

QUEENSLAND  
**MUSEUM**  
NETWORK

PRESENTS

World  
Science  
Festival  
Brisbane

**IT'S LIVE!**  
*in Queensland*

# CITY SYMPHONY

START ▶

HEAR THE HIDDEN SOUNDS  
OF BRISBANE

FEATURING

**CURIOUS CITY**  
BRISBANE

**brisbane**  
ECONOMIC DEVELOPMENT AGENCY

QUEENSLAND  
**MUSEUM**  
NETWORK

 **Queensland**  
Government

## EDUCATION NOTES

Education Notes compiled by Lucy Flook

### ABOUT THE CREATORS

**QMF** provides access to and participation in world-class music experiences designed to inspire communities to celebrate their own unique role in the story of Queensland.

**Eve Klein** is an award-winning composer, mezzo soprano, sound artist and academic. As Textile Audio, she designs large-scale, immersive music experiences for festivals.

For more information:

<https://www.worldsciencefestival.com.au/curiocity-brisbane/city-symphony>

*City Symphony is presented by QMF and Textile Audio as part of Curiosity Brisbane 2022. The project is proudly supported by Brisbane City Council, the University of Queensland, Brisbane Multicultural Arts Centre and Ableton. The project is also supported by the Australian Government through the Restart Investment to Sustain and Expand (RISE) Fund, and the Australia Council for the Arts, its arts funding and advisory body. Textile Audio is supported by the Queensland Government through Arts Queensland. QMF is an initiative of the Queensland Government through Arts Queensland.*



- 1 Acknowledging Place**  
Carol McGregor
- 2 Soft-body Adapters**  
Kellie O'Dempsey
- 3 CURIOCIty EcosysTEAMs**  
Dalby South State School
- 4 TIMEE22**  
Isis District State High School
- 5 Luminous Threads**  
Kirsten Baade
- 6 CurioCreatures**  
Alinta Krauth and Jason Nelson (EphemerLab)  
**TRAIL** Collect all 15 across South Bank, the Goodwill Bridge and Queen Street Mall
- 7 City Symphony**  
QMF and Textile Audio  
**TRAIL** Visit all four sites across South Bank and Brisbane CBD
- 8 Self-talk is our superpower!**  
Blackall Range Independent School
- 9 Cooyinnirra in Flames**  
Boonah State High School
- 10 93% Human / Breathwork**  
Helen Pynor
- 11 Baidam Tithuyil**  
Brian Robinson
- 12 In the Air**  
Priscilla Bracks & Gavin Sade  
(Music: Greg Jenkins and Gavin Sade)
- 13 AmphiSonic**  
Panos Couros
- 14 The Wandering Birds Have Returned to the River (Even Bernice)**  
Seth Ellis and Michelle Vine  
Guest creators Lota State High School
- 15 The Origins of Art I and II**  
Maria-Fernanda Cardoso
- 15 DE-CAY-dence**  
Donna Davis
- 15 Communing With Robots**  
Peter Thiedeke
- 16 Sounding Tides**  
Erik Griswold and Rebecca Cunningham
- 17 OHCE/ECHO**  
Georgie Pinn  
Guest creators MacGregor State High School
- 18 MIRAGE PROJECT [iceberg]**  
David Burrows and Australian Antarctic Program  
**TRAIL** Visit all 10 locations throughout Streets Beach

### Wednesday 9 – Sunday 13 March

- 19 Dinosaur Discovery**  
Presented with Brisbane Urban Environmental Education Centre
- 19 Reef Creature Coding Challenge**  
Presented with Great Barrier Reef Marine Park Authority
- 20 Protect Our Coral Reefs**  
Presented with CoralWatch
- 21 Stellar STEM**  
Presented with PFi Aerospace
- 21 Coding with CodeMonkey**  
Presented with Junior Engineers
- 21 Energy in Motion – STELR Program**  
Presented with Australian Academy of Technological Sciences and Engineering

### Saturday 12 – Sunday 13 March

- 24 It's Rocket Science**  
Presented with It's Rocket Science
- 24 Stargazing**  
Presented with Brisbane Astronomical Society
- 25 Marble Run Madness**  
Presented with Make & Meld
- 26 ImmunoKru: A Cancer Art Gallery Exclusive**  
Presented with Excite Science
- 26 Butterflies, Bees and Other Insects**  
Presented with Butterfly & Other Invertebrates Club Inc.
- 26 Fungi Count**  
Presented with FungiMap and QuestaGame
- 26 Addiction Neuroscience and Obesity**  
Presented with Translational Research Institute
- 26 Science for Citizens**  
Presented with Australian Citizen Science Association
- 26 Radiation Exploration**  
Presented with Queensland branch of the Australasian Radiation Protection Society
- 26 Beneath the Streets**  
Presented with Urban Utilities
- 27 Race to Escape**  
Presented with Robogals Brisbane
- 27 The Young Entrepreneurs Hub**  
Presented with BOP Industries

- 21 Science of Tunnelling and Future Brisbane**  
Presented with Cross River Rail Delivery Authority
- 22 Design and Fly a Virtual Aircraft**  
Presented with Cool Aeronautics Australia
- 22 Professor Tech's Awesome Introduction to Extended Reality**  
Presented with The Create Lab by Professor Tech
- 23 Micromelon Robotics Automation Challenge**  
Presented with Micromelon Robotics
- 23 Innovation in Science Ideation**  
Presented with Australian School of Entrepreneurship
- 23 Become a Young Scientist**  
Presented with The University of Queensland

- 27 Achieving a Circular Economy**  
Presented with Steam Powered Kids
- 27 Augmented Reality Games**  
Presented with Ardacious
- 27 Robotics**  
Presented with Young Engineers Brisbane North
- 27 Catchment Curiosities**  
Presented with Brisbane Catchments Network
- 27 The Science of Movement**  
Presented with Australian Catholic University
- 27 Finding Ink the Famous Octopus!**  
Presented with Plastic Oceans Australasia
- 27 The Future of Health**  
Presented with QIMR Berghofer
- 28 Get Buried!**  
Presented with LUSY
- 28 Soil: Life's Foundation**  
Presented with Soil Science Australia, Queensland Branch
- 28 Understanding Earth Science**  
Presented with Geological Society of Australia
- 28 Building Sustainable and Biodiverse Gardens**  
Presented with Natura Pacific Pty Ltd

- i1 Information Tent**
- i2 Information Tent**
- i3 Information Tent**

<b>Title</b>	City Symphony
<b>Location</b>	Goodwill Bridge, City Botanic Gardens, Queen Street Mall, Queens Gardens
<b>Overview</b>	<p><b>Hear the music, stories, and sounds of Brisbane.</b> <i>City Symphony</i> invites you to stop and listen to rich narratives and musicscapes as you explore this vibrant city. Follow the map and be immersed in a hidden world of soundscapes that respond to your location and movement. Open your ears and wander through these iconic inner-city sites for an audio experience like no other.</p> <p>The augmented reality audio experience is made using video game creation techniques and technologies. It takes real-time information from a user's phone and combines it with environmental data to generate a unique music and storytelling experience for each listener. It is the first artwork globally to combine AR-based game and music creation with placemaking. The creators worked with hundreds of community members and artists to craft an experience about the place and people of Brisbane.</p>
<b>Links to Australian Curriculum (v8.4) and QCAA General Music Syllabus</b>	<p>Appropriate content, teaching, learning and assessment opportunity to align with:</p> <ul style="list-style-type: none"> <li>aspects of the Australian Curriculum Years 7-10 The Arts: Music Achievement Standards</li> <li>content of QCAA General Music Units: 1 Designs, 2 Identities, 3 Innovations.</li> </ul>
	<p>Links to Australian Curriculum:</p> <ul style="list-style-type: none"> <li>Cross Curriculum Priorities: Aboriginal and Torres Strait Islander histories and cultures, Sustainability</li> <li>General Capabilities: Personal and Social Capability, Critical and Creative Thinking, Intercultural Understanding, Ethical Understanding, Literacy</li> </ul>
	<p>Potential inquiry questions (Viewpoints):</p> <ul style="list-style-type: none"> <li>How can technology enhance the intent and experience of an artwork?</li> <li>How can identity be communicated through artwork?</li> <li>How can artwork communicate a landscape?</li> <li>How can artwork be used to communicate and share cultural knowledge?</li> <li>What historical, cultural or social influences are evident in artwork?</li> <li>How does the treatment and combination of different music elements enable musicians to design music that communicates meaning through performance and composition?</li> <li>How do musicians use their understanding of music elements, concepts and practices to communicate cultural, political, social and personal identities when performing, composing and responding to music?</li> <li>How do musicians incorporate innovative music practices to communicate meaning when performing and composing?</li> </ul>
<b>Teaching, learning and assessment opportunities</b>	<ul style="list-style-type: none"> <li>Identify locations at school that would be appropriate to listen to or perform music that are not formal stage areas. Consider the impact of music in these spaces at different times during the day and whether the music could be experienced via headphones or through speakers to change the experience. Discuss and explain what genres or styles of music would enhance community, connection to one another or improve wellbeing in these spaces.</li> </ul>

- Analyse and evaluate iconic Australian songs that communicates the landscape or life in Australia from a range of times and perspectives such as:

- o 'Carry Me Home' by Emily Wurramara
- o 'My Island Home' by Christine Anu
- o 'Born To Survive' by Troy Cassar-Daley
- o 'Kondalilla' by Stephen Leek
- o 'Black Magic' by Baker Boy
- o 'I Still Call Australia Home' by Peter Allen
- o 'Kakadu' by Peter Sculthorpe
- o 'Khe Sanh' by Cold Chisel
- o 'Beds Are Burning' by Midnight Oil
- o 'Black and White Tangle' by Col Hardy
- o 'Great Southern Land' by Icehouse
- o 'Treaty by Yothu Yindi
- o 'Working Class Man' by Jimmy Barnes

Consider what perspectives are silenced due to the songwriter/composer bias and what another perspective of the song could be. For example, 'Working Class Woman' or a First Nations Australian perspective of 'I Still Call Australia Home'. Brainstorm ideas associated with the emotion, experiences and different perspective of the same location or theme. Write a diary entry from this perspective and use the language to inspire song lyrics for a composition. Contrast the song lyrics with the original score and consider the impact and how an audience might respond to this reimagining.

- Discuss an important or sacred site at your school. Identify the sounds, atmosphere and emotion associated with the location. From a selection provided, choose an appropriate instrumental track and layer sound bites, effects, instruments and experiment with elements and concepts reflective of the chosen site. Share your compositions as a group and stand in the space, moving to different parts of the location to experience the compositions. Reflect on the experience and explain which composition/s appealed to you and why.
- Use a chance method to make compositional choices and personalise a composition based on group dynamics. Learn a melody to an iconic Australian melody such as the chorus of 'We Are Australian' Bruce Woodley and Dobe Newton. Allocate options from 0-9 to indicate compositional choices for each aspect of the composition such as:
  - o dynamics
  - o tempo
  - o compositional devices
  - o lyrics
  - o location at the school etc.

Determine these choices by using your own mobile phone digits so each composition will be different. Experiment with using technology to compose and experience one another's composition at the relevant location. Compare and contrast compositions and reflect on the pros and cons of this process to compose.

<b>Title</b>	'A Call to Maiwar'
<b>Location</b>	Goodwill Bridge
<b>Overview</b>	<p>Featuring voices from across this vibrant city, <i>A Call to Maiwar</i> offers messages, prayers and secrets to the unwavering natural force that connects Brisbane – the river Maiwar. Each message is revealed amongst a soundscape across the Goodwill Bridge, interwoven with the music of DAVID HUDSON.</p> <p><i>'A Call to Maiwar' features community contributions from 100 (and counting) residents from Brisbane.</i></p>
<b>Links to Australian Curriculum (v8.4) and QCAA General Music Syllabus</b>	<p>Teaching, learning and assessment opportunities provide opportunities to cover: Music Years 7 and 8 Band Achievement Standard, whereby the end of Year 8 students:</p> <ul style="list-style-type: none"> <li>• identify and analyse how the elements of music are used in different styles and apply this knowledge in their performances and compositions</li> <li>• evaluate musical choices they and others from different cultures, times and places make to communicate meaning as performers and composers</li> <li>• manipulate the elements of music and stylistic conventions to compose music</li> <li>• interpret, rehearse and perform songs and instrumental pieces in unison and in parts, demonstrating technical and expressive skills</li> <li>• use aural skills, music terminology and symbols to recognise, memorise and notate features, such as melodic patterns in music they perform and compose.</li> </ul> <p>Music Years 9 and 10 Band Achievement Standard, whereby the end of Year 10 students:</p> <ul style="list-style-type: none"> <li>• analyse different scores and performances aurally and visually</li> <li>• evaluate the use of elements of music and defining characteristics from different musical styles</li> <li>• use their understanding of music making in different cultures, times and places to inform and shape their interpretations, performances and compositions</li> <li>• interpret, rehearse and perform solo and ensemble repertoire in a range of forms and styles</li> <li>• interpret and perform music with technical control, expression and stylistic understanding</li> <li>• use aural skills to recognise elements of music and memorise aspects of music such as pitch and rhythm sequences</li> <li>• use knowledge of the elements of music, style and notation to compose, document and share their music.</li> </ul> <p>Links to Cross Curriculum Priorities: Aboriginal and Torres Strait Islander histories and cultures</p> <p>Links to General Capabilities: Personal and Social Capability, Critical and Creative Thinking, Intercultural Understanding</p> <p>Links to QCAA General Music Syllabus Units: 1 Designs, 2 Identities</p> <p>Potential inquiry questions (Viewpoints):</p> <ul style="list-style-type: none"> <li>• How can identity be communicated through artwork?</li> <li>• How can artwork communicate a landscape?</li> <li>• How can artwork be used to communicate and share cultural knowledge?</li> <li>• How does the treatment and combination of different music elements enable musicians to design music that communicates meaning through performance and composition?</li> <li>• How do musicians use their understanding of music elements, concepts and practices to communicate cultural, political, social and personal identities when performing, composing and responding to music?</li> </ul>

**Teaching, learning  
and assessment  
opportunities**

- Listen to a range of styles of music inspired by water to explore how water can be communicated through different techniques and approaches. Create a list of dynamics using water examples as inspiration (from extremes such as a calm lake through to raging rapids). In partners, choose one water example to explore in detail. Brainstorm how you could manipulate relevant Elements of Music to communicate the movement of your chosen water example; in particular, work together to decide what structure you would use.

Record your ideas and present your ideas to the class for discussion and feedback.

- Explore examples of ritual music and movement using body percussion and actions to communicate ideas. Research and discuss how the Turrbal and Yuggera Aboriginal Peoples (First Nations Australians) would meet along the river for fishing, recreational and spiritual gatherings and to pass on traditions and knowledge. In small groups, choose one of the uses of the Brisbane River for First Nations Australians and using body percussion, actions and a repeated rhythmic pattern (Ostinato), communicate your chosen use. Experiment with dynamics, use of voice and canon. Watch one group for feedback and discuss what technical and expressive skills are needed to perform the Ostinato and apply this during rehearsal time. Perform for the class for feedback on how well the idea (use) was communicated, as well as technical and expressive skills.
- Brainstorm all the sounds and words associated with water. Choose one of the ideas to make the sound and experiment with body percussion and vocal sounds to create a soundscape. Experiment with dynamics, tempo, rhythm and pitch. Form small groups and you will be allocated a structure for the intensity of your composition (p through to ff) to follow. Experiment, adjust and rehearse your composition (soundscape); then watch another group feedback. Respond to the peer feedback to further improve your performance and communication of your idea. Perform for the class. When responding to one another, write the sequence of the intensity (or draw the intensity on a scale) and discuss whether your interpretation of the work matched the intent.
- Identify and connect specific features and purposes of music inspired or connected to water from different eras to explore viewpoints. For example, read the lyrics to Bring Me Little Water Sylvie by Lead Belly (Huddie Leadbetter) and identify the features and purpose of the song. Learn the first section of the song, focussing on pitch, articulation and rhythm. Discuss what expressive qualities would match the intent of the piece and apply these qualities. Watch examples of this song performed by different groups to analyse and evaluate their performances and use of technical and expressive skills. Rehearse and refine technical and expressive skills for the section learnt, and in small groups, perform for the class.

- Research the history and view images of the Brisbane River, and identify key events such as the 2011 flood and the impact this had on the people of Brisbane. Read children's book Flood by Jackie French and Bruce Whatley, that explores the devastation of this event and the themes of community and hope. Choose one page from the book and brainstorm what an appropriate piece of music would be to support the image and why. Discuss your ideas as a class. Use the text on your chosen page as inspiration for writing song lyrics. Consider whose perspective you are writing the song from and how they feel at this stage of the story. Experiment with placement and alternating the pulse of certain words, ensuring the important words are emphasized. Trial your lyrics with a partner for feedback and adjust based on peer feedback. Extend this activity using a composition application to build the accompaniment and ensure the lyrics, mood and emotion communicated is appropriate for your intent.
- Consider the current uses, connection and interactions with the Brisbane River as a consumer (Brisbane CityCat transport, houseboats, green bridges, walking and cycling tracks, fishing etc.). Consider the interaction with the Brisbane River from a chosen perspective and the impact or emotion associated with your interaction with the river. Generate a selection of song options that could capture the emotions or theme of this perspective and experiment with expressive skills to communicate your intent. Write your perspective and explain the choices in both your repertoire choice and technical and expressive choices. Rehearse and respond to feedback to refine and prepare for a performance.
- Use an existing stimulus or write a prayer or message to the caretakers (Brisbane people) of the Brisbane River and use this to construct a verse and/or chorus. Consider what part of the Brisbane River, what emotion and relevant water state (still water, gentle stream through to raging rapids) would be connected to your stimulus and brainstorm the water qualities that need to be communicated through your compositional choices. Experiment with using music sounds to compose or enhance your composition.

<b>Title</b>	'Our Lost World'
<b>Location</b>	City Botanic Gardens
<b>Overview</b>	Immerse yourself in a musical meditation composition by KATE MILLER-HEIDKE and KEIR NUTTALL resonating from the centre of the formal gardens. As you explore your surroundings discover scattered messages sent back to earth from our dystopian future; HELEN MARSHALL offers prayers of hope amongst the warning sirens.
<b>Links to Australian Curriculum (v8.4) and QCAA General Music Syllabus</b>	Teaching, learning and assessment opportunities provide opportunities to cover: Music Years 7 and 8 Band Achievement Standard, whereby the end of Year 8 students: <ul style="list-style-type: none"> <li>• identify and analyse how the elements of music are used in different styles and apply this knowledge in their performances and compositions</li> <li>• evaluate musical choices they and others from different cultures, times and places make to communicate meaning as performers and composers</li> <li>• manipulate the elements of music and stylistic conventions to compose music</li> <li>• interpret, rehearse and perform songs and instrumental pieces in unison and in parts, demonstrating technical and expressive skills</li> <li>• use aural skills, music terminology and symbols to recognise, memorise and notate features, such as melodic patterns in music they perform and compose.</li> </ul> Music Years 9 and 10 Band Achievement Standard, whereby the end of Year 10 students: <ul style="list-style-type: none"> <li>• analyse different scores and performances aurally and visually</li> <li>• evaluate the use of elements of music and defining characteristics from different musical styles</li> <li>• use their understanding of music making in different cultures, times and places to inform and shape their interpretations, performances and compositions</li> <li>• interpret, rehearse and perform solo and ensemble repertoire in a range of forms and styles</li> <li>• interpret and perform music with technical control, expression and stylistic understanding</li> <li>• use aural skills to recognise elements of music and memorise aspects of music such as pitch and rhythm sequences</li> <li>• use knowledge of the elements of music, style and notation to compose, document and share their music.</li> </ul>
	Links to Cross Curriculum Priorities: Critical and Creative Thinking, Literacy, Ethical Understanding
	Links to General Capabilities: Sustainability
	Links to QCAA General Music Syllabus Units: 1 Designs, 2 Identities, 3 Innovations
	Potential inquiry questions (Viewpoints): <ul style="list-style-type: none"> <li>• How can musical elements and devices be manipulated to communicate ideas, meaning or perspectives?</li> <li>• How can artwork inspire social change?</li> <li>• What philosophical, ideological and/or political perspectives can artwork represent?</li> <li>• How can the space an artwork is experienced, impact audience interpretation and understanding?</li> <li>• What social or historical forces and influences can shape artwork?</li> <li>• How does the treatment and combination of different music elements enable musicians to design music that communicates meaning through performance and composition?</li> </ul>

	<ul style="list-style-type: none"> <li>• How do musicians use their understanding of music elements, concepts and practices to communicate cultural, political, social and personal identities when performing, composing and responding to music?</li> <li>• How do musicians incorporate innovative music practices to communicate meaning when performing and composing?</li> </ul>
<p><b>Teaching, learning and assessment opportunities</b></p>	<ul style="list-style-type: none"> <li>• Read the attached script 'The Bone Girl' by Helen Marshall and discuss the themes evident. As a class, choose one scene and discuss the historical perspective and key words and themes in the scene. Brainstorm what you imagine the soundtrack could be like to enhance the atmosphere and further communicate the meaning for this scene. Repeat this process in small groups for a different scene. Experiment with sound, layering sound clips and manipulating elements of music to communicate atmosphere. Share your composition with the class to see if students can identify which scene has been chosen. Respond to feedback and refine the composition further. Layer sound bites of the script or key words into the composition. Using a random method for delivery such as rolling dice for the scene order, listen to the compositions and evaluate how effectively music choices communicate the mood and meaning of the scene. Evaluate the effectiveness of the compositions and choose your favourite piece and justify your choice with reference to relevant features in the music that created atmosphere. Alternatively, recreate your scene in an appropriate setting at school, using your composition and perform the script (or aspects of the script) for your peers.</li> <li>• Research the inspiration for Kalkadungu by William Barton and Matthew Hindson, exploring the encounters between the Kalkadoon people and the European settlers in the 1960s. Listen to each section of the piece and analyse and evaluate how musical elements and concepts are manipulated to communicate the cultural clash, tensions, violence and loss. Discuss the impact of each section and explain how emotion is communicate in the work.</li> <li>• Respond to a song that communicates an emotional state, to analyse the manipulation of elements and devices in communicating meaning. Brainstorm ways to communicate emotions through musical choices and contrast the original song with an alternate version. Explain the changes in the alternative version and how these changes alter the original intent. Use this understanding to perform a piece that communicates how you feel about a space that is sacred or used to be sacred to you. Choose a song that you can alter the original purpose by changing the style, tempo, arrangement, or key to communicate a different mood that could reflect the emotion or change associated with your chosen place. Self-evaluate your performance and identify two strengths and one area for improvement.</li> <li>• Discuss how the location of a performance can impact audience interpretation and interaction. Consider how you want the audience to feel and interact with your performance to evoke an emotion and connect with your chosen repertoire. Experiment with performing in different locations around the school to enhance the meaning or intent or your performance.</li> </ul>

- Choose an environmental concern in your context or globally, to research the long-term impact of the issue if it does not improve. Consider a local environment and brainstorm what it will look like in 50 years if changes are not made. Contrast the current and future environments and how you can use music to appeal to young people to consider their actions today to improve the future. Collate statistics and powerful images from your research to develop a video montage and decide on appropriate repertoire that will inspire change and appeal to your demographic. Decide on the order of the repertoire for the class to perform to provide a balance between a warning for the future if change does not happen and a positive atmosphere for inspiring change.
- View and reflect on global music movements that have inspired and altered change such as 'We Are the World' which involved American musicians who raised money for humanitarian aid. Analyse and evaluate the music in communicating meaning and engaging a global audience. Research current artists who use their music to raise awareness of a global issue. Analyse and evaluate one of these pieces in appealing to the intended demographic and communicating a message.
- Think about your future self in 30 years. Consider what you might be like, the wisdom you will have, what character traits you would like to be known for and choose an appropriate piece of music. Think about what location/s would be appropriate to perform this song and what expressive skills would communicate these traits. Rehearse and refine your performance and experiment with filming your performance to enhance the communication of meaning. Experiment with shot types and effects to highlight it is in the future and consider whether using technology to alter the vocals and/or instrumental tracks would further enhance the intent. Document your choices and judge the effectiveness of your final product in communicating your intent.
- Consider what influences your music making and brainstorm your own cultural, historical or social influences. Identify how this shapes how you perform, compose and respond to music to examine your personal style. Using a learnt piece of music from classwork (or a choice provided), adapt the original version to reflect your personal style and influences, including adapting or adjusting the style, tempo etc. Document your process and explain your musical choices to reflect you. Listen to or watch one another's performances and discuss how each performance reflected the individual.
- Research spaces that have been lost, changed or the essence of the location has been lost throughout Brisbane's history such as the Regent Theatre. Examine this change from a range of viewpoints (such as the developer, First Nation's Australian, Theatre goer etc) and brainstorm the response to this change from your chosen perspective. Using a given melody using a composition application, manipulate the melody, layering instruments and relevant features to communicate your chosen perspective and relevant emotions at the changed state of the space. Compare and contrast the difference in the compositions. Choose one of the compositions shared, and evaluate how effectively the emotion of the chosen perspective is communicated.

# THE BONE GIRL

## By Helen Marshall

### A note from Helen Marshall

*Like many I suffer from bouts of eco-anxiety. What kind of world will my children inherit? What do I want their life to be like? In this story I wanted to imagine a voice from a better future speaking back to me—to all of us—to remind us that hope is the best antidote to fear.*

**Location:** City Botanic Gardens

**Time of Day:** AN HOUR AFTER SUNDOWN TO AN HOUR BEFORE DAWN

### Cast

Avleen Spence: female, late thirties, Australian astronaut

### SCENE 1

*FX: SOUND OF THE INTERIOR OF A SPACESHIP. PERHAPS AN AIRLOCK BEING CLOSED OR SEALED. BACKGROUND BEEPING. BREATHING THROUGH A RESPIRATOR.*

### **AVLEEN:**

Do you believe a place has a soul? Of course it does. Every organism leaves a trace of itself in its environment. Skin cells, hair, breath, the bloom of bacteria. Living things are weather patterns and the storms persist after death.

### SCENE 2

*FX: SOUND OF THE INTERIOR OF A SPACESHIP.*

### **AVLEEN:**

It's hard to get a sense of the soul in space. You can't smell it. You can't taste it. Walnuts, seared brake pads, burnt steak—that's what vacuum smells like. Ozone and burning carbon. That smell is the soul of space. Star dust, the stuff of dreams. (INHALING) I breathe in and I am filled with it. (EXHALING) When I exhale my breath mingles with the ship's atmosphere.

### SCENE 3

*FX: SOUND OF THE INTERIOR OF A SPACESHIP.*

### **AVLEEN:**

My name is Avleen Spence. I was born in the year 2021. It wasn't the first of the bad years, nor the worst of them. Back then, space offered a chance of hope to some. The chance to get off the dying rock we called Earth. When I used to look at the stars all I could think of was escape.

### SCENE 4

*FX: SOUND OF THE INTERIOR OF A HOUSE. THE FLYOVER OF JETS.*

I remember the summer of '35. How they seeded the clouds with sulfur aerosol and the stars seemed to vanish. Fourteen years old and I couldn't leave the house. I read old science fiction paperbacks as even at midnight the reflected, geo-engineered light spread over me, thick as a blood.

*FX: A PAGE TURNING.*

## **SCENE 5**

*FX: SOUND OF RAIN ON A TIN ROOF. LORIKEETS IN THE BACKGROUND. MORE TURNING PAGES.*

### **AVLEEN:**

Those are my strongest memories, those red evenings, acid rain, the lorikeets howling and the flying foxes dropping into the river like stones. I was reading Heinlein and Bradbury, Le Guin and Allan and Coleman. Hoping we would make it through the summer, that I'd see stars again. No one knew if we would.

*FX: TURNING PAGE.*

## **SCENE 6**

*FX: THE BACKGROUND SOUNDS CONTINUE.*

### **AVLEEN:**

I still shiver, thinking about how it was back then. Sometimes I would dream the lorikeets silent...

*FX: MUSIC AND SOUNDS SHOULD FADE TO NOTHING.*

### **AVLEEN:**

...the nightjars vanished and my family dead. Scorched earth, red dirt, root and thorn. I was the last child alive, walking the bush forever.

*FX: THE CRUNCHING OF FOOTSTEPS THROUGH DRY GRASS.*

### **AVELEEN:**

I was the Bone Girl.

## **SCENE 7**

*FX: FADE IN THE INTERIOR OF A HOUSE. CRICKETS CHIRPING OUTSIDE, SOFT BIRD SONG. A HUMMED LULLABY.*

### **AVLEEN:**

They talk about the early years now as a tipping point, the first time on planet Earth we really understood what we were in for. Before it had been like we were living in the shadow of some monster we couldn't really acknowledge. Mum cradling her hand to her belly through the first red summer, worrying she'd made the wrong choice by having a child.

## **SCENE 8**

*FX: FADE TO INTERIOR OF THE SPACESHIP AGAIN.*

### **AVLEEN:**

When I was a kid I didn't know how to hope. No one had taught me. It was a bad time, a bad place. But I survived, didn't I? I grew up and found my own green dream of hope.

## **SCENE 9**

*FX: INTERIOR OF THE SPACESHIP. MUSIC SHOULD BE BEGINNING TO RISE.*

### **AVLEEN:**

We made it. Through the terror and the heat, the storms and the ways we tried to deny it, then fix it all, both foolish and wise. Now it's 2055 and I'm thirty four years old—and I'm not the Bone Girl. Instead I'm breathing in space dust, floating in zero gee, staring down at the world we all thought we would lose.

**SCENE 10**

*FX: INTERIOR OF THE SPACESHIP. CLIMAX.*

**AVLEEN:**

And it's beautiful. So much green, green like you wouldn't believe it. I wish I could show it to you. I wish I could show you how we made it. But time doesn't work like that. So instead I have this: like a message in a bottle sent back to you from the future. Hold on. Whoever you are, I love you. You'll get through this.

**SCENE 11**

*FX: INTERIOR OF THE SPACESHIP. FAINT BIRDSONG.*

**AVLEEN:**

Do you believe a place has a soul? Of course it does. It has a memory and a voice and a history and a future. So put your ear to the earth. Listen. Breathe in. (INHALATION, EXHALATION) You're smelling life dust, the stuff of dreams.

<b>Title</b>	The Meeting Place
<b>Location</b>	Queen Street Mall
<b>Overview</b>	<p>An iconic meeting place - The Queen Street Mall – is a gathering place for generations of young people from diverse backgrounds. As you walk through the mall, hear the music of Brisbane's best contemporary artists, the dreams of the next generations and meet two extraordinary cultural leaders reflecting on their experience of growing up in Brisbane.</p> <p><b>Music Contributors</b></p> <p>'Addict' written and performed by Hope D  'Medusa' written and performed by Jesswar  'Hollow Drum' written by S Pickett, D Lowe &amp; C O'Reilly performed by Ella Fence  'Free Yourself' written for City Symphony, lyric and performance by Barefoot Boys  'Music and Prod'. by Kitch  'Migraine Mentality' written and performed by Benjamin Maza and Alinta Jacki McGrady of Balairi  'IDK' written and performed by Naavikaran and Liz Puah for City Symphony  Prod. by Elise Reitze-Swensen  'ANCSTR' written by Leone N/Liddle L/Probert W and performed by The Ancient Bloods</p> <p><b>Contributors</b></p> <p>'Black, Bold and Aiming High' by Aunty Bridget Garay  'I guess I was the Rebel One' by Taitu'uga Kitch Wesche</p> <p>Special thanks to the Queensland Theatre and their Youth Ensemble for sharing their stories and reflections with us.</p> <p><i>Warning: May contain explicit content</i></p>
<b>Links to Australian Curriculum (v8.4) and QCAA General Music SyllabusA</b>	<p>Teaching, learning and assessment opportunities provide opportunities to cover: Music Years 7 and 8 Band Achievement Standard, whereby the end of Year 8 students:</p> <ul style="list-style-type: none"> <li>• identify and analyse how the elements of music are used in different styles and apply this knowledge in their performances and compositions</li> <li>• evaluate musical choices they and others from different cultures, times and places make to communicate meaning as performers and composers</li> <li>• manipulate the elements of music and stylistic conventions to compose music</li> <li>• interpret, rehearse and perform songs and instrumental pieces in unison and in parts, demonstrating technical and expressive skills</li> <li>• use aural skills, music terminology and symbols to recognise, memorise and notate features, such as melodic patterns in music they perform and compose.</li> </ul> <p>Music Years 9 and 10 Band Achievement Standard, whereby the end of Year 10 students:</p> <ul style="list-style-type: none"> <li>• analyse different scores and performances aurally and visually</li> <li>• evaluate the use of elements of music and defining characteristics from different musical styles</li> <li>• use their understanding of music making in different cultures, times and places to inform and shape their interpretations, performances and compositions</li> <li>• interpret, rehearse and perform solo and ensemble repertoire in a range of forms and styles</li> <li>• interpret and perform music with technical control, expression and stylistic understanding</li> <li>• use aural skills to recognise elements of music and memorise aspects of music such as pitch and rhythm sequences</li> <li>• use knowledge of the elements of music, style and notation to compose, document and share their music.</li> </ul>

	Links to Cross Curriculum Priorities: Sustainability
	Links to General Capabilities: Intercultural Understanding, Critical and Creative Thinking, Literacy, Personal and Social Capability
	Links to QCAA General Music Syllabus Units: 1 Design, 2 Identities, 3 Innovations
	<p>Potential inquiry questions (Viewpoints):</p> <ul style="list-style-type: none"> <li>• How can artwork communicate an idea, meaning or perspective?</li> <li>• What historical, cultural or social influences are evident in artwork?</li> <li>• How can the environment impact how an artwork is experienced and interpreted?</li> <li>• How can my social and cultural background and experience impact my art making?</li> <li>• How does the treatment and combination of different music elements enable musicians to design music that communicates meaning through performance and composition?</li> <li>• How do musicians use their understanding of music elements, concepts and practices to communicate cultural, political, social and personal identities when performing, composing and responding to music?</li> <li>• How do musicians incorporate innovative music practices to communicate meaning when performing and composing?</li> </ul>
<b>Teaching, learning and assessment opportunities</b>	<ul style="list-style-type: none"> <li>• Allocate small groups to research and timeline the history of landmarks that have returned their titles to traditional Aboriginal names. Informed by research, develop a leitmotif to capture aspects of the environment and its importance for the relevant clan or tribe. Consider a point in the history of the landmark from the perspective of a First Nations Australian and compose a piece of music to reflect this perspective. Use the leitmotif (appropriately manipulated using elements or devices) in your composition and if possible, appropriately transition between the compositions to communicate the history of the landmark. Perform your group composition for an audience and enhance your compositions using imagery to communicate the emotions and events in the timeline. Suggested stimulus could include: <ul style="list-style-type: none"> <li>o K'gari (previously Fraser Island)</li> <li>o Uluru (previously Ayers Rock)</li> <li>o Baga (previously Mount Jim Crow)</li> <li>o Gai-i (previously Mount Wheeler).</li> </ul> </li> <li>• Consider what music appeals to you and decide your own criteria for evaluating music. Discuss and apply your criteria to a range of stimulus and provide an evaluation of the stimulus based on marks awarded for each of your criteria. Respond to examples of music for a range of styles, times and places and use your criteria to make a judgement on each stimulus. Discuss your responses as a class and justify your option, referring to the elements of music, compositional devices and/or style preferences.</li> <li>• As a class, learn a verse and chorus of a song that communicates hope for the future. Examine the lyrics and features and apply this to composing a new verse or a bridge as an extension of the song.</li> <li>• Identify a sacred site or place of importance at your school. Discuss the history of the location, icons and the school motto in capturing the history and spirit of the school. Apply this understanding to examine the school song to analyse the meaning and message evident. Discuss the style, choices and current delivery of the school song and brainstorm ways to contemporise the song to connect and appeal to current youth. Experiment with a range of styles, genres, including adjusting lyrics to achieve this purpose, while honouring the intent of the school's history and spirit.</li> </ul>

- Consider a class concert for students who have just started high school and the power of music to inspire and encourage. Think of the lessons you have learnt in your schooling life so far and what you would have liked to tell your Year Seven self. Write a short letter of wisdom, encouragement, and hope to yourself in Year Seven. Share your letters in a small group and collate the ideas into one letter. Brainstorm songs that would align with the message of the letter and decide which song would be most appropriate for the concert and achievable based on the talents of the group. Pitch your chosen song and letter to the class for their feedback. Rehearse, refine and participate in a draft performance for the class, using the letter as the introduction to the performance. Present the class concert for Year 7 students, including the letters as the introductions to each of the performances.
- View and respond to Australian music from a range of styles, genres and times, including Aboriginal and Torres Strait Islander artists. Examine and evaluate the reflection of place/country or meaning of each song and how it is a reflection Australian society at that time.

<b>Title</b>	New Place of Protest
<b>Location</b>	Queens Gardens
<b>Overview</b>	<p>Queens Park has become a central rallying point for climate activists seeking to navigate a world in crisis. EVE KLEIN's soaring composition "I See" is augmented by iconic speeches from orators, and young people from Brisbane finding their role in the future of our planet.</p> <p><b>Music</b> <b>I See</b> Words and Music by Eve Klein</p> <p><b>Community Contributors</b> Special thanks to the the young people of Brisbane who shared their climate concerns: Violette Colarelli, Zoe Grahl, Henry Harris, Johnathon Martin, Caitlin McNamara, Declan Mead, Josh Pinksker, Amelie Vidgen</p> <p><b>Featured Speeches:</b></p> <p>António Guterres (United Nations Secretary-General). 2020 Columbia University, New York, United States of America. Audio provided courtesy of United Nations Web TV.</p> <p>Greta Thunberg. 2019 UN Climate Action Summit, New York, United States of America. Audio provided courtesy of United Nations Web TV.</p> <p>Ella Weisbrot, Climate Council researcher, Andrew Bray, director of RE-Alliance, and Ariane Wilkinson. 2021 Supercharging the Sunshine State: Webinar Series - REZ &amp; My Community \ Climate Council. Audio provided courtesy of Climate Council of Australia Ltd.</p> <p>Sir David Attenborough, People's Advocate for #COP26, Address to World Leaders   Climate Action. Audio provided courtesy of United Nations Web TV.</p>
<b>Links to Australian Curriculum (v8.4) and QCAA General Music Syllabus</b>	<p>Teaching, learning and assessment opportunities provide opportunities to cover:</p> <p>Music Years 7 and 8 Band Achievement Standard, whereby the end of Year 8 students:</p> <ul style="list-style-type: none"> <li>• identify and analyse how the elements of music are used in different styles and apply this knowledge in their performances and compositions</li> <li>• evaluate musical choices they and others from different cultures, times and places make to communicate meaning as performers and composers</li> <li>• manipulate the elements of music and stylistic conventions to compose music</li> <li>• interpret, rehearse and perform songs and instrumental pieces in unison and in parts, demonstrating technical and expressive skills</li> <li>• use aural skills, music terminology and symbols to recognise, memorise and notate features, such as melodic patterns in music they perform and compose.</li> </ul> <p>Music Years 9 and 10 Band Achievement Standard, whereby the end of Year 10 students:</p> <ul style="list-style-type: none"> <li>• analyse different scores and performances aurally and visually</li> <li>• evaluate the use of elements of music and defining characteristics from different musical styles</li> <li>• use their understanding of music making in different cultures, times and places to inform and shape their interpretations, performances and compositions</li> <li>• interpret, rehearse and perform solo and ensemble repertoire in a range of forms and styles</li> <li>• interpret and perform music with technical control, expression and stylistic understanding</li> <li>• use aural skills to recognise elements of music and memorise aspects of music such as pitch and rhythm sequences</li> <li>• use knowledge of the elements of music, style and notation to compose, document and share their music.</li> </ul>

	Links to Cross Curriculum Priorities: Sustainability
	Links to General Capabilities: Ethical understanding, Personal and Social Capability, Literacy
	Links to QCAA General Music Syllabus Units: 1 Designs, 2 Identities, 3 Innovations
	<p>Potential inquiry questions (Viewpoints):</p> <ul style="list-style-type: none"> <li>• How can artworks communicate emotion?</li> <li>• How can artworks inspire change?</li> <li>• What political perspectives does an artwork represent?</li> <li>• What ideas am I expressing about the future through my artwork?</li> <li>• How would different audiences respond to this artwork?</li> <li>• How does the treatment and combination of different music elements enable musicians to design music that communicates meaning through performance and composition?</li> <li>• How do musicians use their understanding of music elements, concepts and practices to communicate cultural, political, social and personal identities when performing, composing and responding to music?</li> <li>• How do musicians incorporate innovative music practices to communicate meaning when performing and composing?</li> </ul>
<p><b>Teaching, learning and assessment opportunities</b></p>	<ul style="list-style-type: none"> <li>• Respond to protest songs that have a social, political, or environmental message to inspire the audience to take action; such as songs from U2, P!nk, Midnight Oil, Paul Kelly etc. Evaluate the effectiveness of each protest song in inspiring action and consider how different audiences might interpret or connect with the song.</li> <li>• Analyse the lyrics of a piece of music that communicates an idea, meaning or perspective to inspire change. Explain the message of the piece referring to the lyrics, literary devices and the structure of the piece. Brainstorm what you would expect the piece to sound like and justify your opinion with reference to the lyrics, devices or structure. Listen to the piece and see if your prediction was accurate and discuss the piece as a class. Discuss how key elements and compositional devices have been used and how this communicates the message of the piece. Evaluate the effectiveness of the work in inspiring change.</li> <li>• Research a climate change activist and collate information on their mission, facts and future challenges if change does not happen. Record facts and powerful quotes that could be used to inform the development of a composition or artwork.</li> <li>• View and discuss jingles that have been used to inspire change and identify elements, devices and features that worked such as repetition, length, and appeal to the intended audience. Brainstorm ways to engage young people in caring about climate change or another current issue such as Covid-19 vaccinations and experiment with ways to engage this demographic. As a radio jingle or advertisement before a youtube clip, compose and perform a jingle to educate young people on a current issue and inspire them to take action.</li> <li>• Use found objects to create sound. In groups, experiment with tempo, timbre, dynamics, and texture to layer the sound to reflect the perspective and journey of being frustrated activists trying to get politicians and change makers to listen to your concerns without success. Share your composition with the class. Layer your sound with lines from articles from research or devise your own words to further enhance your intent. Perform your composition for the class.</li> </ul>

- Respond to instrumental music to identify and explain how music communicates mood. Study the development, stages and build of a weather event such as a cyclone, bushfire, flood or drought. Analyse instrumental music and justify its connection to a weather event studied. Choose a weather event and write a paragraph (compositional intent) to explain what you imagine the music to accompany the event would sound like focussing on three elements of music or compositional devices and using music terminology. Sample instrumental music that reflects the stages of a chosen weather event. Experiment with manipulating the elements of music such as texture, timbre and dynamics, and compositional devices such as transition, between the stages of the event. Share your composition and paragraph (compositional intent) for peer feedback. Discuss the impact climate change could have on your weather event and how it could change the natural pathway, duration, stages and frequency of the event. Experiment with manipulating your original composition (composing a variation) to reflect the intensity, frequency, unpredictability, and impact of climate change. Write a paragraph (compositional intent) to support your choices in your second composition. Share both compositions (original and the variation) with the class for feedback.
- Choose an issue you are passionate about and capture relevant quotes from inspiring change makers throughout history such as Martin Luther, Greta Thunberg, Mahatma Gandhi, including Australian icons such as Steve Irwin, Ian Cohen, Dr Nikki Stamp, Aretha Brown, Clementine Ford. Capture sound bites of relevant quotes to experiment with looping and layering into a composition to communicate your chosen issue.
- Research an activist that inspires you and as if writing their superhero cartoon, write a short paragraph that captures their mission. Brainstorm the traits of the activist/superhero and find a relevant superhero that has traits of your chosen activist and examine how their theme and leitmotif communicates their qualities and mission. Apply this understanding to develop a leitmotif and/or theme to communicate your chosen activist and justify your choices using music terminology and reference to relevant elements and devices that communicate your intent.