

Associate Professor Cat Hope PhD

Academic Resume

D.O.B. 11 March-1966. Altona, Victorial, Australia.

Current Employment

Associate Dean (Research), Western Australian Academy of Performing Arts, ECU.

Director, Music Research Group.

CoDirector, CREATEC.

Artistic Director, Decibel Music ensemble.

Education

PhD 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.

Advanced Diploma in Arts Management, Central TAFE, 2000.

Academic Appointments

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 DEST refereed proceedings, *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

2014 APRA/AMC National Award for Excellence in Experimental Music

2014 Civitella Ranieni Fellowship. Perugia, Italy.

2013 Mid Career Creative Development Fellowship, WA Dept. Culture and the Arts.

2013 Churchill Trust Travel Fellowship

2013 Peggy Glanville Hicks Composers House residency, Sydney, Australia Council for the Arts.

2013 Visby International Composers Centre Residency, Sweden.

2012 Peoples Choice award at the International Space Time Concerto Competition.

2011 APRA/AMC National Inaugural Award for Excellence in Experimental Music.

2011 APRA/AMC State Award for Excellence.

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 Assoc.

Selected Academic Accomplishments

Keynote Speaker Conference Engagements:

“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;

“Notating Electronic Music for the Future” Sound and Music Computing, Hamburg, 2016.

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

Founded and established the Music Research Group at WAAPA, ECU, to promote Western Australian research about 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 postgraduate programs in music at WAAPA.

Established industry links with Tura New Music (numerous, including prizes), Revelation International Film Festival (music for film project), Western Australia Symphony Orchestra (internship for students).

Founded new music ensemble/research team Decibel.

National Research Grants Australian Research Council

2012 ARC Linkage Grant “*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. \$480 000.

2009 ARC LEIF LINKAGE, co CI with Prof. Roger Dean, “*The Australian Music Navigator: research infrastructure for discovering, accessing and analysing Australia’s musical landscape*” with University of Western Sydney \$985 255.

State and National Grants: Lead Researcher

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

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

2013 Australia Council for the Arts, \$29 590 International Pathways touring grant (through ECU)

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

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

Academic Grants: Lead Researcher

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

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.

2011 Nortel/ECU grant "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

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.

Academic Grants: Associate Researcher

- 2015 ECU Capability Enhancement Scheme: The Economic and Social Impacts of Contemporary Music in Western Australia. With Margaret Giles and WAM.
- 2014 ECU ECR Grant: Saxology: Recasting Third Stream Music for the Saxophone. With Matt Styles \$23 5600
- 2014 ECU ECR Grant: Screening the Score: Exploring the Potentials and Limitations of Presenting Music Notation on the iPad. With Lindsay Vickery. \$20 000

Publications

Scholarly Books

- 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

- Hope, C.,** Trainer, A., Green, L. (2016 in review). "Documenting Music Performance in the Digital Archive: What do we have here?" In Sant, T. *Documenting Performance*. London: Bloomsbury.
- Hope, C.** (2016 in review). "A model for a research team in music: The Decibel new music ensemble". In Bourke, R. *Australian Approaches to Artistic Research in Music*. New York: Taylor and Francis.
- 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)

- Hope, C.** (2015 in review). Performing Free Music. *Australasian Musicological Society Journal*. London: Routledge.
- 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. *IM E 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)

- 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.
- Travers, M., & **Hope, C.** (2013) Electronic Music is Here to Stay - Or is it? *Proceedings of the 19th International Symposium on Electronic Art, ISEA2013, Sydney*.
- 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.** (in press, accepted 4/3/11). Music to feel: Revising the listening experience with low frequency sound. *Australasian Musicological Society Conference Proceedings 2010*, Otago, New Zealand.
- 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

- 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 Austraiasia, 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.

Editorials

- Hope, C.,** Trainer, A., Fenty, S. (2015 in review) “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.** (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

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

Research and Higher Degree Completions: Detail

	<i>Student</i>	<i>Title</i>	<i>Year</i>	<i>Role</i>
PhD	Mace Francis	Music In Site: Integrating Elements Of Site-specificity Into Composition	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 Performance 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	2013	Principal

		Recital Hall		
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	Christin Ballico	Bury Me Deep in Isolation: A Cultural Examination of a Peripheral Music Industry and Scene	2013	Assoc 30%
MA	Bretty Maybury	An Investigation Into The Use Of Visual Stimuli When Performing Spectrally Directed Computer Music.	207	Assoc 30%

Boards and Panels

Executive Committee member, New Music Network (2014-)

Australian Music Centre Board member (2015 -)

Vice president, Australasian Computer Music Association. (2014-)

Chair, Music Committee for ASPIRE (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

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

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, Federal Arts Funding arm, 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).

Peer Advisor Australia Council Music Board, 2002.

Evos Music Artistic Advisory Board, 1992-94.

CREATIVE WORK

Curator

Sound Unbound - Music from Visitors, Spectrum Project Space 2013-
New Music Network Mini Series, 2013.
Drawn From Sound exhibition, 2013-14
Decibel programs, 2009 –

Discography

Hope, C. (2016 Forthcoming). *Ephemeral Rivers*. Hat Hut: Switzerland. (CD)
Hope, C. et al (2015 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., 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. (2015). Dynamic Architecture 1. For double bass and electronics. Commissioned by Mark Cauvin.
Hope, C. (2015). Her Pockets Full of Inertia. For Flute Chior Commissioned for the Australian National Flute Festival.
Hope, C. (2015). Erst. for ensemble and spatialisation.
Hope, C. (2015) Sub Aerial for percussion duo. Commissioned by the Sound Collectors.
Hope, C. (2014) The Earth Defeats Me for bass flute, bass clarinet and playback. Co - composed with Lionel Marchetti.
Hope, C. (2014) Signals Directorate for bass instrument/s and playback.
Hope, C. (2014) Broken Approach for percussion and electronics. Commissioned by Vanessa Tomlinson.
Hope, C. (2014) Fourth Estate for piano and electronics. Commissioned by Zubin Kanga.
Hope, C. (2014) Tough It Out for ensemble and electronics.
Hope, C. (2014) Chrome Arrow for four electronics performers.. Commissioned by Jon Drummond.
Hope, C. (2014). Art Calls. Commissioned by Tracey Moffat.

- Hope, C.** (2014). *Sogno 102*. For ensemble and electronics. Commissioned by Decibel.
- Hope, C.** (2013). *Lowest Drawer*. For bass flute, bass clarinet and cello. Commissioned by ISEA.
- Hope, C.** (2013). *The Moment of Disappearance*. For 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 Nielsen*, for 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* for six players, commissioned by Decibel (WA).
- Hope, C.** (2011). *Liminum*, any number of players, commissioned by Decibel (WA).
- Hope, C.** (2011). *Cruel and Usual*, String Quartet and electronics, commissioned by Atticus (VIC).
- Hope, C.** (2011). *Longing*, for five players and electronics, commissioned by Decibel (WA).
- Hope, C. & Vickery, L.** (2011). *The Talking Board*. Commissioned by Decibel. (WA).
- Hope, C.** (2010). *Empire*, for Theremins, show throwers and electronics.
- Hope, C.** (2010). *Chunk*, for disklavier and grand piano, commissioned by Mark Gasser (WA).
- Hope, C.** (2010). *The Possible Stories of Harry Power*, for three instruments, AM radio and computer generated score commissioned by Australasian Computer Music Conference, (ACT).
- Hope, C.** (2010). *Kuklinski's Dream*, for 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*, for 4 drum kits, commissioned by MONA FOMA (Tas).
- Hope, C.** (2009). *In the Cut*, for 2 strings, bass clarinet, bass guitar and dub plate. Commissioned by Decibel.
- Hope, C.** (2009). *Kingdom Come*, for 2 laptops. Commissioned by WAAPA (WA).
- Hope, C.** (2008). *Mountains Never Meet*, for small ensemble. Commissioned by Martin Del Amo and Link Dance Co. (WA).

Select Installation Commissions Received

- 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, W

Select Live Performance Highlights

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.

Feb 2006 Transit Lounge, Berlin, Germany.

Oct 2004 Titanik, Turku, Finland.

Nov 2004 La Salle Coollege for the Arts, Singapore.

Nov 2003 Geraldton, WA

Oct 2003 TIME_PLACE_SPACE, Wagga Wagga NSW

Sep 2003 Katanning, WA.

Aug 2003 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 (2013). Tour to Europe performing works by Giacinto Scelisi. UK, France, Germany, Italy.

Decibel (Jan 2012). Tour to Europe for SWR German Radio, German and Italy, Belgium.

Decibel (July 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, *Slow burner*, Choozy (Italy), CDR.
- 1998 Songwriter with Guy Fleming, one album, *Minimal Chaos*, Bloodstar Music (Aus), CD.

Memberships

- NACTMUS 2012 –
- 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).