

EMOTIONAL MODULATIONS



High School Curriculum

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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 - High School

*Standards listed are from CDE Core Curriculum Standards for High School.

MUSIC STANDARDS:

- **Standard 3: Theory of Music**
 - Analyze structure, use of musical elements, and expressive choices within musical creations.
 - Aurally identify and differentiate characteristics and expressive elements of different musical styles/genres.
 - **Standard 4: Response to Music**
 - Respond to musical performances or compositions using student-created criteria.
 - Identify and describe musical characteristics and performance styles of different world cultures through a global lens.
 - Construct a personal listening repertoire that represents various styles and cultures.
-

COMPREHENSIVE HEALTH:

- **Standard 3: Social and Emotional Wellness**
 - Analyze the interrelationship of physical, mental, emotional, and social health.
 - Set goals, and monitor progress on attaining goals for future success.
 - Advocate to improve or maintain positive mental, emotional well-being for self and others.
 - **Standard 4: Prevention and Risk Management**
 - Advocate for changes in the home, school, or community that would increase safety.
-

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.
 - Examine the nature of diverse aesthetic experiences to build a language of representation that can be used to respond to the world.
 - **Standard 4: Relate and Connect to Transfer**
 - Research and analyze the ways visual artists, designers and scholars express personal views and beliefs and how these perspectives have a social context that enlarges the meaning of an artwork beyond the individual maker.
-

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 3: Writing and Composition**
 - Write engaging real or imagined narratives using multiple plot lines.
- **: 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

High School

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

High School

Summary:

Students will explore how musical elements create emotions and use a piece of music to inspire a short flash fiction story.

Essential Question:

How can music inspire and shape the emotions, setting, and story we create?

Materials Needed:

Student Packet
Coloring Materials
Computers for Research
Speakers
Projection if wanted

Repertoire Selection:

- SHOSTAKOVICH - Festive Overture
- BEETHOVEN - Symphony No. 7 in A major, Op. 92 II. Allegretto
- MOZART - Pa-Pa-Pa Papageno from The Magic Flute with Opera Colorado
- TALBOT - Hovercraft

Cross-Curriculum Collaborations:

Literacy Music

Activity 1 Sequence:

1. Discuss with the class what musical elements evoke different emotions. Explain that these are generalizations, but that music is subjective and different qualities can evoke different emotions. Use the following chart or create your own with your class.

Class Discussion:

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. Play 1 - 2 minutes of each selected piece from the Musical Elements Worksheet.
3. Student will determine which feeling each piece represents based on the listening in the chart.
4. Students will then write 2 descriptive words AND 1-2 musical vocabulary words to describe the piece and the emotion for each category.
5. Finally, students will answer the reflection question.

Activity 2 Sequence:

1. Talk with the students about how composers write music in different forms and how forms give music structure.
 - a. Use the Resource Page as reference to show the differences between Binary, Ternary, Sonata, and Programmatic forms.

Class Discussion:

How are composers and authors similar in using forms to structure what or how they write?

(Think about stories, poetry, etc.)

2. **Students will be focused on Programmatic music as the form for this activity.**
3. Have students listen to Hovercraft by Joby Talbot once to just listen and begin to think about a theme for a story. Then, listen a second time and have them write down ideas for inspiration.
 - a. While listening the second time, have students write down:
 - i. Three emotions you hear in the music
 - ii. Three images that come to mind
 - iii. Three action words inspired by the music
4. Write a **flash fiction** story between 100 and 500 words using the Programmatic form as inspiration.
 - a. Allow the music to inspire: the setting, the characters, the conflict, and the ending
5. Give the story a creative title
6. Share the story in small groups and complete the Reflection Question.

Musical Elements

Directions:

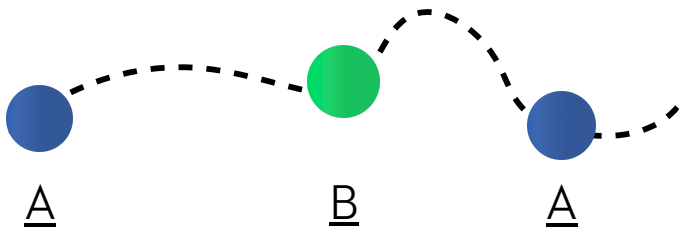
1. Listen to 1-2 minutes of each piece:
 - a. Beethoven - Symphony No. 7, Mvmt. 2
 - b. Shostakovich - Festive Overture
 - c. Mozart - Pa-Pa-Pa-Papageno
2. Write which feeling each piece represents based on your listening in the chart below.
3. Write 2 descriptive words AND 1-2 musical vocabulary words to describe the piece and the emotion for each category.
4. Answer the reflection question.

	Excited	Sad	Love/Joy
Piece Name			
Tempo/Rhythm			
Articulation			
Dynamics			

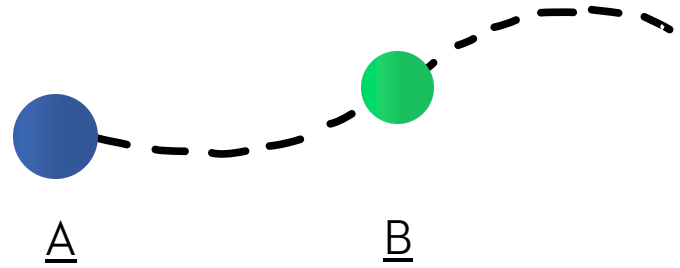
Was there another emotion you would associate one of the pieces better with? If yes, what emotion would fit better?

Music Forms

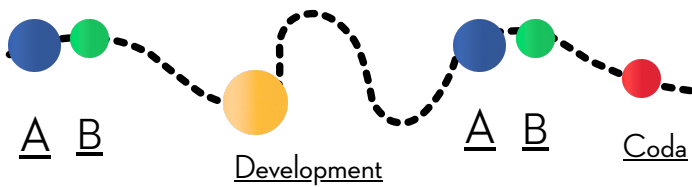
Ternary



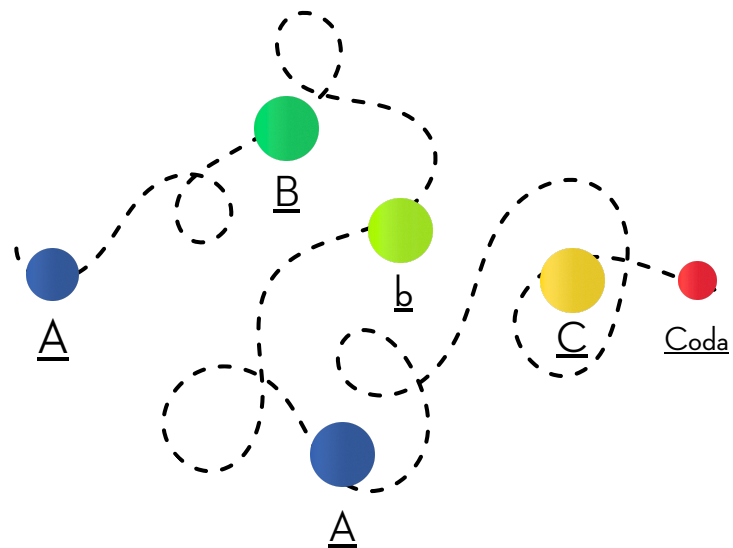
Binary



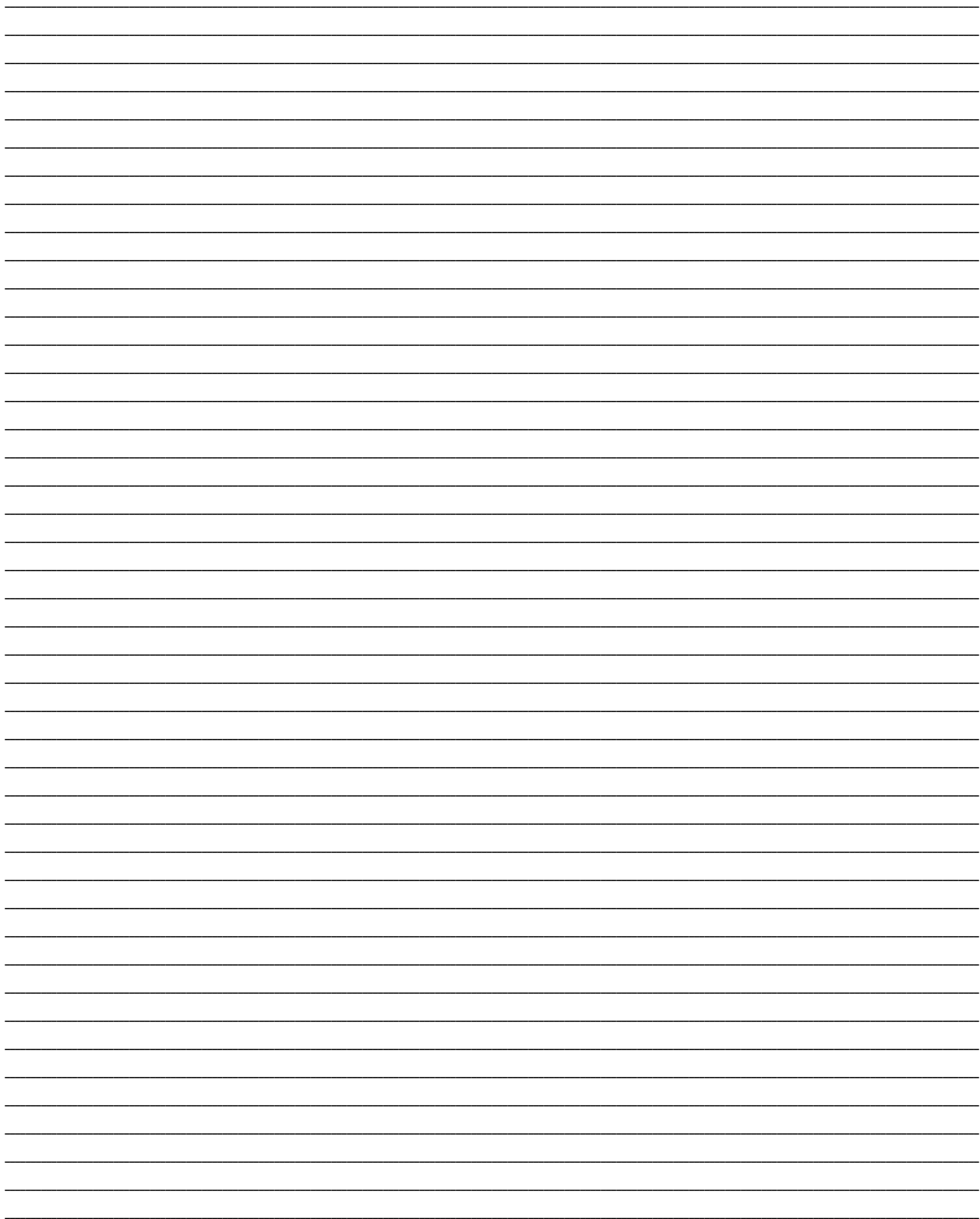
Sonata



Programmatic



This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.



Reflection Questions

1. How did this piece influence the setting of your story and/or characters?

2. How did your story compare to others in your group? Give examples of the differences and your reflections on others interpretations of the same piece.

3. Look up the story behind Hovercraft. Do you hear what the composer is trying to portray? Explain your answer.

Lesson 2

EMOTIONAL MODULATIONS

High School

Summary:

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

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:

- PERRY - A Short Piece for Orchestra
- 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 2

High School

Activity 1 Sequence:

1. As a class, watch this video about Kandinsky and synesthesia: <https://www.youtube.com/watch?v=2xDnxkzQtdI>
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. Allow students to explore one of Kandinsky's pieces of art through sound and visuals:
<https://artsandculture.google.com/experiment/sgF5ivv105ukhA>
4. 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.

Activity 2 Part A 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.
2. Answer the reflection questions.

Activity 2 Part B Sequence:

1. Using the Emotion and Music Connection Worksheet, have students complete their personal playlist and answer the Reflection Questions.
2. Break students into groups or pairs and have them share 1-2 songs with their group or partner

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.

Hovercraft

A Short Piece for Orchestra

Simple Gifts

Dance of the Little Swans

How hard or easy was it to imagine colors and shapes for each of the pieces? Explain your answer.

Colors of Emotions

Look at each color below. Think about what emotions or feelings it reminds you of. Write as many emotions as you can think of, and explain why that color connects to those feelings.



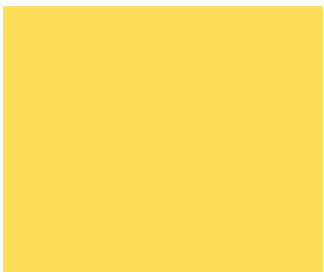
Emotions this color reminds me of:

Why these colors make me feel this way:



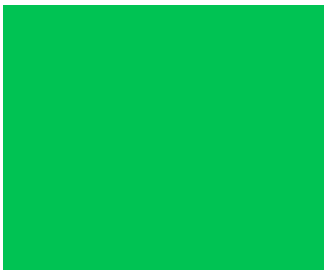
Emotions this color reminds me of:

Why these colors make me feel this way:



Emotions this color reminds me of:

Why these colors make me feel this way:



Emotions this color reminds me of:

Why these colors make me feel this way:



Emotions this color reminds me of:

Why these colors make me feel this way:



Emotions this color reminds me of:

Why these colors make me feel this way:



Emotions this color reminds me of:

Why these colors make me feel this way:

Emotions Word Bank

<u>Positive Emotions:</u> • Happy • Excited • Proud • Calm • Grateful • Confident • Hopeful • Peaceful • Love	<u>Negative Emotions:</u> • Angry • Sad • Scared • Frustrated • Lonely • Embarrassed • Anxious • Jealous • overwhelmed	<u>Neutral/Complex Emotions:</u> • Confused • Surprised • Bored • Determined • Relaxed
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Emotion & Music Connection Worksheet

My Emotion Playlist

Think about songs you love to listen to when you're feeling different emotions. For each emotion below, write down a song that matches how you feel. You can also think about what color represents that emotion to you.

Excited

Song Title: _____

Artist: _____

Color of this emotion: _____

Anxious

Song Title: _____

Artist: _____

Color of this emotion: _____

Overwhelmed

Song Title: _____

Artist: _____

Color of this emotion: _____

Angry

Song Title: _____

Artist: _____

Color of this emotion: _____

Sad

Song Title: _____

Artist: _____

Color of this emotion: _____

Relaxed

Song Title: _____

Artist: _____

Color of this emotion: _____

Love

Song Title: _____

Artist: _____

Color of this emotion: _____

Reflection Questions

1. Which emotion was hardest to find a song for? Why do you think that was?

2. If you could create a song for one emotion, which would it be and why?

3. Pick a song from your playlist and explain how it helps you regulate your emotions.

4. Was there an emotion where it was hard to pick a color? What made that tricky?

Lesson 3 - After the Concert

EMOTIONAL MODULATIONS

Grades 6th - 8th

Summary:

This lesson is a reflection of what student's 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:

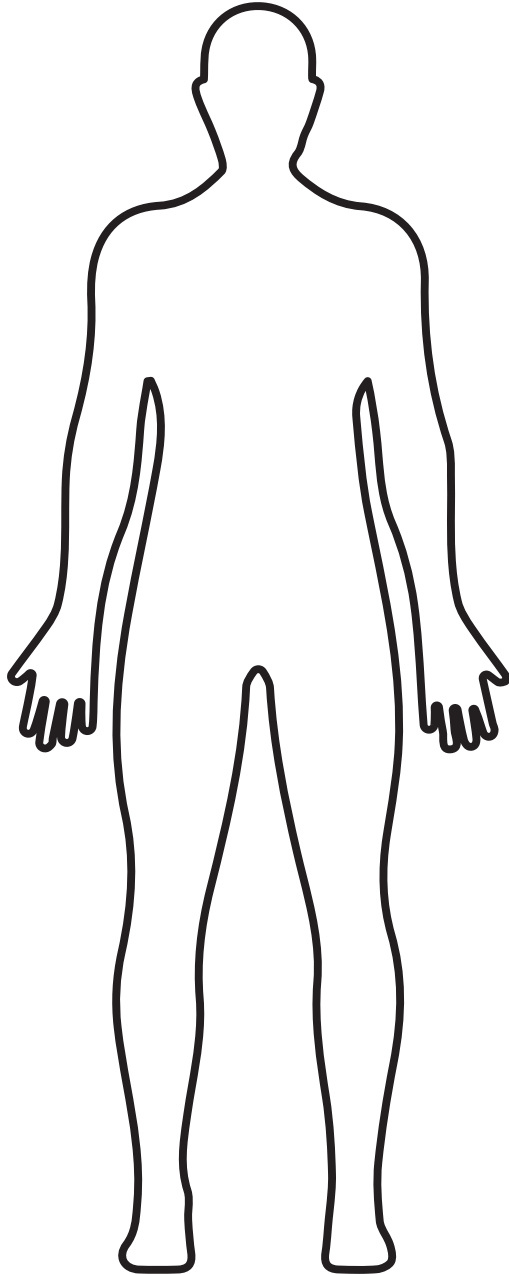
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- TALBOT - Hovercraft

Cross-Curriculum Collaborations:

Literacy Music Visual Art

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 | ☐ Other: _____ |
| ☐ 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?

Use this space to write, draw, color, etc. to help work through your emotions

Optional Lesson

High School

Activity Sequence:

In the age of AI, it is important to understand how to use it correctly in order to find the answers one needs. This activity allows students to interview a composer with the assistance of AI.

Activity Sequence:

1. Determine an AI platform to use.
2. Break students into groups of 3-4.
3. Assign one composer from the concert list to each group.
4. Have each group decide on 10 questions to ask the composer (Question ideas are listed below).
5. Have students enter the prompt:
 - a. "I would like you to role play as [composer's name]. Answer my questions in first person as if you were that composer. Base your answers on historical facts whenever possible. If you are unsure about something, tell me rather than making it up."
6. Students will then conduct the interview with the AI composer.
 - a. **Please note that there may be some sensitive topics that come up during these interviews based on the composer's life.**
7. Have students fact check the interview questions with other sources and answer the reflection questions.
8. Have each group present a 5-minute presentation on their composer.

Question Ideas

- When did you first become interested in music?
- Who inspired you to become a composer?
- What was your childhood like?
- What is your favorite part of being a composer?
- What challenges have you faced in your career?
- How has music changed your life?
- What inspires you outside of music?
- What is your proudest accomplishment?
- What is a typical day like for you?
- What advice would you give your younger self?
- What do you hope people remember about your music?

AI Composer Interview

Part 1: Before the Interview

1. Why did you choose this composer?

2. What do you already know about this composer?

3. What are three things you hope to learn about this composer?

Part 2: Interview Questions

Conduct an interview with the composer by asking at least 10 questions. Write your questions below.

Part 3: The Interview

Begin by entering the following prompt into the AI chat:

"I would like you to role play as [composer's name]. Answer my questions in first person as if you were that composer. Base your answers on historical facts whenever possible. If you are unsure about something, tell me rather than making it up."

[illegible]

Part 4: Reflection

1. What surprised you the most?

2. Describe what challenge the composer faced.

3. How do you think the composer's life and challenges influenced their music?

4. What additional questions would you ask the composer in real life?

5. Did learning about the composer's life change how you hear their music?

List the sources you used to fact check the interview:

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

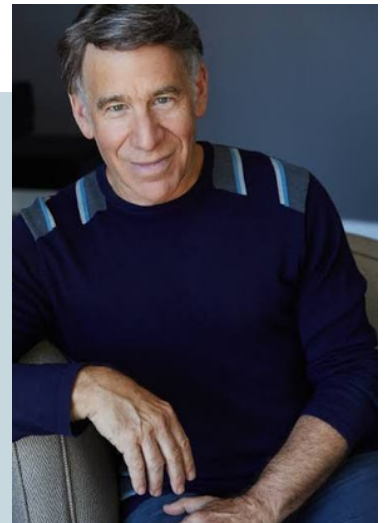
Julia Amanda Perry (1924–1979) was an American composer, conductor, and teacher known for blending 20th-century European techniques with the musical traditions of Black America. Her works include 12 symphonies, three operas, 14 choral works, and numerous vocal and chamber compositions.

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

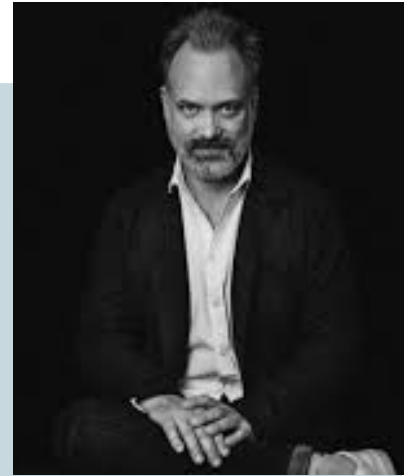
Dmitri Shostakovich was born in St. Petersburg, Russia, in 1906. A gifted musician from a young age, he entered the Petrograd Conservatory at just 13 and graduated with his First Symphony, which brought him international fame at the age of 19. During his career, he composed 15 symphonies, 15 string quartets, 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



High School Student Packet

Musical Elements

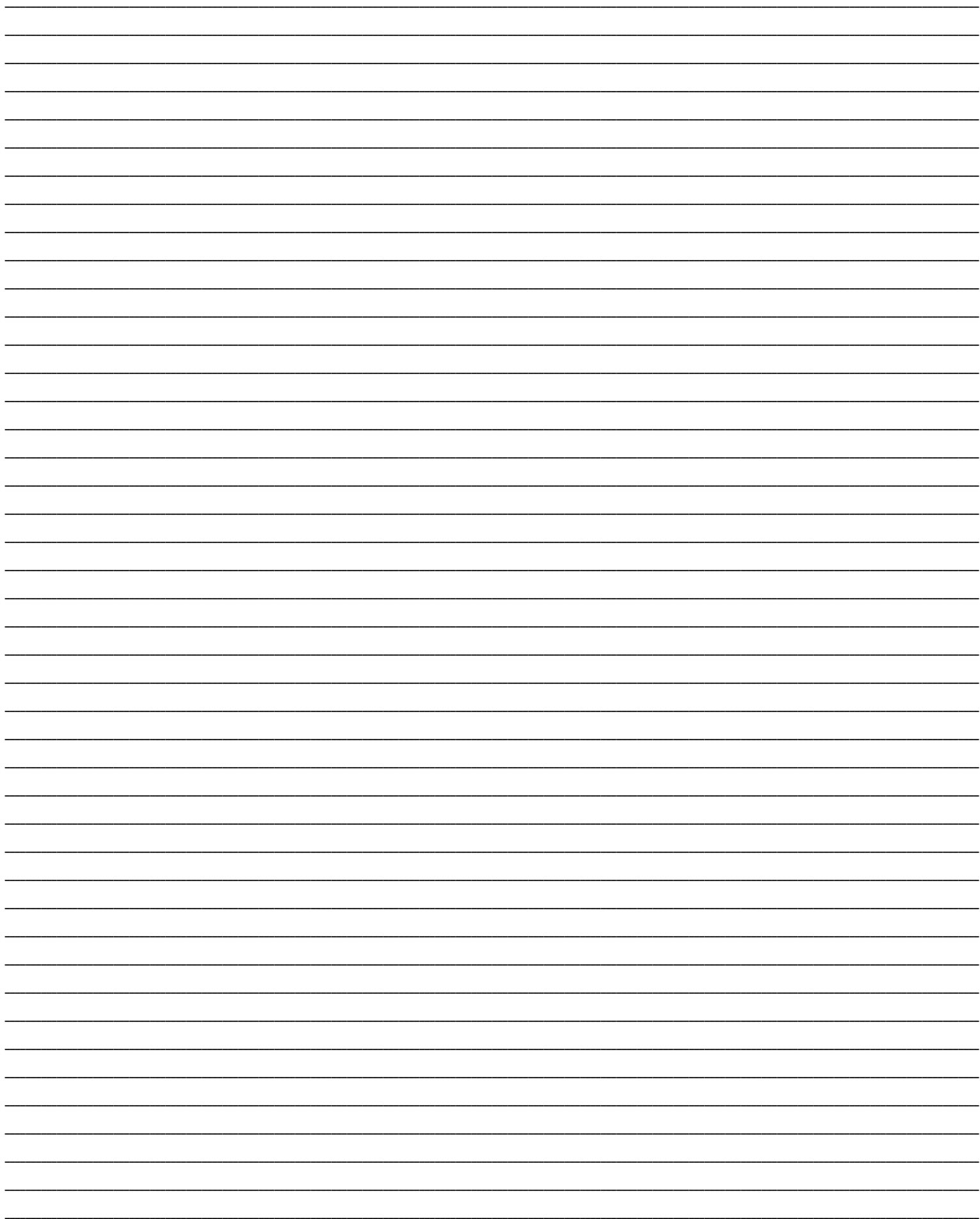
Directions:

1. Listen to 1-2 minutes of each piece:
 - a. Beethoven - Symphony No. 7, Mvmt. 2
 - b. Shostakovich - Festive Overture
 - c. Mozart - Pa-Pa-Pa-Papageno
2. Write which feeling each piece represents based on your listening in the chart below.
3. Write 2 descriptive words AND 1-2 musical vocabulary words to describe the piece and the emotion for each category.
4. Answer the reflection question.

	Excited	Sad	Love/Joy
Piece Name			
Tempo/Rhythm			
Articulation			
Dynamics			

Was there another emotion you would associate one of the pieces better with? If yes, what emotion would fit better?

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.



Reflection Questions

1. How did this piece influence the setting of your story and/or characters?

2. How did your story compare to others in your group? Give examples of the differences and your reflections on others interpretations of the same piece.

3. Look up the story behind Hovercraft. Do you hear what the composer is trying to portray? Explain your answer.

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.

Hovercraft

A Short Piece for Orchestra

Simple Gifts

Dance of the Little Swans

How hard or easy was it to imagine colors and shapes for each of the pieces? Explain your answer.

Colors of Emotions

Look at each color below. Think about what emotions or feelings it reminds you of. Write as many emotions as you can think of, and explain why that color connects to those feelings.



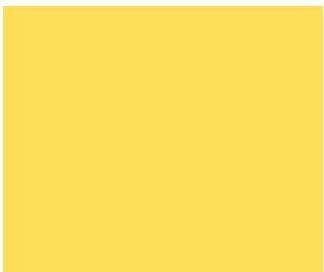
Emotions this color reminds me of:

Why these colors make me feel this way:



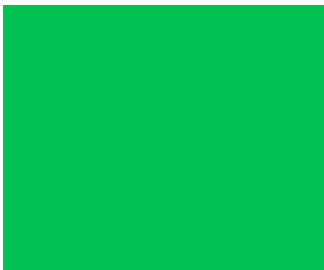
Emotions this color reminds me of:

Why these colors make me feel this way:



Emotions this color reminds me of:

Why these colors make me feel this way:



Emotions this color reminds me of:

Why these colors make me feel this way:



Emotions this color reminds me of:

Why these colors make me feel this way:



Emotions this color reminds me of:

Why these colors make me feel this way:



Emotions this color reminds me of:

Why these colors make me feel this way:

Emotions Word Bank

<u>Positive Emotions:</u> • Happy • Excited • Proud • Calm • Grateful • Confident • Hopeful • Peaceful • Love	<u>Negative Emotions:</u> • Angry • Sad • Scared • Frustrated • Lonely • Embarrassed • Anxious • Jealous • overwhelmed	<u>Neutral/Complex Emotions:</u> • Confused • Surprised • Bored • Determined • Relaxed
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Emotion & Music Connection Worksheet

My Emotion Playlist

Think about songs you love to listen to when you're feeling different emotions. For each emotion below, write down a song that matches how you feel. You can also think about what color represents that emotion to you.

Excited

Song Title: _____

Artist: _____

Color of this emotion: _____

Anxious

Song Title: _____

Artist: _____

Color of this emotion: _____

Overwhelmed

Song Title: _____

Artist: _____

Color of this emotion: _____

Angry

Song Title: _____

Artist: _____

Color of this emotion: _____

Sad

Song Title: _____

Artist: _____

Color of this emotion: _____

Relaxed

Song Title: _____

Artist: _____

Color of this emotion: _____

Love

Song Title: _____

Artist: _____

Color of this emotion: _____

Reflection Questions

1. Which emotion was hardest to find a song for? Why do you think that was?

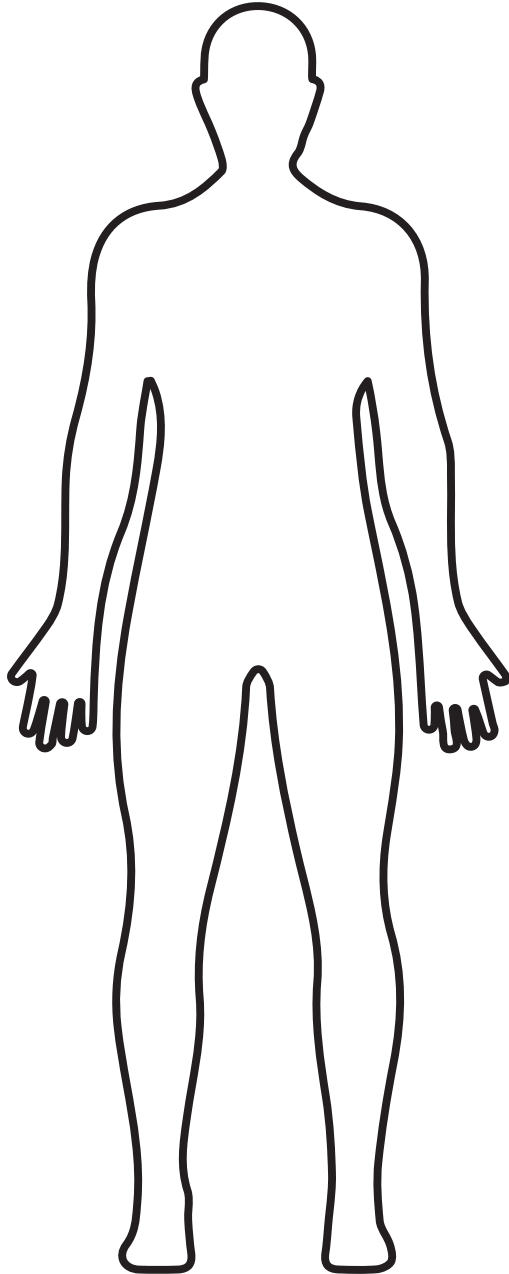
2. If you could create a song for one emotion, which would it be and why?

3. Pick a song from your playlist and explain how it helps you regulate your emotions.

4. Was there an emotion where it was hard to pick a color? What made that tricky?

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 | ☐ Other: _____ |
| ☐ 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?

Use this space to write, draw, color, etc. to help work through your emotions
