

EMOTIONAL MODULATIONS



3rd - 5th Grade Curriculum

Table of Contents

1. Welcome Letter

2. State Standards

3. Lesson 1

4. Lesson 2

5. Lesson 3

6. Composer Biographies

7. Resource Pages

8. Student Worksheet Packet

YouTube Playlist can be accessed [HERE](#)

Welcome Letter

Thank you for signing up for one of our Youth Concert: Emotional Modulations. We look forward to having you and your students with us in Boettcher Concert Hall soon. If you are joining us virtually, we are so happy we can provide your students with this experience from afar.

The following is a Unit Plan directly connected in collaboration with the concert. This unit plan is not a requirement in order to understand the concert better, but more of a resource to use as you prepare your students for the concert experience.

We encourage you to use whatever parts of the plan you would like, whether that's taking a few classes and using the entire plan, or picking and choosing what would fit your classroom best.

Happy learning,

The Colorado Symphony Learning Team

The Colorado Symphony would like to thank our generous donors for making this year's youth concert possible.

State Standards - 3rd Grade

*Standards listed are from CDE Core Curriculum Standards 3rd Grade.

MUSIC STANDARDS:

- **Standard 1: Expression of Music**
 - Apply teacher and peer critique and self-reflection to refine individual technique and performance of simple notated songs.
- **Standard 4: Response to Music**
 - Select and use specific criteria in making judgments about the quality of a musical performance.
 - Identify differences and commonalities in music from various cultures.

COMPREHENSIVE HEALTH:

- **Standard 3: Social and Emotional Wellness**
 - Utilize knowledge and skills to treat self and others with care and respect.
 - Demonstrate interpersonal communication skills to support positive interactions with families, peers, and others.
 - Demonstrate effective interpersonal communication skills necessary to express emotions, personal needs, and wants in a healthy way.
 - Describe positive ways to show care, consideration, and concern for others.
 - Identify how to show respect for individual differences.
 - Demonstrate how to communicate about personal boundaries directly, respectfully, and assertively.
 - Identify potential conflicts that arise within relationships and strategies to resolve those conflicts.
- **Standard 4: Prevention and Risk Management**
 - Describe pro-social behaviors and skills that enhance healthy interactions with others.
 - Describe how responding to anger can be positive and/or negative.
 - Demonstrate strategies for self-control that can manage anger and other strong feelings in positive ways.

VISUAL ARTS STANDARDS:

- **Standard 2: Envision and Critique to Reflect**
 - Visually and/or verbally articulate how visual art and design are a means for communication.
 - See oneself as a participant in visual art and design by experiencing, viewing, or making.

READING, WRITING AND COMMUNICATING:

- **Standard 1: Oral Expression and Listening**
 - Collaborate effectively as group members or leaders who listen actively and respectfully, pose thoughtful questions, acknowledge the ideas of others; and contribute to further the group's attainment of an objective.
 - Deliver effective oral presentations for varied audiences and varied purposes.
- **Standard 4: Research Inquiry and Design**
 - Gather information from a variety of sources; analyze its quality and relevance; and use it ethically to answer complex questions.

State Standards - 4th Grade

*Standards listed are from CDE Core Curriculum Standards 3rd Grade.

MUSIC STANDARDS:

- **Standard 1: Expression of Music**
 - Apply teacher and peer critique and self-reflection to refine individual technique and performance of simple notated songs.
 - **Standard 4: Response to Music**
 - Discriminate between musical and nonmusical factors in creating criteria for evaluating music.
 - Evaluate how a variety of musical elements influence musical performance and preference.
-

COMPREHENSIVE HEALTH:

- **Standard 3: Social and Emotional Wellness**
 - Utilize knowledge and skills to enhance mental, emotional, and social well-being.
 - Comprehend concepts related to stress and stress management.
 - Identify personal stressors at home, with friends, in school, and in the community.
 - List physical and emotional reactions to stressful situations.
 - Identify positive and negative ways of dealing with stress.
 - Identify when you should seek help from a trusted adult in dealing with stress.
-

VISUAL ARTS STANDARDS:

- **Standard 2: Envision and Critique to Reflect**
 - Visually and/or verbally articulate how visual art and design are a means for communication.
 - Interpret and evaluate personal work and the work of others with informed criteria.
 - **Standard 3: Invent and Discover to Create**
 - Plan works of visual art and design where intended meaning is communicated to viewers.
-

READING, WRITING AND COMMUNICATING:

- **Standard 1: Oral Expression and Listening**
 - Collaborate effectively as group members or leaders who listen actively and respectfully, pose thoughtful questions, acknowledge the ideas of others; and contribute to further the group's attainment of an objective.
 - Deliver effective oral presentations for varied audiences and varied purposes.
 - Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes.
- **Standard 4: Research Inquiry and Design**
 - Gather information from a variety of sources; analyze its quality and relevance; and use it ethically to answer complex questions.

State Standards - 5th Grade

*Standards listed are from CDE Core Curriculum Standards 3rd Grade.

MUSIC STANDARDS:

- **Standard 1: Expression of Music**
 - Apply teacher and peer critique and self-reflection to refine individual technique and performance of simple notated songs.
 - **Standard 4: Response to Music**
 - Discriminate between musical and nonmusical factors in creating criteria for evaluating music.
 - Evaluate how a variety of musical elements influence musical performance and preference.
-

COMPREHENSIVE HEALTH:

- **Standard 3: Social and Emotional Wellness**
 - Utilize knowledge and skills to enhance mental, emotional, and social well-being.
-

VISUAL ARTS STANDARDS:

- **Standard 2: Envision and Critique to Reflect**
 - Visually and/or verbally articulate how visual art and design are a means for communication.
 - Interpret and evaluate personal work and the work of others with informed criteria.
 - **Standard 3: Invent and Discover to Create**
 - Plan works of visual art and design where intended meaning is communicated to viewers.
 - Make decisions during the creative process that best supports the intended point of view.
 - Discuss with others to determine if intended meaning was effectively communicated.
 - Contribute to the community of makers in a shared art space.
-

READING, WRITING AND COMMUNICATING:

- **Standard 1: Oral Expression and Listening**
 - Collaborate effectively as group members or leaders who listen actively and respectfully, pose thoughtful questions, acknowledge the ideas of others; and contribute to further the group's attainment of an objective.
 - Deliver effective oral presentations for varied audiences and varied purposes.
 - Include multimedia components (for example: graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.
- **Standard 4: Research Inquiry and Design**
 - Gather information from a variety of sources; analyze its quality and relevance; and use it ethically to answer complex questions.

Unit Plan

EMOTIONAL MODULATIONS

Grades 3rd - 5th

Summary:

This unit guides students through an interactive exploration of how music expresses, evokes, and communicates human emotions. Students move from personal, physical responses to an understanding of composers' intent, culminating in creative musical expression and live performance reflection.

Essential Question:

How can music help us understand, express, and regulate our emotions?

Materials Needed:

Student Packet
Coloring Materials
Computers for Research
Speakers
Projection if wanted

Repertoire Selection:

- SHOSTAKOVICH - Festive Overture
- PERRY - A Short Piece for Orchestra
- SCHWARTZ - Defying Gravity from Wicked with Opera Colorado
- BEETHOVEN - Symphony No. 7 in A major, Op. 92 II. Allegretto
- COPLAND - Variations on a Shaker Hymn from Appalachian Spring with Colorado Ballet
- TCHAIKOVSKY - Dance of the Little Swans from Swan Lake with Colorado Ballet
- MOZART - Pa-Pa-Pa Papageno from The Magic Flute with Opera Colorado
- TALBOT - Hovercraft

Cross-Curriculum Collaborations:

Literacy Music Visual Art

Lesson 1

EMOTIONAL MODULATIONS

Grades 3rd - 5th

Summary:

This lesson allows students to explore how to identify and convey emotions in their own music as well as music they haven't heard before.

Essential Question:

What musical elements do composers use to convey emotions and how do people use music to impact emotional states?

Materials Needed:

Student Packet
Coloring Materials
Computers for Research
Speakers
Projection if wanted

Repertoire Selection:

- PERRY - A Short Piece for Orchestra
- SCHWARTZ - Defying Gravity from Wicked with Opera Colorado
- TCHAIKOVSKY - Dance of the Little Swans from Swan Lake with Colorado Ballet
- MOZART - Pa-Pa-Pa Papageno from The Magic Flute with Opera Colorado
- TALBOT - Hovercraft

Cross-Curriculum Collaborations:

Literacy Music Visual Art

Lesson 1

Grades 3rd - 5th

Activity 1 Sequence:

1. Discuss with students which style of music each student enjoys listening to and what each style evokes within them. Students will identify pieces that they enjoy in order to create a class emotional playlist.

Discussion Questions:

Do you listen to music that expresses your mood?

Do you like to listen to music that reflects your mood or do you like to listen to music to change your mood?

2. Using the Emotions Playlist Worksheet, have students complete their personal playlist.
3. Once complete, have students choose their top song from each category to add to the class playlist.
4. Display the class playlist in a noticeable place so students can see and access songs if needed!
5. Have students answer the final two questions on the Emotions Playlist Worksheet.

Activity 2 Sequence:

1. Break students up into 5 groups and assign them a piece of music listed on the worksheet.
2. Students will read about their chosen composer to connect how the composer experienced life and incorporated their feelings into music.
3. Have each group listen to their assigned piece for 60-90 seconds, multiple times. Once students have an understanding of what image or storyline they see, have each group collaborate to create a **TABLEAU** or "Living Picture" to express the emotion that is being felt through the music.
 - a. They must be silent during
 - b. They can use props if wanted
 - c. Any gesture, pose, or facial expression is encouraged

Class Presentation:

1. Students will give the class a 2-3 minute summary of their assigned composer.
2. They will then present their group tableau to the class with students guessing what emotion they are trying to evoke.
3. While groups are presenting, non-presenting students will write descriptive words based on what they see or how the music makes them feel in the box.

NAME :

Music Emotions Playlist

Music has a powerful way of reflecting and influencing our emotions. This worksheet is designed to help you explore the soundtrack to your inner world. Fill in the songs and artists that best capture each emotional state for you. There are no right or wrong answers - this is all about your personal connection to music!

Grab a pen or pencil, put on your favorite tunes, and get started!

Fill in 2-3 songs and artists for each category:

Sad:

Song/Artist:

Song/Artist:

Song/Artist:

Happy:

Song/Artist:

Song/Artist:

Song/Artist:

Angry:

Song/Artist:

Song/Artist:

Song/Artist:

Calm:

Song/Artist:

Song/Artist:

Song/Artist:

Excited:

Song/Artist:

Song/Artist:

Song/Artist:

Loved:

Song/Artist:

Song/Artist:

Song/Artist:

Look back at your songs. Is there something similar between your choices? Are there songs that appear for multiple emotions?
Use the space below to write down something that you noticed in your choices

Choose your top song from each category to add to the class playlist. Did you notice anyone else had chosen songs similar to yours?

Look at the class playlist for each category. Were you surprised by some songs being on certain playlists because you felt differently when you listened to them? Write your thoughts below.

Zones of Regulation Class Music Mapping Chart

The Regulation Zone	Physical/Mental State	Class Song Selection
 Blue Zone	Sad, Sick, Tired, Bored, Moving Slowly	
 Green Zone	Calm, Curious, Focused, Ready to Learn	
 Yellow Zone	Excited, Happy, Silly, Energetic	
 Red Zone	Overwhelmed, Furious, Out of Control	

Name: _____

Musical Tableau

Write descriptive words in the box next to your group's piece of music as you listen. During class presentations, write descriptive words when you listen and watch the tableau presentation for each piece of music.

Perry - A Short Piece for
Orchestra

Schwartz - Defying Gravity

Tchaikovsky - Dance of the Little
Swans

Mozart - Pa-Pa-Pa-Papageno

Talbot - Hovercraft

Lesson 2

EMOTIONAL MODULATIONS

Grades 3rd - 5th

Summary:

This lesson explores synesthesia and how colors can help enhance, create, or help understand emotions in music. Students translate auditory emotions into visual art and physical movement.

Essential Question:

- Why is it beneficial to experience a wide variety of musical styles as a listener and a performer?
- How can individuals show respect toward different music preferences?
- Can the same musical idea be presented in more than one way?

Materials Needed:

Student Packet
Coloring Materials
Computers for Research
Speakers
Projection if wanted

Repertoire Selection:

- SHOSTAKOVICH - Festive Overture
- PERRY - A Short Piece for Orchestra
- BEETHOVEN - Symphony No. 7 in A major, Op. 92 II. Allegretto
- COPLAND - Variations on a Shaker Hymn from Appalachian Spring with Colorado Ballet

Cross-Curriculum Collaborations:

Literacy Music Visual Art

Lesson 2

Grades 3rd - 5th

Activity 1 Sequence:

1. As a class, watch this video about synesthesia: www.pbs.org/video/what-synesthesia-feels-like-aggahxz/
2. **Class Discussion:**
 - a. Ask students if anyone has synesthesia. Explain that even though the majority of people don't have synesthesia, it doesn't mean we can't connect colors to emotions, art or music.
3. As a class, watch this short video about Wassily Kandinsky: www.youtube.com/watch?v=eg_oTz881GU
4. Allow students to explore one of Kandinsky's pieces of art through sound and visuals:
<https://artsandculture.google.com/experiment/sgF5ivv105ukhA>
5. Have students color in the Color of Emotions sheet based on what they feel each emotion represents.
 - a. Explain to students that just like in the previous lesson with everyone listening to different music based on how they feel, it's okay to see something different than someone else.
 - b. Have students form groups of 4-5 people and show each other their Color Emotions Sheet and discuss why they chose certain colors for emotions.
6. Have students create a musical picture using Chrome Music Lab:

<https://musiclab.chromeexperiments.com/Kandinsky/>

OR

<https://artsandculture.google.com/experiment/musical-canvas/6AF2kMdrQh14tQ>

Activity 2 Sequence:

1. Students listen to each piece for 60-90 seconds and use colors to represent how the music makes them feel/what it makes them think. In each box on the organizer, students should draw or scribble lines or shapes that represent their response to the piece.

Breakout Group

2. Break students into groups or pairs. Have them discuss with their group or partner one piece answering the following questions:
 - Timed Pair Share (1 minute per partner)
 - What emotion(s) did the piece make you feel?
 - Why did you choose the color(s) that you did to represent that emotion?

Exit Ticket: Compare and contrast: did your partner pick the same/similar choices, or were they different?

Color Emotions Chart

Color each emotion below based on your interpretation on what color you think of for each one.



Peaceful



Grateful



Awe



Love



Connected



Joy



Safe



Calm



Curious



Creative



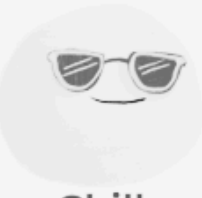
Happy



Excited



Cozy



Chill



Fine



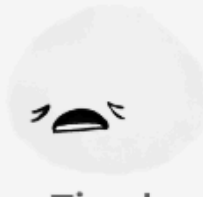
Pleasant



Silly



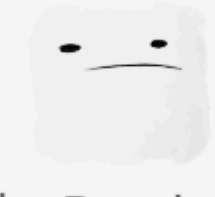
Energetic



Tired



Disappointed



Bored



Annoyed



Frustrated



Rowdy



Miserable



Sad



Shy



Embarrassed



Angry



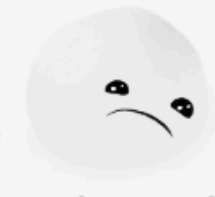
Stressed



Depressed



Lonely



Ashamed



Anxious



Jealous



Furious

Name: _____

Active Listening - Doodle

In each box on the organizer, draw or doodle something that represents your emotional response to the piece as you listen to it.

Festive Overture



A Short Piece for Orchestra



Simple Gifts



Symphony No. 7 - Movement 2



Lesson 3 - After the Concert

EMOTIONAL MODULATIONS

Grades 3rd - 5th

Summary:

This lesson is a reflection of what students experience was at the Colorado Symphony: Emotional Modulations concert by revisiting the connection between music, feelings, color, and personal responses.

Essential Question:

How can we use music and the arts to understand our emotions and choose how we respond to them?

Materials Needed:

Student Packet
Coloring Materials
Speakers
Projection if wanted

Repertoire Selection:

- SHOSTAKOVICH - Festive Overture
- PERRY - A Short Piece for Orchestra
- SCHWARTZ - Defying Gravity from Wicked with Opera Colorado
- BEETHOVEN - Symphony No. 7 in A major, Op. 92 II. Allegretto
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- MOZART - Pa-Pa-Pa Papageno from The Magic Flute with Opera Colorado
- TALBOT - Hovercraft

Cross-Curriculum Collaborations:

Literacy Music Visual Art

Lesson 3 - After the Concert

Grades 3rd - 5th

Class Discussion:

1. Prior to having students fill out their worksheet, have a discussion with the whole class using the following questions as prompts:
 - a. What did you enjoy about the concert?
 - i. Were there other feelings that you felt while you were there? Frustration, sadness, happiness, etc?
 - b. What was something that surprised you about the concert? A piece, a guest artist, a feeling?
 - c. Did you enter the concert hall with one emotion and leave feeling a different one?
 - d. Did you know that music could allow you to feel and see so many different colors and emotions?

Activity Sequence:

1. Decide which worksheet you would like students to fill out: Body Mapping or Cycle of Emotions. (Note: these have been created as a resource to use at any point in the year for students needing to regulate their emotions or for learning and discovering new music in a more in-depth way.)
2. Play the first 30 seconds of each piece or song played in the concert.
3. Ask students to think about which piece or song in the concert stood out to them the most.
4. Have students fill out the worksheet based on how that piece of music or song made them feel during the concert.

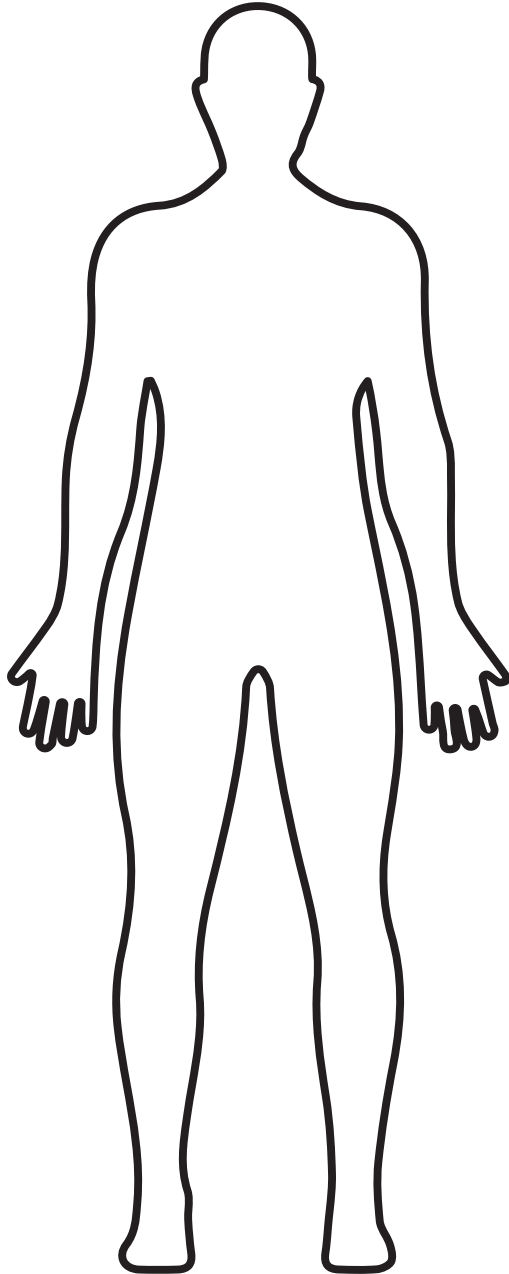
Optional Visual Art Extension:

Class Mural: Lay down a large sheet of paper and have students draw something to represent what music means to them.

This can be a one time mural or it can be an ongoing, year-round place for students to draw what they are feeling throughout the year.

Musical Body Mapping

Using the body mapping image below, color and/or doodle the areas you feel sensations while listening to a song or piece of music.



Piece/Song Selection:

Select the emotions you are feeling currently:

- ☐ Happy
- ☐ Excited
- ☐ Calm
- ☐ Nervous/Anxious
- ☐ Frustrated
- ☐ Angry
- ☐ Sad
- ☐ Scared
- ☐ Bored
- ☐ Other: _____

What caused these feelings, emotions, and colors while you were listening? Explain your answer below.

Musical Body Mapping - Example

Using the body mapping image below, color and/or doodle the areas you feel sensations while listening to a song or piece of music.



Cycle of Emotions

Emotions can stem from colors, music, or just how your day is going. Use the chart below to help you understand your feelings and ways to respond to those feelings.

Music

Name and composer/artist of the piece or song:

Is there a sound, an instrument, a melody, or something else that makes it memorable? Explain.

Feeling



Happy



Excited



Calm



Curious



Worried



Nervous



Angry



Tired

Response

What can you do to help your body feel better: calm, focused, or energized?

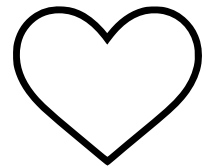
- ☐ Take deep breaths
- ☐ Stretch
- ☐ Take a mindful break
- ☐ Listen to music that helps my body feel the desired emotion
- ☐ Write or draw
- ☐ Take a movement break

Color

What color do you feel?

Why did you choose that color?

Color in this space to show what color you are feeling



Ludwig van Beethoven

Ludwig van Beethoven (1770–1827) was a German composer and pianist who is widely regarded as one of the greatest composers in Western music history. Born in Bonn, Germany, he showed exceptional musical talent as a child and was trained by his father before moving to Vienna, where he studied with Joseph Haydn and established himself as a brilliant pianist and composer.

Beethoven's music helped bridge the Classical and Romantic eras, introducing greater emotional expression, dramatic contrast, and innovative structures. His works include nine symphonies, five piano concertos, 16 string quartets, numerous piano sonatas, and important vocal and orchestral pieces. Some of his most famous compositions are the Fifth Symphony, Ninth Symphony, Moonlight Sonata, Für Elise, and Symphony No. 6 ("Pastoral").

Despite experiencing progressive hearing loss, Beethoven continued to compose some of his greatest works, including the Ninth Symphony and his late string quartets. His determination and creativity transformed the possibilities of music and inspired generations of composers. Beethoven died in Vienna in 1827 at the age of 56, leaving a legacy that continues to influence musicians and audiences around the world.



Aaron Copland

Aaron Copland (1900–1990) was an American composer, conductor, and teacher often called the "Dean of American Composers." Born in Brooklyn, New York, he developed an interest in music at an early age and studied piano before traveling to Paris, where he studied composition with Nadia Boulanger. His experiences in Europe helped shape his distinctive musical style, which combined modern techniques with elements of American folk music, jazz, and popular traditions.

Copland created many of the most recognizable works of American classical music, including Appalachian Spring, Rodeo, Billy the Kid, Fanfare for the Common Man, and his Third Symphony. His music often captured the spirit of the American landscape and identity through open harmonies, lively rhythms, and accessible melodies. He also composed film scores, including the Academy Award-winning music for The Heiress. Beyond composing, Copland was an influential teacher, writer, and advocate for contemporary American music. He received numerous honors, including a Pulitzer Prize for Appalachian Spring, an Academy Award, and the Presidential Medal of Freedom. Through his innovative compositions and dedication to American musical culture, Copland became one of the most important composers of the 20th century.

Wolfgang Amadeus Mozart

Wolfgang Amadeus Mozart (1756–1791) was an Austrian composer and one of the most influential figures in the history of Western classical music. Born in Salzburg on January 27, 1756, he displayed extraordinary musical talent from an early age. Taught by his father, Leopold Mozart, he began composing as a child and toured Europe as a piano prodigy, performing for royalty and gaining international recognition.

During his lifetime, Mozart composed more than 600 works, including symphonies, operas, concertos, chamber music, piano sonatas, and sacred music. His most celebrated operas include *The Marriage of Figaro*, *Don Giovanni*, *Così fan tutte*, and *The Magic Flute*, while masterpieces such as *Eine kleine Nachtmusik*, the *Clarinet Concerto*, and his final three symphonies remain central to the classical repertoire. His unfinished *Requiem* is among his most famous works.

Mozart's music is admired for its elegance, emotional expression, and technical brilliance. Although he experienced financial struggles during his later years, he continued composing until his death in Vienna on December 5, 1791, at the age of 35. His extraordinary output and lasting influence have secured his reputation as one of the greatest composers of all time.



Julia Perry

Julia Amanda Perry (1924–1979) was an American composer, conductor, and teacher known for blending 20th-century European techniques with the musical traditions of Black America. Her works include 12 symphonies, three operas, 14 choral works, and numerous vocal and chamber compositions.

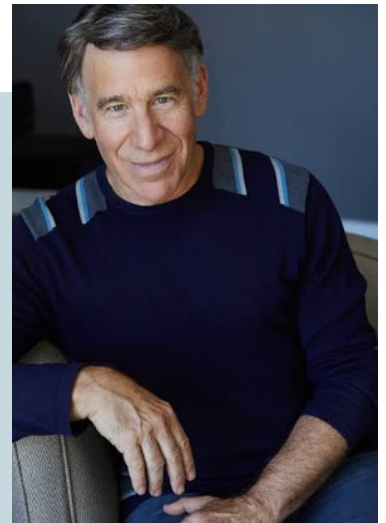
Born in Lexington, Kentucky, and raised in Akron, Ohio, Perry studied at Westminster Choir College and The Juilliard School. She later continued her education in Europe with composers Luigi Dallapiccola and Nadia Boulanger

through Guggenheim Fellowships, developing a distinctive style featuring bold harmonies, complex rhythms, and contrapuntal textures.

After returning to the United States in 1959, her music was performed by leading orchestras, including the New York Philharmonic. Influenced by the Civil Rights Movement, she increasingly incorporated Black American musical styles into her work. Despite suffering several strokes that left her partially paralyzed, Perry taught herself to write with her left hand and continued composing until her death in 1979, leaving a lasting legacy in American classical music.

Stephen Schwartz

Stephen Schwartz is an American composer and lyricist best known for creating some of the most successful musicals in Broadway history. Born in New York City on March 6, 1948, he studied piano and composition at the Juilliard School while in high school before earning a Bachelor of Fine Arts in Drama from Carnegie Mellon University in 1968. After briefly working as an A&R producer for RCA Records, he began a career in musical theatre that quickly established him as one of Broadway's leading songwriters.



Schwartz wrote the music and lyrics for the hit musicals *Godspell*, *Pippin*, *The Magic Show*, *Children of Eden*, and the internationally acclaimed *Wicked*. He also collaborated with composer Alan Menken on Disney films including *Pocahontas*, *The Hunchback of Notre Dame*, and *Enchanted*, and wrote the songs for DreamWorks' *The Prince of Egypt*. Throughout his career, he has received three Academy Awards, four Grammy Awards, and a special Tony Award recognizing his commitment to mentoring emerging theatre artists. Schwartz has also been inducted into the Theatre Hall of Fame and the Songwriters Hall of Fame and has a star on the Hollywood Walk of Fame. In addition to writing, he has spent decades leading workshops for aspiring musical theatre writers around the world.



Dmitri Shostakovich

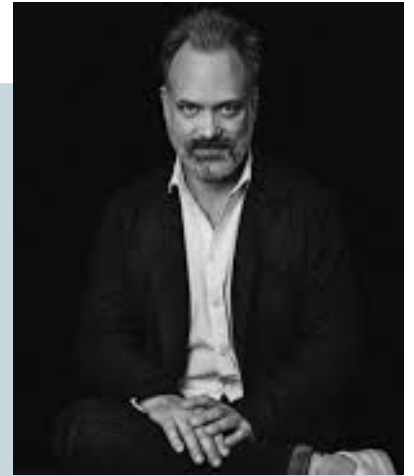
Dmitri Shostakovich was born in St. Petersburg, Russia, in 1906. A gifted musician from a young age, he entered the Petrograd Conservatory at just 13 and graduated with his First Symphony, which brought him international fame at the age of 19. During his career, he composed 15 symphonies, 15 string quartets, two major operas, concertos, and many other works. His music combined powerful emotion with technical brilliance, making him one of the most important composers of the 20th century.

Shostakovich's life was deeply affected by Soviet politics. In 1936 and again in 1948, the government publicly criticized his music, forcing him to change his style and live under constant pressure. Despite this, he continued to write influential works, including the Fifth Symphony, the Seventh "Leningrad" Symphony, the Tenth Symphony, and String Quartet No. 8, which reflected his personal struggles. He also worked with leading performers such as David Oistrakh and Mstislav Rostropovich, writing concertos specifically for them. Although he suffered from poor health in his later years, he continued composing until his death in Moscow in 1975. Today, Shostakovich is remembered for his resilience and for creating music that expressed both the hardships and hope of his time.

Joby Talbot

Joby Talbot was born in London in 1971. He studied composition privately with Brian Elias and at Royal Holloway and Bedford New College, before completing a Master of Music (Composition) at the Guildhall School of Music and Drama under Simon Bainbridge.

Talbot's diverse catalogue includes contemporary dance works for Wayne McGregor (Chroma, 2006; Genus 2007) and full-length narrative ballets with Christopher



Wheeldon for The Royal Ballet, National Ballet of Canada, ABT and The Australian Ballet (Alice's Adventures in Wonderland, 2011, The Winter's Tale, 2014 for which Talbot was awarded the prestigious Benois de la Danse, Like Water for Chocolate, 2022, Oscar, 2024). For the concert hall he has composed choral and vocal works (The Wishing Tree, 2002; Path of Miracles, 2005; A Sheen of Dew on Flowers, 2019); orchestral pieces (Sneaker Wave, 2004; Chacony in G Minor, 2011; Worlds, Stars, Systems, Infinity, 2012); concerti (Desolation Wilderness, 2006; Ink Dark Moon, 2018); and scores for the screen (The Lodger, 1999; The Dying Swan, 2002; Vampyr, 2018).

Talbot's critically acclaimed first opera, Everest, was given its premiere in 2015 by The Dallas Opera. His second opera based on the true story The Diving Bell and The Butterfly, a further collaboration with librettist Gene Sheer, premiered in November 2023. In 2026 Piedra de Sol, a large-scale choral work for Craig Hella Johnson's Conspirare premiered in Austin, Texas. Future projects include a percussion concerto for Wade Culbreath and LA Chamber Orchestra and a violin concerto for Nemanja Radulovic.

Teacher Resources

- <https://www.centervention.com/social-emotional-learning-activities>
- <https://www.nea.org/weta/sel>
- <https://casel.org/state-resource-center/>

Student & Family Resources

Children's Hospital Colorado: **Mental Health Resources**

Mental Health Home Page



Needing Care



Waiting for Care



Mental and Emotional Health Resources:



Suicide Prevention

Call or Text - 988



EMOTIONAL MODULATIONS



3rd - 5th Grade Student Packet

NAME :

Music Emotions Playlist

Music has a powerful way of reflecting and influencing our emotions. This worksheet is designed to help you explore the soundtrack to your inner world. Fill in the songs and artists that best capture each emotional state for you. There are no right or wrong answers - this is all about your personal connection to music!

Grab a pen or pencil, put on your favorite tunes, and get started!

Fill in 2-3 songs and artists for each category:

Sad:

Song/Artist:

Song/Artist:

Song/Artist:

Happy:

Song/Artist:

Song/Artist:

Song/Artist:

Angry:

Song/Artist:

Song/Artist:

Song/Artist:

Calm:

Song/Artist:

Song/Artist:

Song/Artist:

Excited:

Song/Artist:

Song/Artist:

Song/Artist:

Loved:

Song/Artist:

Song/Artist:

Song/Artist:

Look back at your songs. Is there something similar between your choices? Are there songs that appear for multiple emotions?
Use the space below to write down something that you noticed in your choices

Choose your top song from each category to add to the class playlist. Did you notice anyone else had chosen songs similar to yours?

Look at the class playlist for each category. Were you surprised by some songs being on certain playlists because you felt differently when you listened to them? Write your thoughts below.

Zones of Regulation Class Music Mapping Chart

The Regulation Zone	Physical/Mental State	Class Song Selection
 Blue Zone	Sad, Sick, Tired, Bored, Moving Slowly	
 Green Zone	Calm, Curious, Focused, Ready to Learn	
 Yellow Zone	Excited, Happy, Silly, Energetic	
 Red Zone	Overwhelmed, Furious, Out of Control	

Name: _____

Musical Tableau

Write descriptive words in the box next to your group's piece of music as you listen. During class presentations, write descriptive words when you listen and watch the tableau presentation for each piece of music.

Perry - A Short Piece for
Orchestra

Schwartz - Defying Gravity

Tchaikovsky - Dance of the Little
Swans

Mozart - Pa-Pa-Pa-Papageno

Talbot - Hovercraft

Color Emotions Chart

Color each emotion below based on your interpretation on what color you think of for each one.



Peaceful



Grateful



Awe



Love



Connected



Joy



Safe



Calm



Curious



Creative



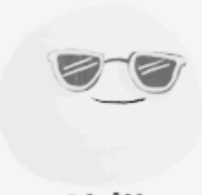
Happy



Excited



Cozy



Chill



Fine



Pleasant



Silly



Energetic



Tired



Disappointed



Bored



Annoyed



Frustrated



Rowdy



Miserable



Sad



Shy



Embarrassed



Angry



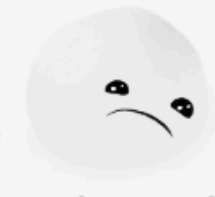
Stressed



Depressed



Lonely



Ashamed



Anxious



Jealous



Furious

Name: _____

Active Listening - Doodle

In each box on the organizer, draw or doodle something that represents your emotional response to the piece as you listen to it.

Festive Overture



A Short Piece for Orchestra



Simple Gifts

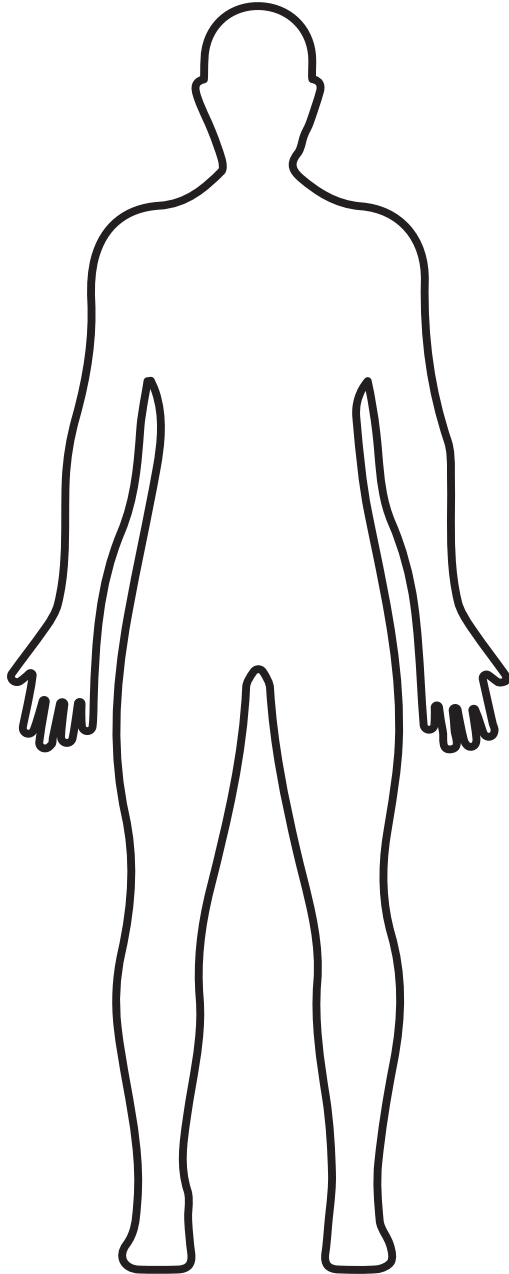


Symphony No. 7 - Movement 2



Musical Body Mapping

Using the body mapping image below, color and/or doodle the areas you feel sensations while listening to a song or piece of music.



Piece/Song Selection:

Select the emotions you are feeling currently:

- ☐ Happy
- ☐ Excited
- ☐ Calm
- ☐ Nervous/Anxious
- ☐ Frustrated
- ☐ Angry
- ☐ Sad
- ☐ Scared
- ☐ Bored
- ☐ Other: _____

What caused these feelings, emotions, and colors while you were listening? Explain your answer below.

Cycle of Emotions

Emotions can stem from colors, music, or just how your day is going. Use the chart below to help you understand your feelings and ways to respond to those feelings.

Music

Name and composer/artist of the piece or song:

Is there a sound, an instrument, a melody, or something else that makes it memorable? Explain.

Feeling



Happy



Excited



Calm



Curious



Worried



Nervous



Angry



Tired

Response

What can you do to help your body feel better: calm, focused, or energized?

- ☐ Take deep breaths
- ☐ Stretch
- ☐ Take a mindful break
- ☐ Listen to music that helps my body feel the desired emotion
- ☐ Write or draw
- ☐ Take a movement break

Color

What color do you feel?

Why did you choose that color?

Color in this space to show what color you are feeling

