A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

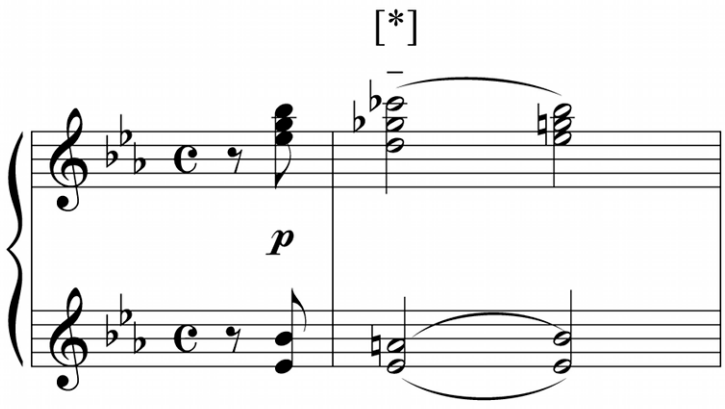
MTO 23.4 Examples: Neidhöfer, Review of Adorno

(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.17.23.4/mto.17.23.4.emmery.php

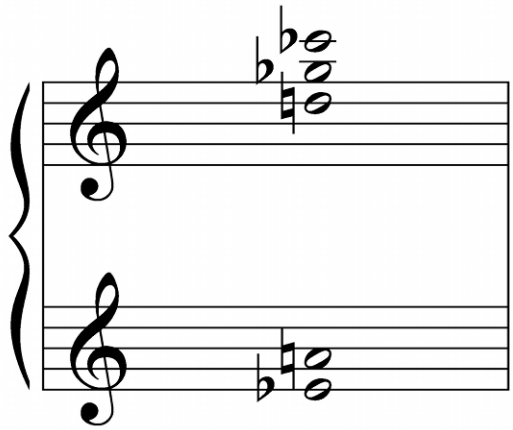
Figure 1. Adorno's five Darmstadt lecture cycles

Year	Title of lecture series, number of lectures	Subsequent reworking (and English translation where available)
1955	"Der junge Schönberg" ("The Young Schoenberg"), 3 lectures	N/A
1956	"Schönbergs Kontrapunkt" ("Schoenberg's Counterpoint"), 4 lectures	Adorno (1957) 1978 (Adorno [1957] 1999)
1957	"Kriterien der neuen Musik" ("Criteria of New Music"), 4 lectures	Adorno 1958 (abridged version), Adorno (1959) 1978 (Adorno [1959] 1999)
1961	"Vers une musique informelle," 2 lectures	Adorno 1962, Adorno (1963) 1978 (Adorno [1963] 1998)
1966	"Funktion der Farbe in der Musik" ("Function of Timbre in Music"), 3 lectures	Adorno 1999

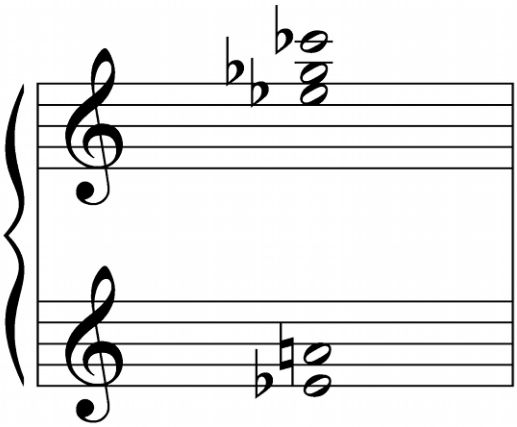
Example 1. Schoenberg, op. 2, no. 1, "Erwartung," neighbor chord motion in piano of m. 1



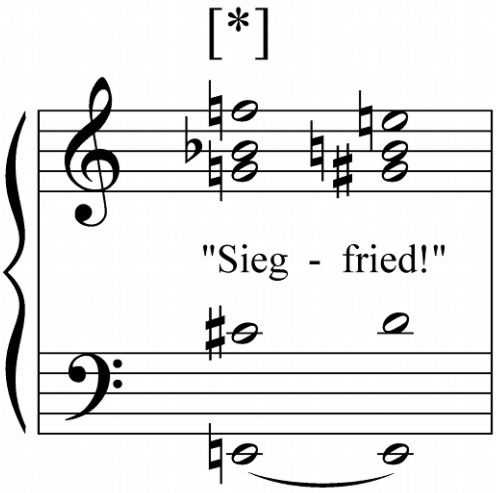
Example 2. Schoenberg's neighbor chord



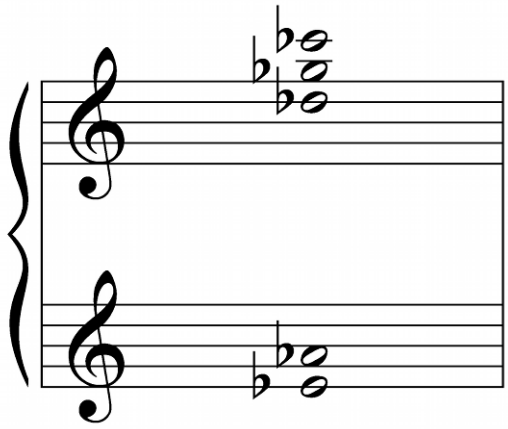
Example 3. "Dominant 65 chord" (transcribed from recording)



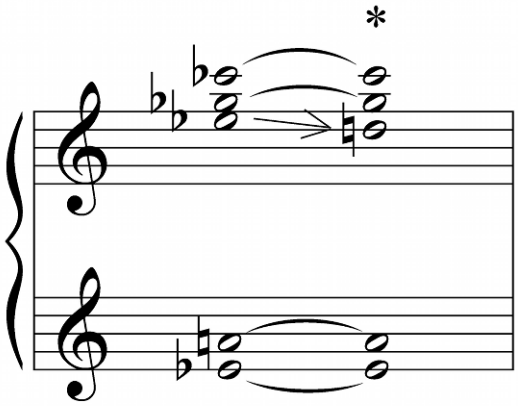
Example 4. Wagner, *Götterdämmerung*, Act 3, scene 1, neighbor-chord motion



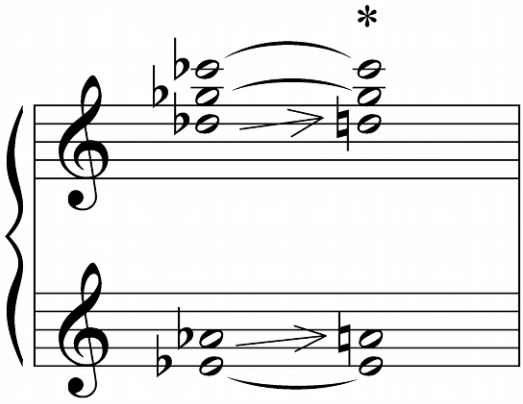
Example 5. Quartal harmony (transcribed from recording)



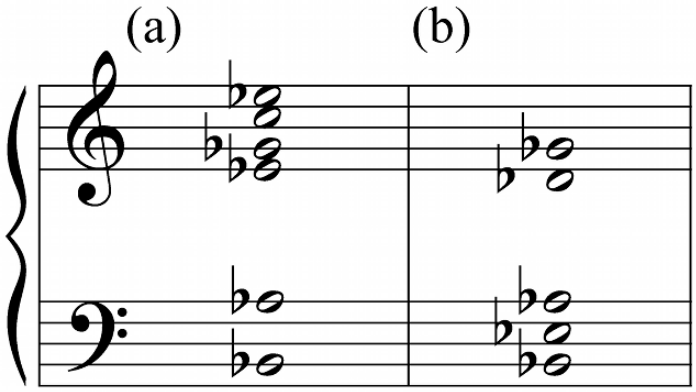
Example 6a. Adorno's derivation of Schoenberg's neighbor chord (*) from a "dominant 65 chord," illustrated



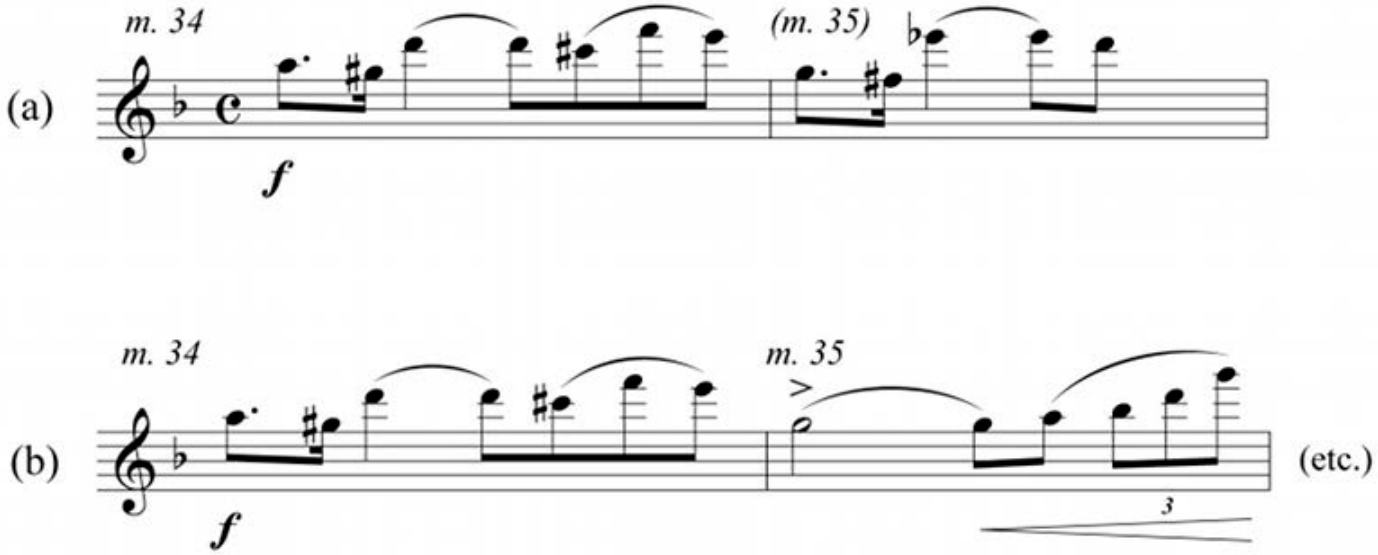
Example 6b. Adorno's derivation of Schoenberg's neighbor chord (*) from quartal harmony, illustrated



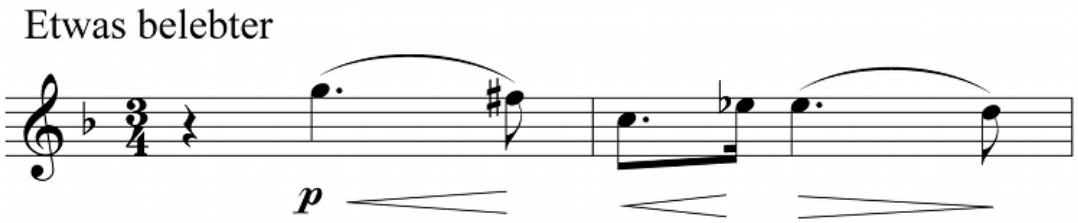
Example 7. Adorno's comparison of Schoenberg's chord from m. 42 of *Verklärte Nacht* op. 4 (a) with quartal harmony (b) (transcribed from recording)



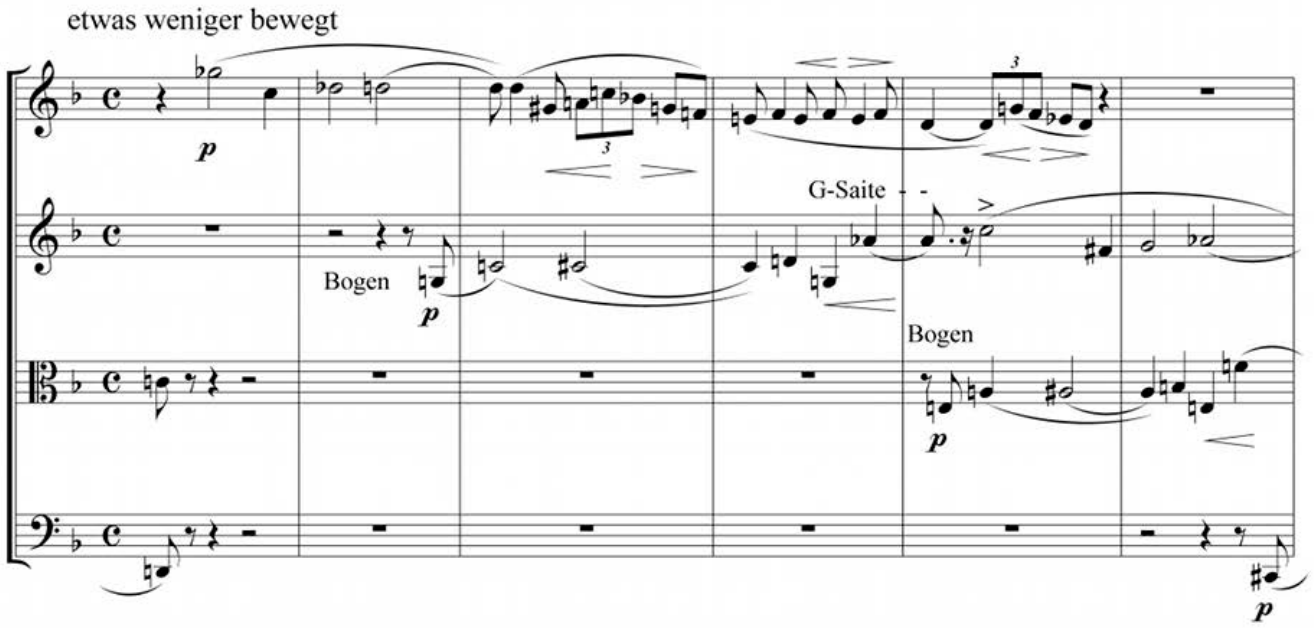
Example 8. Adorno's illustration of how Schoenberg could have sequenced the first-violin melody in mm. 34–35 of *Verklärte Nacht* (a), but chose not to do so (b) (transcribed from recording)



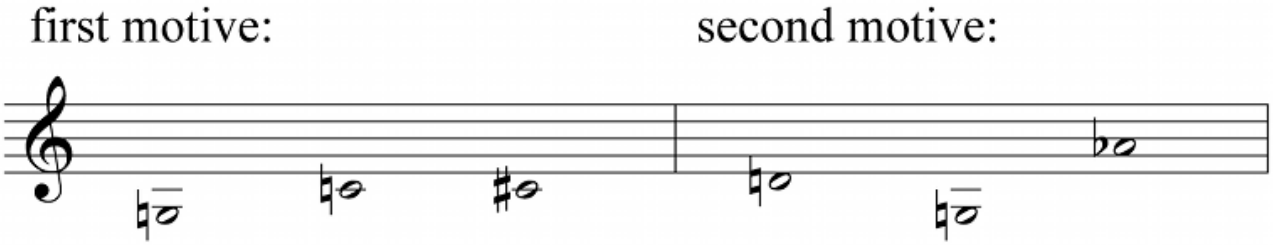
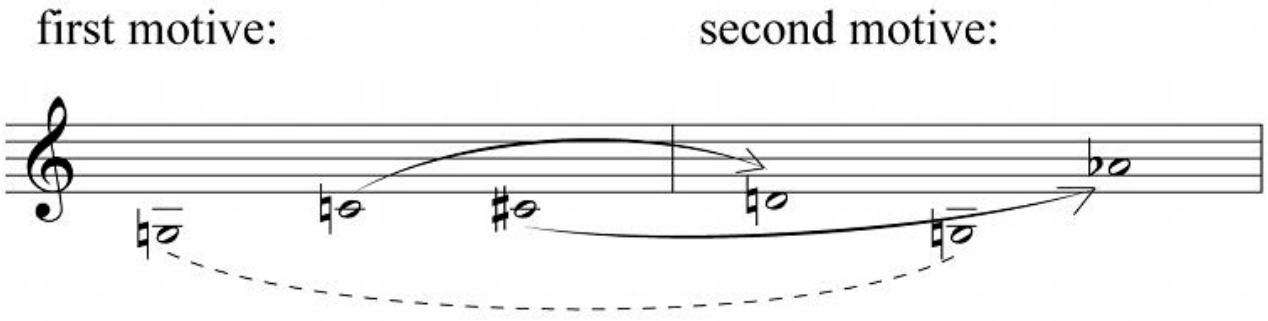
Example 9. *Verklärte Nacht*, mm. 75–76, first violin



Example 10. Schoenberg, First String Quartet op. 7, mm. 97–102



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



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