, C.** (2017) *Tone Being*. On *Music for percussion and electronics*. Move: Melbourne. (CD)
- Hope, C.** (2017). *Ephemeral Rivers*. HatHutArt: Switzerland. (CD). Monograph 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). *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*. HellosQuare 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.

Select Recent International Composition Commissions

- 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 Hauptstadt Hamburg, Germany.
- Hope, C.** (2018). *U Mangibeddu Nostu*. For ensemble and Turntable. Herz Ensemble, Amsterdam. Commissioned by the Eduard van Beinum Foundation, the Netherlands
- Hope, C.** (2018). *The Pleasure Garden of Post Truth*. For large ensemble and electronics. Ensemble Super Musique, Canada.
- Hope, C.** (2018). *Their Lives are Stripped of Meaning*. For voice, instrument and electronics. Commissioned by Callum G'Frerer, Germany.
- Hope, C.** (2017). *Black Tide*. For double bell trumpet and electronics. Commissioned by Callum G'Frerer, Germany
- Hope, C.** (2016). *Pure*. String orchestra and percussion. Commissioned by Ruthless Jabiru, London, UK.
- Hope, C.** (2016). *Majority of One*. Trio and electronics. Commissioned by Arcades Ensemble, Berlin, Germany.
- Hope, C. & Marchetti, L.** (2014). *The Earth Defeats Me*. Bass flute, bass clarinet and playback., France.
- Hope, C.** (2014). *Art Calls*. Film score. 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.** (2018). *Dark Water*. Dir. Erin Coates and Anna Nazzari, shown at 5 overseas film festivals to date.
- 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 to date.

Hope, C. (2014). *Art Calls*. Dir. Tracey Moffat. ABC TV, GOMA, Brisbane; PICA, Perth.

Select recent Installation Commissions

Hope, C. (2019). *Sub Decorative Sequences I-VI*. Linden new Art, Melbourne, Australia. July – August.

McMillan, K., & **Hope, C.** (2017). *The Past Can Be Felt in Our Teeth*. Kunstlerhaus Bethanien, Berlin, Germany and Edinburgh Festival, 2018.

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 International Live Performance Highlights

Radigue, E. (2018). *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).

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.

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

Higher Degree Research Supervisions (PHD)

Current (10)

Animated Graphic Notation on the iPad: The Decibel Score Player. Aaron Wyatt (2019-)

The Impact of Cell Composition on Free Improvisation: A Practice Led Project Jordan Murray (2017-)

Mining the Digital for Materiality: composition in post internet age. Natasha Anderson (2019-)

All Sounds Are Implicated: Curating Sonic Subjects. Joel Stern (2018-2020)

Topography of Improvised Music Performance. Sam McCauliffe (2018-)

Fernando Grillo: Performer, composer, researcher and collaborator. Jonathan Helibron (2019-)

Composition Real Time Machine Music. David Haberfield (2016-)

Spirituality and Experimental electronic music – theory and practice. Susan Frykberg (2018-)

Developing Intuitive Classical Music Improvisation Skills through Oliveros "Deep Listening Pieces". Dominique Chasling (2017-)

Higher Degree Research Supervisions (PHD) Completed (13)

Giving voice to the extra-normal self with the extra-normal voice: Improvised exploration through the realms of shamanic chaos magic, insight meditation and gender performance. Sage Harlow (2019)

The Performer- Arranger: A Clarinettists Perspective on Building Repertoire for Clarinet, Cello and Piano Trio. David Griffiths (2017-2019)

The Grain of the Digital Workstation. Michael Terren (2018)

Re-Composing Feminism: Australian Women Composers in the New Millennium. Talisha Goh (2018)

Writing as Dancing: The Dancer in your Hands: A Novella. Jo Pollit (2019)

Spectromorphology and Spatiomorphology: Wave Terrain Synthesis as a Framework for Controlling Timbre Spatialisation in the Frequency Domain. Stuart James (2015)

Music In Site: Integrating Elements of Site -specificity into Composition. Mace Francis (2015)

Pedagogy in Performance: An Investigation into Decision Training as a Cognitive Approach to Circus Training. Jon Burt (2014)

Ronald Stevenson, composer-pianist: an Exegetical Critique from a Pianistic Perspective. Mark Gasser 9(014)

Sighting Circus: Perceptions of Circus Phenomena investigated through Diverse Bodies. Katie Lavers (2013)

Bury Me Deep in Isolation: A Cultural Examination of a Peripheral Music Industry and Scene. Christina Ballico (2013)

What remains is the Book: The Idea of the Book in and around Electronic Space. Adam Simonato (2012)

Higher Degree Research Supervisions (Masters) Completed (10)

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)