

A day in the life of Schoenberg: A supplemental “journal”

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Austria and beyond



Draw the flags of all the countries where Schoenberg has lived. Then, make a list of every city in which he lived below each of the flags.

Where have and do you live?



Include maps, photos, drawings, letter addresses...

EINLASS IN KIRCHE
UND FRIEDHOF
ZUR BEERDIGUNG
GUSTAV MAHLERS

Ticket collage



Find and paste as many tickets as you can. Go on journeys, hear new sounds, see something new!

My family



Find a picture of your family. You can even create a montage.

Imaginary biography



Start free writing based on one of the titles of “Notes Towards a Biography.”

Notes Toward a Biography (c. 1949)



Vaccination certificate

Grade cards from school

Milkman downstairs

His first love: a horse

Water outside only

Bathtub on Saturday evenings

Playing funerals with a violin case

Big impression of the French teacher:
such as telling him that a nice boy should
not part his hair in the middle

“Last Rose of Summer”: heard it once,
and could remember it all

He was either the top or the bottom in
the scale of school grades



Flighting: 1) hole in the knee of his pants a sign of victory; 2) winning a fight; 3) drinking his coffee with the spoon in it

German grammar teacher: first one who made him realize the inadequacy of his home surroundings--such as how they talked in his home

His friends: D.J. Bach, Zemlinsky, Adler

His bank experience: he was told that his brother was much better than he; gave all he earned to his mother

His father's death: influenza, for which the doctor gave the wrong prescription on Dec. 31; the next day his father died. The doctor asked to have the prescription back, saying he would take care of the children.

Ringtheater fire: 2 cousins brought to stay with them

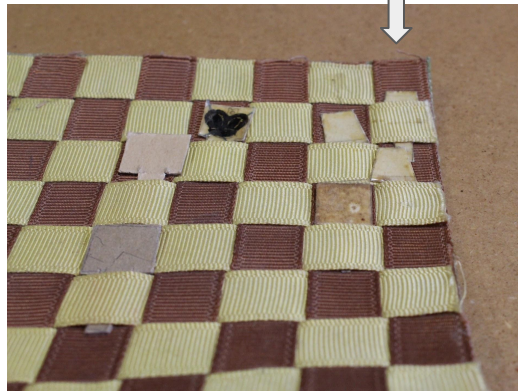
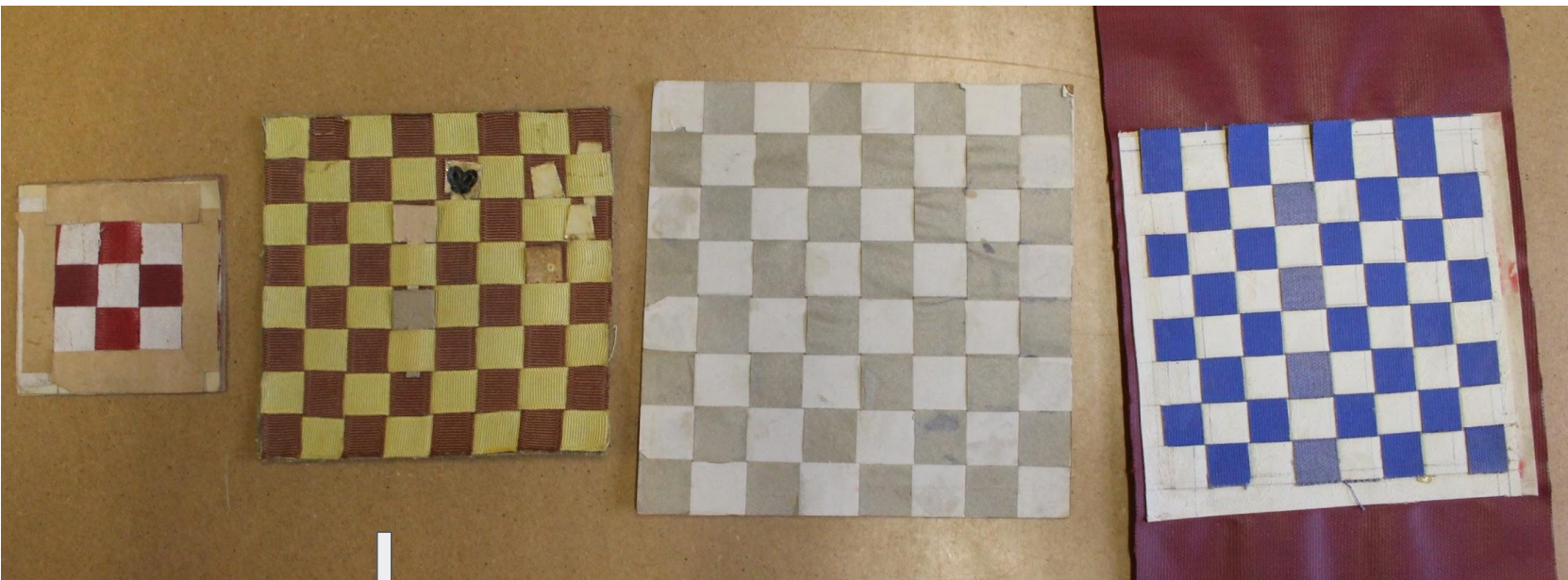
Schoenberg's sister admired his work very much and really loved him.

Chess



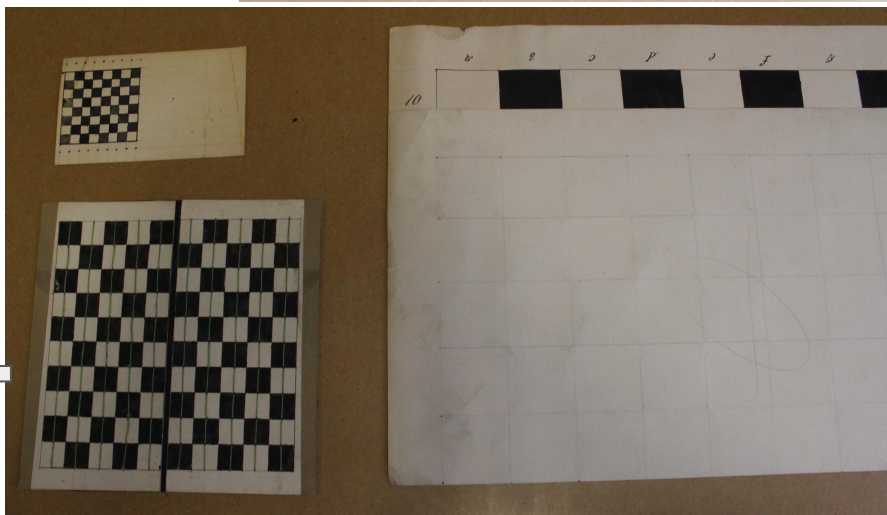
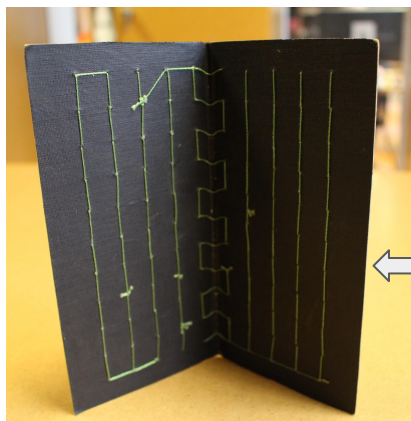
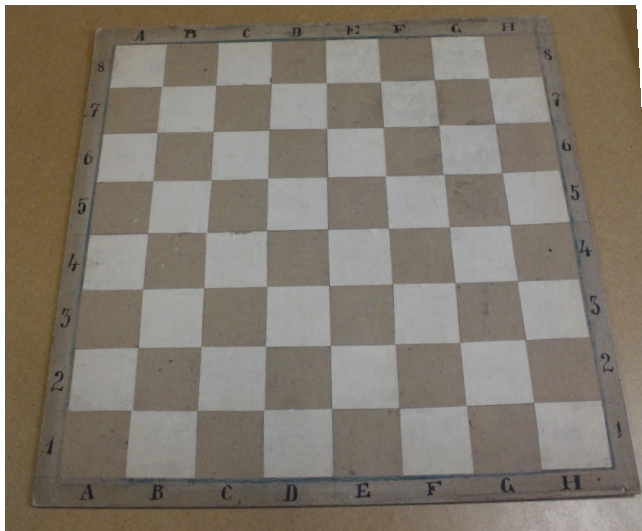
Experimenting meant “failures,” which gave ways to form or improve ideas in reality.

What is the history and rules of traditional chess? Try playing it (online or physically). Take notes here.



Cut these chessboards out, then line them up in the order you think they were made. Look at the craftsman ship, the design details, and materials.

Here are some materials I used: Paper, marker, crayons, pencils, fabric, ribbons, glue, sewing thread, wallpaper, wood.

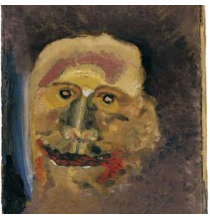


See some special features. What worked “better” than the others? Any similarities or differences?

Chess remix



Change the rules and invent your version of chess.



Drama: Lights, camera, action!



Create a silent film to accompany the piece, "Accompaniment to a Cinematographic Scene."

Themes: threatening danger, fear, catastrophe.

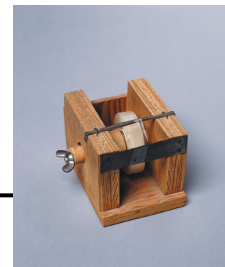
Feel free to develop a color crescendo, design sets and costumes, and imagine character(s) for your scene!

Everyday items



List some things you use everyday, ones you may take to a show-and-tell.

*How might
musicians and/or
composers use tape
and other everyday
items regularly in
their practice?*



My music typewriter



Using the original sketches and your imagination, design your own.



Music stand hunt



Find as many music stands as you can and paste photos of them here.



What do those two words mean? Write them in the blank space.

Did you know that it is a tradition in some cultures to give these two things when someone moves into a new residence, a welcome greeting!

Draft and send a postcard



How is it different than a text or an email to someone?

Friends and connections



What makes someone a good friend? What makes someone a good critic? Who or what are your inspirations?

I. How is it that you have not written for the orchestra for such a long time?

You know that my goal has for some time been to find for my orchestral structures a form such that the fullness and saturation of sound shall be obtained only through the use of relatively few voices. For some time, and more and more firmly, I have avoided creating orchestral sonority by a post facto laying on of instruments, and have achieved it spontaneously through the movement and reciprocal rapport of the individual voices.

I am going to do myself a great deal of injustice in answering your question. This interruption merely confirms a truth that everyone already knows: that is, that I am a constructor.

II. Have you been able to avoid octave doublings completely?

If it were not for America, we in Europe would be composing only for reduced orchestras, chamber orchestras. But in countries with younger cultures, less refined nerves require the monumental: when the sense of hearing is incapable of compelling the Imagination, one must add the sense of sight. [...] The public is beginning to understand without one's having to resort to shouting into their ears.

V. Why is it that in your later years you have so often written in so-called traditional forms?

III. Since you have, in op. 16 and still more in op. 22, dissociated the orchestra and, ignoring the similarities between groups and families, simply chosen exactly the instruments necessary, I am amazed that your new work should be written for a practically normal orchestra.

This halt in my production for orchestra can be accounted for above all by the fact – as you know – that I have been occupied since the summer of 1921 with my Composition With Twelve Tones, whose laws I have first had to explore with an ensemble of restricted size because, for the moment at least, doubling in octaves seems to me inadmissible.

VI. Why have you interrupted your work so long?

IV. But how were you able to write all the parts that are required even in your most stripped orchestral compositions? How, in particular, were you able to keep all the instruments of a large orchestra busy in a way that would justify their use from the viewpoint of a just economy of the means of artistic expression?

The only old thing about traditional forms is their names, and these names are convenient, because we no longer hold to inventing poetic names, as in the time when they said fugue (at least, so it is asserted, but I have proved otherwise) because the voices were 'fugitive'; rondo because one danced a round and toccata because one 'struck' the organ



Notice that the works of my middle period contained already several elements of the technique which is perfected in these Variations, notably in what has been called open work. But this method of promoting the musical thought by variations in color and not by dynamism results in an economy different from the old one, one which cannot be imitated without danger. It is intimately tied, in effect, to the make-up of the musical phrase.

Interview with myself, 16 December 1928

Cut the texts out. Match the quotes with the questions.

Now interview yourself.



Questions:

Answers:

Games



List as many games that you have played. Circle your favorites. Cross the ones you don't need to play again.

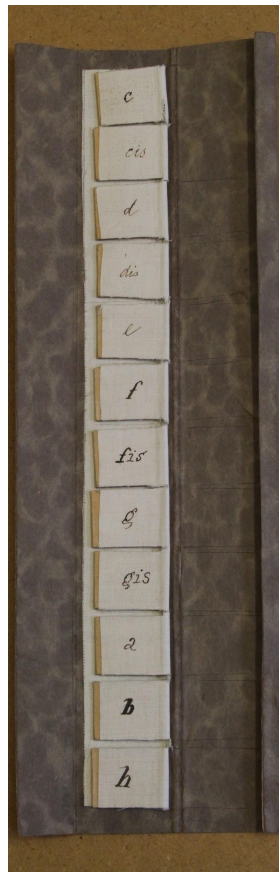
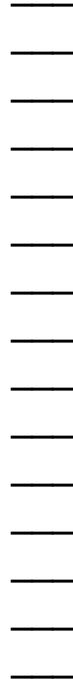
How do you think my games inspired 12 tone tools and methods?

Number slide puzzle





Solfège



Unfamiliar note names on the image on the left?
Make a guess.

Notation



In what ways can you notate music?

How did you learn how to read music notation?

How might you teach someone to read and write music (list, draw, or make your method)?

Imagination



What is imagination to you?



Holidays



How do you spend or celebrate the holidays?

List as many songs can you recognize within the Weihnachtsmusik? (Hint: Try to find three Christian songs)



Ideas and Inventions

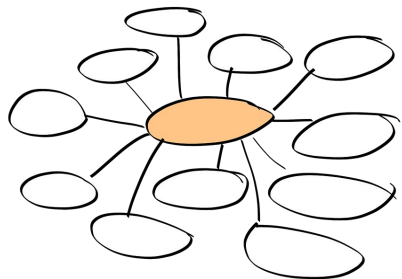


Make something.



Five Pieces for Orchestra

Create a mindmap of any associations you can make as you listen. It can be sounds, images, ideas, themes, adjectives,...



Suite, op. 29



Mvt. _____ sounds like (draw here):

This makes me feel _____ (adjective).

Listen to the first two movements. What does it make you want to do?

The relationship to the text - “There are relatively few people who are capable for understanding, purely in terms of music, what music has to say.”



Gustav Mahler - “Man is petty!”

Brahms the Progressive - “You are one of the greatest living composers. How Brahms hated this ‘one of.’”

Composition with twelve tones - “A creator has a vision of something which has not existed before this vision. And a creator has the power to bring his vision to life, the power to realize it.”

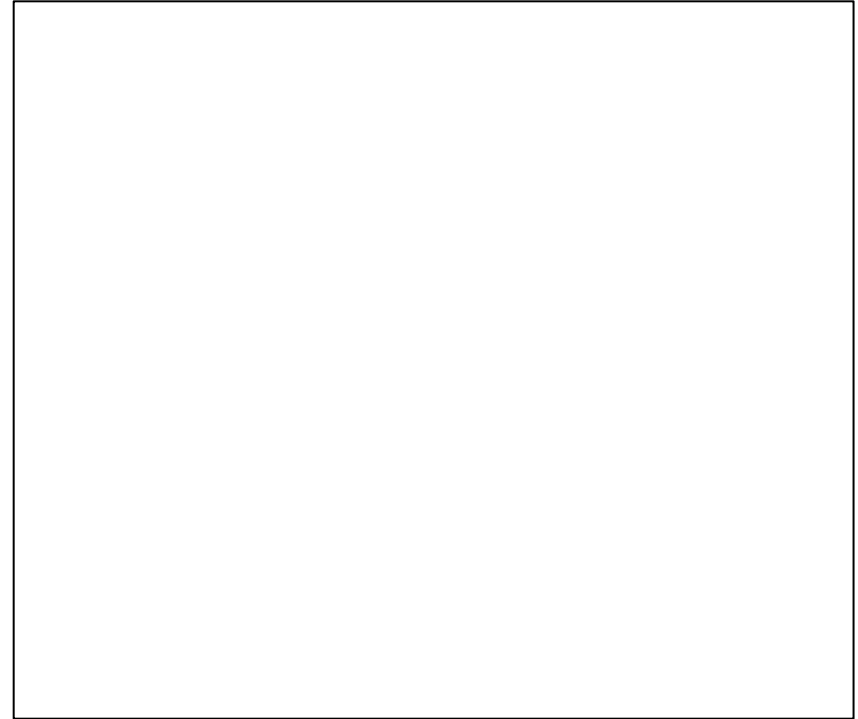
Write! Use the quote(s) as a starter for some writing.
What might Schoenberg have said about these topics?



A dangerous game - “[Emigres] all had to go abroad, to try to start life anew, and generally at a much lower level of living, of influence of self esteem; many even had to change their occupations and to suffer humiliation.”

New music, outmoded music, style and idea - “One thinks only for the sake of one’s idea.”

Eartraining through composition - “The possession of an ear trained through composing should not entitle a man to humiliate his innocent and less fortunate neighbor. It should give him only one pleasure: the pleasure of balance between the joy he expects from the music and the joy he actually receives.”





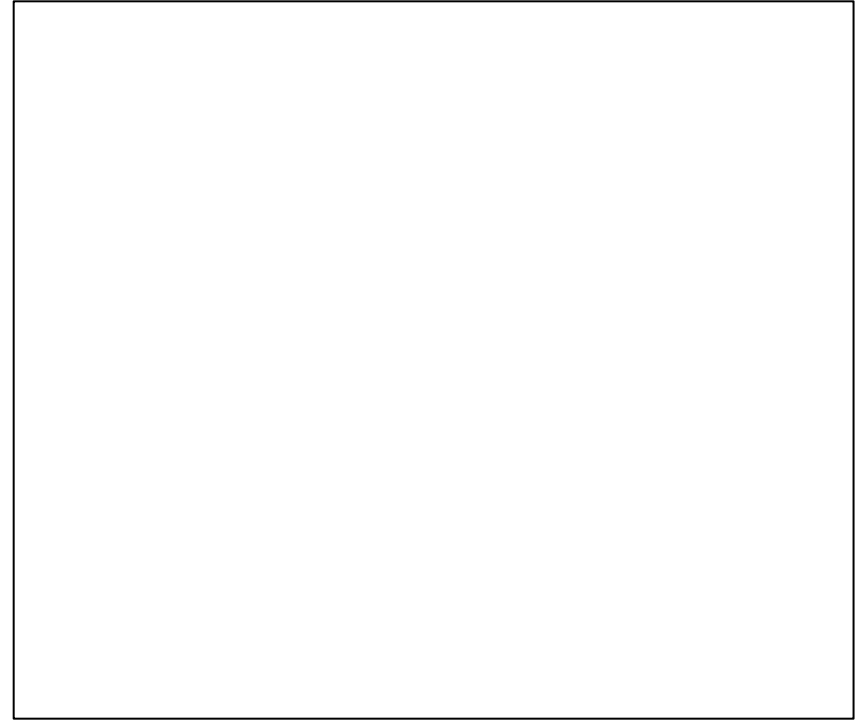
Heart and brain in music - “It is not the heart alone which creates all that is beautiful, emotional, pathetic, affectionate, and charming; nor is it the brain alone which is able to produce with well-constructed, the soundly organized, the logical, and the complicated.”

Criteria for the evaluation of music - “Ambition or desire for money stimulates creation only in the lower ranks of artists. Money!”

Folkloristic symphonies - “Of course, a soul you have to have!”

Blessing of the dressing

This is my fault

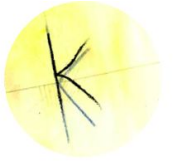


Judaism, Christianity, and faith



Who or what do you believe in?

Kandinsky with music, Schoenberg with art



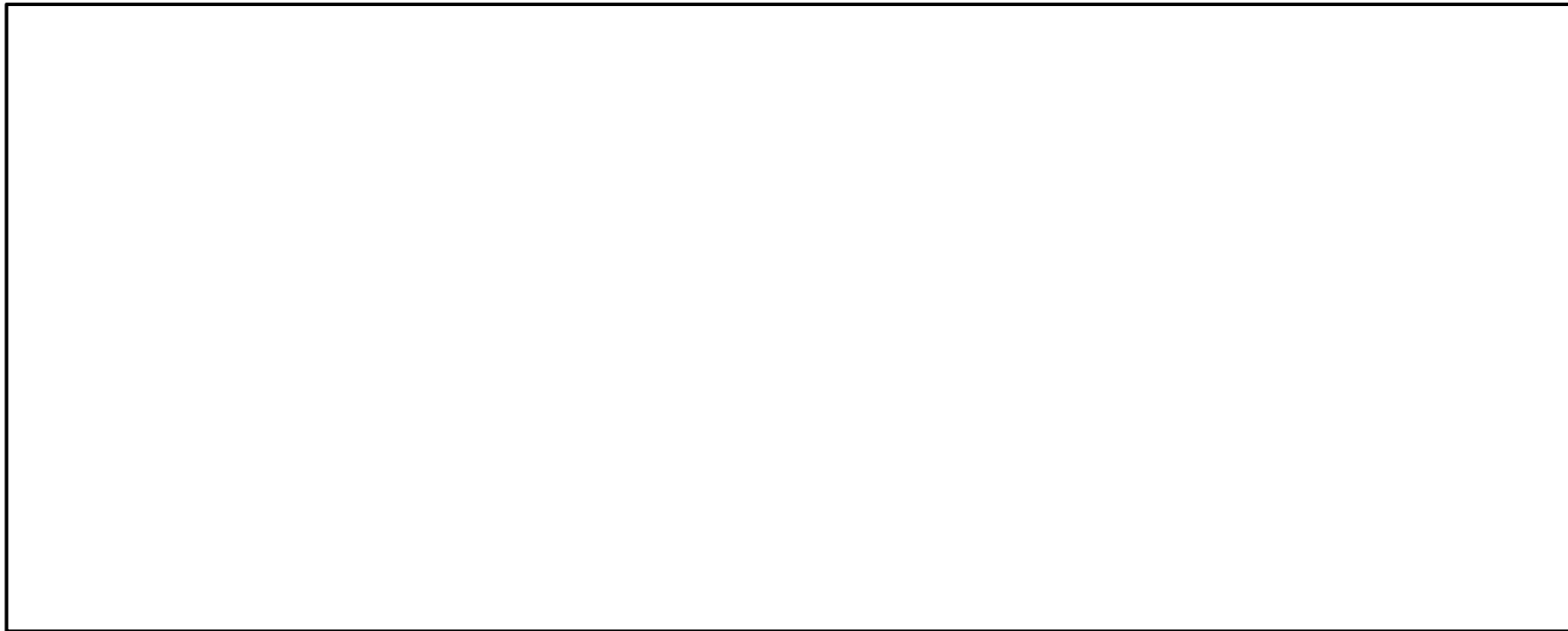
Create a soundscape for *Impressions III*. What sounds do you hear in the colors and lines of Kandinsky?

List instruments and record an audio clip to accompany the painting.

- This book
- Yourself
- _____
- _____
- _____



Free art-making (theme: _____)



Love(s)



Profile name: Mathilde von Zemlinsky

Birthday:

Anniversary:

Died:

Interests:

About me: I continued to work on the text of a "Requiem," which he had begun in 1920; however, he does not set it to music (1923)

Profile name: Gertrud Schoenberg

Birthday:

Anniversary:

Died:

Interests:

About me: I was the librettist for "Max Blonda for "FROM TODAY TILL TOMORROW," OPERA IN 1 ACT

Opera in One Act



Design a stage set that fits the music. How might they act and move?

Your love(s)



Who and what might you love next year?

In 3 years?

In 10 years?

Ask the same questions to someone else.

Modernism



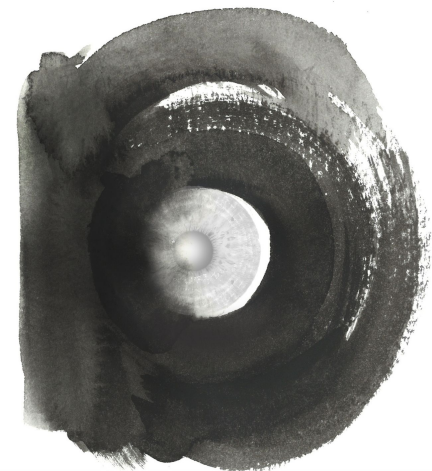
Doodle different sounds you hear in the piece. How might they be produced?

Gazes



Take a selfie or have someone photograph your gaze, then paste it here.

What makes you gaze?



Gaze
(v). look steadily and intently,
especially in admiration, surprise, or thought.
(n). a steady intent look.

Free investigation



Find other modernist artists and their works of art. Attend a museum, concert, library, and search online.

Notebooks, note-taking, sketches



Caricature: Draw one of anyone. Find some you like and paste them here.

Peace on Earth



1. Why might he have asked for it to be sung *a cappella* (without instrumental accompaniment)?
2. Color the words in German that you understood based on the English translation (next page).
3. How many different voices did you hear?
4. List any changes in music that you heard (e.g. tonal and free atonal transitions, dynamics).

Da die Hirten ihre Herde
Ließen und des Engles Worte
Trugen durch die niedre Pforte
Zu der Mutter mit dem Kind,
Fuhr das himmlische Gesind
Fort im Sternenraum zu singen,
Fuhr der Himmel fort zu klingen:
"Friede, Friede! auf der Erde!"
Seit die Engel so geraten,
O wie viele blut'ge Taten
Hat der Streit auf wildem Pferde,
Der geharnischte vollbracht!
In wie mancher heiligen Nacht
Sang der Chor der Geister zagend,
Dringlich flehend, leis verklagend: "Friede, Friede... auf der Erde!"
Doch es ist ein ewiger Glaube,
Dass der Schwache nicht zum Raube
Jeder frechen Mordgebärde
Werde fallen allezeit:
Etwas wie Gerechtigkeit
Webt und wirkt in Mord und Grauen
Und ein Reich will sich erbauen,
Das den Frieden sucht der Erde.
Mählich wird es sich gestalten,
Seines heiligen Amtes walten,
Waffen schmieden ohne Fährde,
Flammenschwerter für das Recht,
Und ein königlich Geschlecht
Wird erblühn mit starken Söhnen,
Dessen helle Tuben dröhnen:
Friede, Friede auf der Erde!

There the shepherds their herds
left and the angel's words
carried by the lowly gate
to the mother with the child,
led the heavenly followers
away in the starry space to sing,
continued the sky sounding:
"peace, peace! on the earth!"
Since the angels thrive so,
O like many bloody acts
had the struggle on wild horses,
the armor-clad fully-plowed!
In like some holy night
sang the Choir of Spirits fearing,
urgently imploring, softly accusing: "peace, peace... on the earth!"
But it is an eternal faith
that the weaklings not to the robbers
from each shameless murder-gesture
will to-fall always:
Something like justice
wove and produced in murder and dread
and a realm wants to be pleased,
that the peace sought the earth.
Gradually will it be taken-shape,
govern themselves its holy office,
weapons to forge without danger,
flame-swords for the right,
and a royal species
begins to blossom with strong sons,
whose bright pipes roar:
Peace, peace on the earth!





Human Rights - 19 statements



Schoenberg wrote 19 statements promoting human rights. What would your 19 statements look like?

1. _____
2. _____
3. _____

Programming - Playlist



Create an inviting program or playlist that works within the Society's rules.

Quest to the U.S.



Take notes or doodle as you listen to Ode to Napoleon Buonaparte, as you try to find various connections in the piece.

Ode to Napoleon Buonaparte



'Tis done-- but yesterday a King!
And arm'd with Kings to strive--
And now thou art a nameless thing:
So abject--yet alive!
Is this the man of thousand thrones,
Who strew'd our earth with hostile bones,
And can he thus survive?
Since he, miscall'd the Morning Star,
Nor man nor fiend bath fallen so far.
Ill-minded man! why scourge thy kind
Who bow'd so low the knee?
By gazing on thyself grown blind,
Thou taught'st the rest to see.
With might unquestion'd, power to save,
Thine only gift hath been the grave
To those that worshipp'd thee;
Nor till thy fall could mortals guess
Ambition's less than littleness!

Thanks for that lesson--It will teach
To after-warriors more
Than high Philosophy can preach,
And vainly preach'd before.
That spell upon the minds of men
Breaks never to unite again,
That led them to adore
Those Pagod things of sabre sway
With fronts of brass, and feet of clay.
The triumph and the vanity,
The rapture of the strife--
The earthquake voice of Victory,
To thee the breath of life;
The sword, the sceptre, and that sway
Which man seem'd made but to obey,
Wherewith renown was rife--
All quell'd!--Dark Spirit! what must be
The madness of thy memory!

The Desolator desolate!
The Victor overthrown!
The Arbiter of others' fate
A Suppliant for his own!
Is it some yet imperial hope
That with such change can calmly cope?
Or dread of death alone?
To die a prince--or live a slave--
Thy choice is most ignobly brave!
He who of old would rend the oak,
Dream'd not of the rebound:
Chain'd by the trunk he vainly broke--
Alone--how look'd he round?
Thou, in the sternness of thy strength,
An equal deed halt done at length,
And darker fate hast found:
He fell, the forest prowlers' prey;
But thou must eat thy heart away!

Ode to Napoleon Buonaparte



The Roman, when his burning heart
Was slaked with blood of Rome,
Threw down the dagger--dared depart,
In savage grandeur, home--
He dared depart in utter scorn
Of men that such a yoke had borne,
Yet left him such a doom!
His only glory was that hour
Of self-upheld abandon'd power.
The Spaniard, when the lust of sway
Had lost its quickening spell,
Cast crowns for rosaries away,
An empire for a cell;
A strict accountant of his beads,
A subtle disputant on creeds,
His dotage trifled well:
Yet better had he neither known
A bigot's shrine, nor despot's throne.

But thou--from thy reluctant hand
The thunderbolt is wrung--
Too late thou leav'st the high command
To which thy weakness clung;
All Evil Spirit as thou art,
It is enough to grieve the heart
To see thine own unstrung;
To think that God's fair world hath been
The footstool of a thing so mean;
And Earth hath spilt her blood for him,
Who thus can hoard his own!
And Monarchs bow'd the trembling limb,
And thank'd him for a throne!
Fair Freedom! we may hold thee dear,
When thus thy mightiest foes their fear
In humblest guise have shown.
Oh! ne'er may tyrant leave behind
A brighter name to lure mankind!

Thine evil deeds are writ in gore,
Nor written thus in vain--
Thy triumphs tell of fame no more,
Or deepen every stain:
If thou hadst died as honour dies,
Some new Napoleon might arise,
To shame the world again--
But who would soar the solar height,
To set in such a starless night?
Weigh'd in the balance, hero dust
Is vile as vulgar clay;
Thy scales, Mortality! are just
To all that pass away:
But yet methought the living great
Some higher sparks should animate,
To dazzle and dismay:
Nor deem'd Contempt could thus make mirth
Of these, the Conquerors of the earth.

Ode to Napoleon Buonaparte

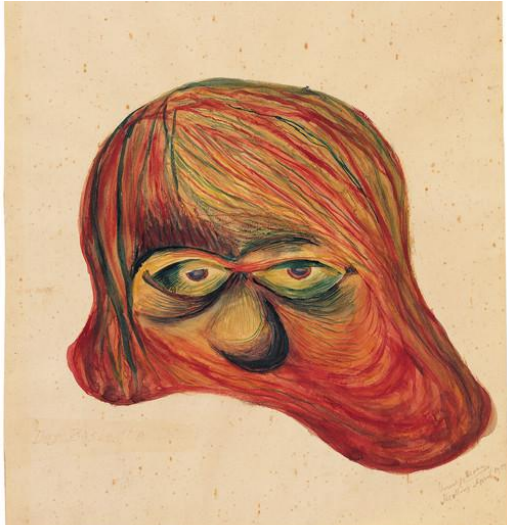


And she, proud Austria's mournful flower,
Thy still imperial bride;
How bears her breast the torturing hour?
Still clings she to thy side?
Must she too bend, must she too share
Thy late repentance, long despair,
Thou throneless Homicide?
If still she loves thee, hoard that gem,--
'Tis worth thy vanish'd diadem!
Then haste thee to thy sullen Isle,
And gaze upon the sea;
That element may meet thy smile--
It ne'er was ruled by thee!
Or trace with thine all idle hand
In loitering mood upon the sand
That Earth is now as free!
That Corinth's pedagogue hath now
Transferr'd his by-word to thy brow.

Thou Timour! in his captive's cage
What thoughts will there be thine,
While brooding in thy prison'd rage?
But one--"The world was mine!"
Unless, like he of Babylon,
All sense is with thy sceptre gone,
Life will not long confine
That spirit pour'd so widely forth--
So long obey'd--so little worth! Or, like the
thief of fire from heaven,
Wilt thou withstand the shock?
And share with him the unforgiven,
His vulture and his rock!
Foredoom'd by God--by man accurst,
And that last act, though not thy worst,
The very Fiend's arch mock
He in his fall preserved his pride,
And, if a mortal, had as proudly died!

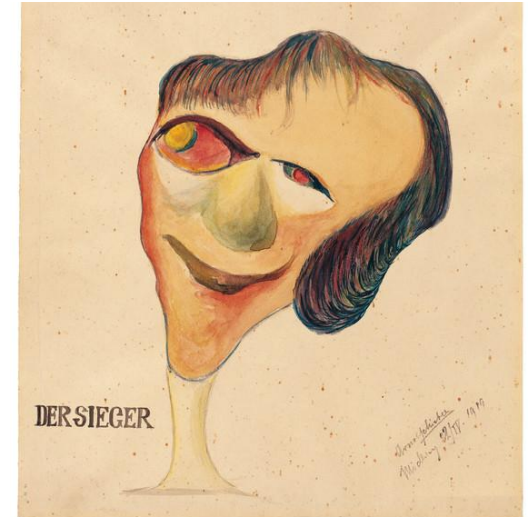
There was a day--there was an hour,
While earth was Gaul's--Gaul thine--
When that immeasurable power
Unsated to resign
Had been an act of purer fame
Than gathers round Marengo's name,
And gilded thy decline,
Through the long twilight of all time,
Despite some passing clouds of crime.
But thou forsooth must be a king,
And don the purple vest,
As if that foolish robe could wring
Remembrance from thy breast.
Where is that faded garment? where
The gewgaws thou Overt fond to wear,
The star, the string the crest?
Vain forward child of empire! say,
Are all thy playthings snatched away?

Ode to Napoleon Buonaparte



“The conquered;”
“The conquerer”

Where may the wearied eye repose
When gazing on the Great;
Where neither guilty glory glows,
Nor despicable state?
Yes--one--the first--the last--the best--
The Cincinnatus of the West,
Whom envy dared not hate,
Bequeath'd the name of **Washington**,
To make man blush there was but one!



Attend a concert



How does time feel?

*Left to right:
Mr. Leopold Godowsky,
Prof. Albert Einstein,
Mr. Arnold Schoenberg*



Romanticism



Create a comic strip or a painting based on what you heard and read about Gurre-lieder.

In one word, Gurrelieder was _____ !

Scavenger hunt: Try to find musical moments where:

- _____ “Romantic” or “melodramatic” sounds are heard
- _____ Chromaticism is used
- _____ The music sounds like it was composed by Wagner or Mahler
- _____ The singers use *sprechgerang* to “sing” certain words

Sprechstimme and experimental sounds



What other genres of music experiment with sounds? When have you heard texts, sung and/or spoken?

Sprechstimme a conversation at home. Draw the pitches, write the text, record the conversation.



Select a part of Pierrot Lunaire starting with one word or phrase _____, then draw the pitches she is singing using lines and dots.

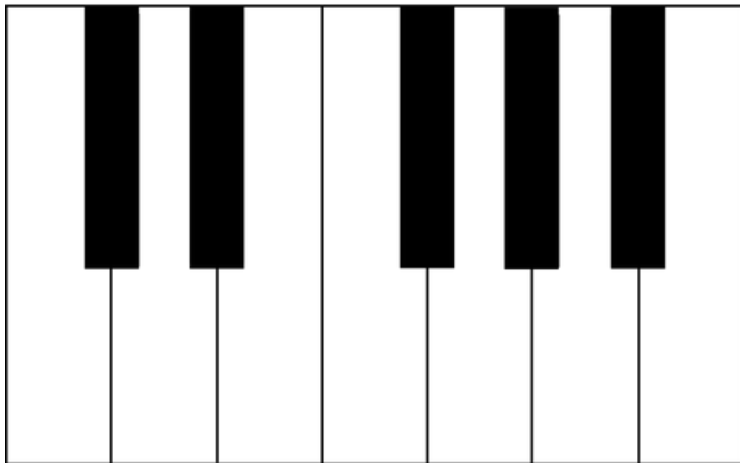
My Public: Create a “blackout poem”



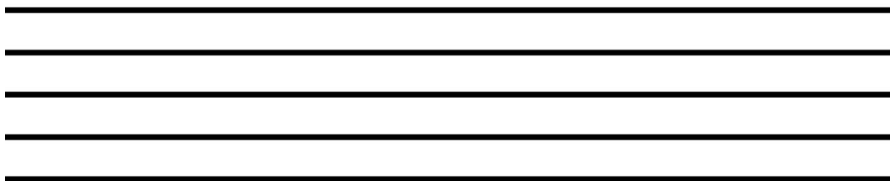
“For this reason, I also take it to have been the expert judges, not the art lovers, who received my Pierrot Lunaire with such hostility when I performed it in Italy. I was indeed honored that Puccini, not an expert judge but a practical expert, already ill, made a six-hour journey to get to know my work, and afterwards said some very friendly things to me; that was good, strange though my music may have remained to him. Nevertheless it was characteristic that the loudest disturber of the concert was identified as the director of a conservatoire. It was also he who proved unable at the end to bridle his truly Mediterranean temperament—who could not refrain from exclaiming: “If there had been just one single honest triad in the whole piece!” Obviously his teaching activities gave him too little opportunity to hear such honest triads, and he had come hoping to find them in my Pierrot. Am I to blame for his disappointment?”

Twelve-tone

Cut out these pieces. Scramble them up!



C 1	C#/Db 2	D 3	D#/Eb 4
E 5	F 6	F#/Gb 7	G 8
G#/Ab 9	A 10	A#/Bb 11	B 12



Risk



Make “normal” art.

Make “risky” art.

Unfinished work



List things you left unfinished today.

Keep everything from the day, finished or unfinished. Take a photo.

Soundscape



Look for a film, picture book, text, or some source of inspiration. Then, try to record a “soundtrack” or soundscape for it. Let your source of inspiration guide not only the notes and rhythm, but your choices of musical instrument(s) and expressive musical elements. Record part of it--and leave it unfinished. Then come back to it. Or try again.

Verklärte Nacht



What does it mean to be transfigured?

Why is this classified as “chamber program music”?

Wagnerian



Research and listen to works by Wagner. What were his musical traits? Describe his music in words or images.

Pelleas und Melisande



When do you hear Wagnerian chords, chromaticism, or leitmotifs? List links and minute marks here:

Which versions do you think is more modern? Innovative? Curious? Challenging?

Soul exploration



Make something (art, music, dance, anything!) that expresses your soul.

Fantasy, flesh and tears



“The work of the artist is instinctive. The conscious mind has little influence on it.” Theory of Harmony (1911)

Xenophilia



Take notes or doodle as you listen to Ode to Napoleon Buonaparte, as you try to find various connections in the piece.

What sounds evoke ideas and emotions like survival, death, danger, fear?

Find other works regarding the themes of war and peace.

Listen-Read:

Highlight key words and doodle what you hear

I cannot remember ev'rything.

I must have been unconscious most of the time.

I remember only the grandiose moment
when they all started to sing as if prearranged,
the old prayer they had neglected for so many years
the forgotten creed!

But I have no recollection how I got underground
to live in the sewers of Warsaw for so long a time.

The day began as usual: Reveille when it still was dark.

Get out! Whether you slept or whether worries kept you awake
the whole night.

You had been separated from your children, from your wife, from
your parents;
you don't know what happened to them how could you sleep?



The trumpets again –

Get out! The sergeant will be furious!

They came out; some very slow: the old ones, the sick ones;
some with nervous agility.

They fear the sergeant. They hurry as much as they can.

In vain! Much too much noise, much too much commotion –
and not fast enough!

The Feldwebel shouts: „Achtung! Stillgestanden! Na wirts mal?
Oder soll ich mit dem Jewehrkolben nachhelfen? Na jutt; wenn
ihrs durchaus haben wollt!“

The sergeant and his subordinates hit everybody:
young or old, quiet or nervous, guilty or innocent.

It was painful to hear them groaning and moaning.

I heard it though I had been hit very hard,
so hard that I could not help falling down.
We all on the ground who could not stand up were then beaten
over the head.
I must have been unconscious.
The next thing I knew was a soldier saying:
„They are all dead“,
whereupon the sergeant ordered to do away with us.
There I lay aside half-conscious.
It had become very still – fear and pain.
Then I heard the sergeant shouting: „Abzählen!“
They started slowly and irregularly:
one, two, three, four
„Achtung!“ the sergeant shouted again,
„Rascher! Nochmal von vorn anfangen!“

In einer Minute will ich wissen,
wieviele ich zur Gaskammer abliefern!
Abzählen!“

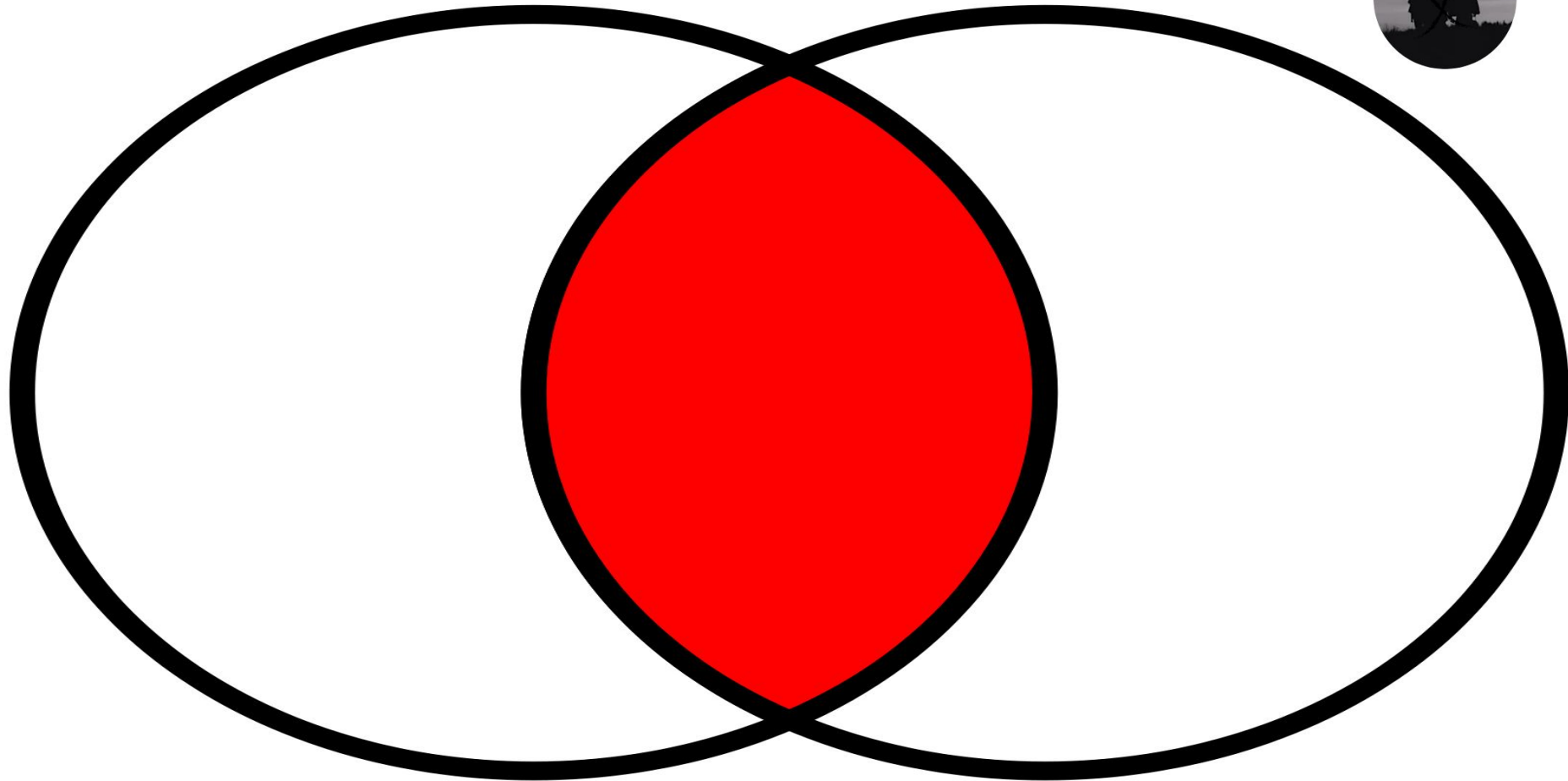
They began again, first slowly: one, two, three, four,
became faster and faster, so fast that I thought
that it finally sounded like a stampede of wild horses,
and all of a sudden, in the middle of the night,
they began singing the Shema Yisra'el.

**Jewish prayer: "Hear, O Israel: the LORD our God, the
LORD is one" (Hebrew: שְׁמַע יִשְׂרָאֵל יְהוָה אֱלֹהֵינוּ יְהוָה אֶחָד :),
found in Deuteronomy 6:4 (Deuteronomy 6:7, "and when
thou liest down, and when thou riseth up.")*



Survivor of Warsaw

Peace on Earth



My _____-cloud diary



1) impression, 2) condition, 3) sketch

9/24/1914 "Repeatedly I notice that 'golden glitter,' victory-wind,' a 'deep blue sky,' 'bloody clouds' (at sunset) always preceded victorious German events."

6/27/1915 "8:50 p.m. after sunset the following sword is visible in the sky (cloud formation)"

Youth and education



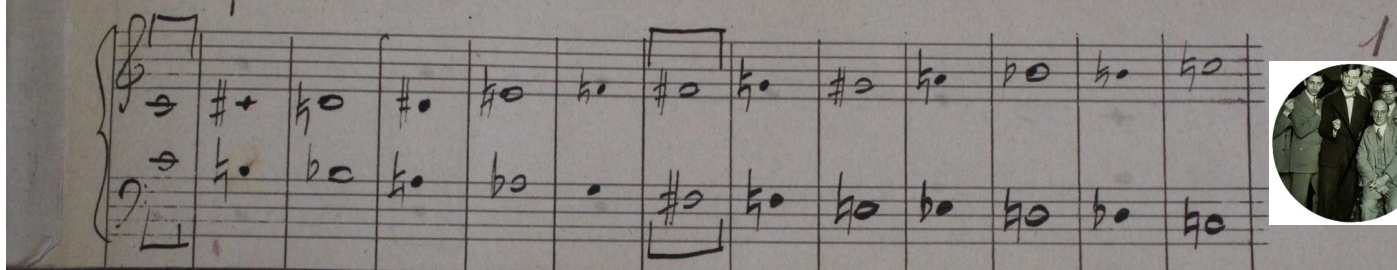
Make something again (art, music, dance, anything!) that expresses your soul.

Laws of Comprehensibility



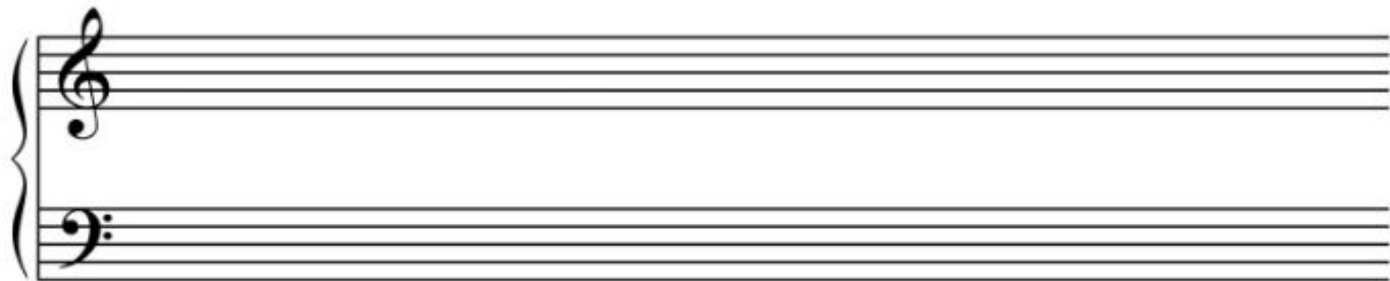
Think of your own “laws” or create a composition based on Schoenberg’s Laws of Comprehensibility.

Inversions

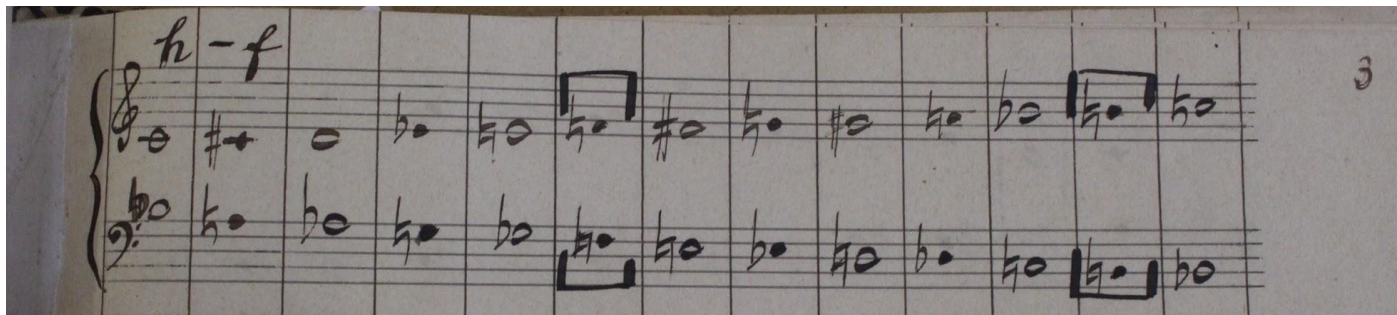


Handwritten musical score for page 1, featuring a grand staff with treble and bass clefs. The notation includes various notes with accidentals (sharps and flats) and rests. A circled photograph of three men is visible in the top right corner. A handwritten number '1' is in the top right corner.

Complete page 2



A blank grand staff consisting of two staves, one with a treble clef and one with a bass clef, intended for the completion of page 2.



Handwritten musical score for page 3, featuring a grand staff with treble and bass clefs. The notation includes various notes with accidentals (sharps and flats) and rests. A circled photograph of three men is visible in the top right corner. A handwritten number '3' is in the top right corner. The first measure of the treble staff is marked with a dynamic marking 'h-f'.

Schoenberg and you



- What did Schoenberg do and create--what will you do and create?
- Does music have to be just good or bad? Pretty or ugly? Same or different?
- How do you see his day-to-day affecting what he owned, did, and made?

Schoenberg and you



- Why does it matter to care?
- What words would you use to describe Schoenberg? Try to describe what he did.
- Share one of Schoenberg's pieces with someone else. Record how he responded.

Zoology, animals, pets!



Paste images of pets you have, had, and/or would like to have.

Research one of these species.

