Figure 1. Adorno’s five Darmstadt lecture cycles

<table>
<thead>
<tr>
<th>Year</th>
<th>Title of lecture series, number of lectures</th>
<th>Subsequent reworking (and English translation where available)</th>
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</thead>
<tbody>
<tr>
<td>1955</td>
<td>“Der junge Schönberg” (“The Young Schoenberg”), 3 lectures</td>
<td>N/A</td>
</tr>
<tr>
<td>1966</td>
<td>“Funktion der Farbe in der Musik” (“Function of Timbre in Music”), 3 lectures</td>
<td>Adorno 1999</td>
</tr>
</tbody>
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Example 1. Schoenberg, op. 2, no. 1, “Erwartung,” neighbor chord motion in piano of m. 1
Example 2. Schoenberg’s neighbor chord

Example 3. “Dominant 65 chord” (transcribed from recording)

Example 4. Wagner, *Götterdämmerung*, Act 3, scene 1, neighbor-chord motion
Example 5. Quartal harmony (transcribed from recording)

Example 6a. Adorno’s derivation of Schoenberg’s neighbor chord (*) from a “dominant 65 chord,” illustrated

Example 6b. Adorno’s derivation of Schoenberg’s neighbor chord (*) from quartal harmony, illustrated
Example 7. Adorno’s comparison of Schoenberg’s chord from m. 42 of *Verklärte Nacht* op. 4 (a) with quartal harmony (b) (transcribed from recording)

Example 8. Adorno’s illustration of how Schoenberg could have sequenced the first-violin melody in mm. 34–35 of *Verklärte Nacht* (a), but chose not to do so (b) (transcribed from recording)

Example 9. *Verklärte Nacht*, mm. 75–76, first violin
Example 10. Schoenberg, First String Quartet op. 7, mm. 97–102

ein wenigbewegt

Example 11. First and second motive from Schoenberg op. 7, mm. 98–100, second violin

first motive:  
second motive:

Example 12. Illustration of Adorno’s derivation of the second motive from the first

first motive:  
second motive: