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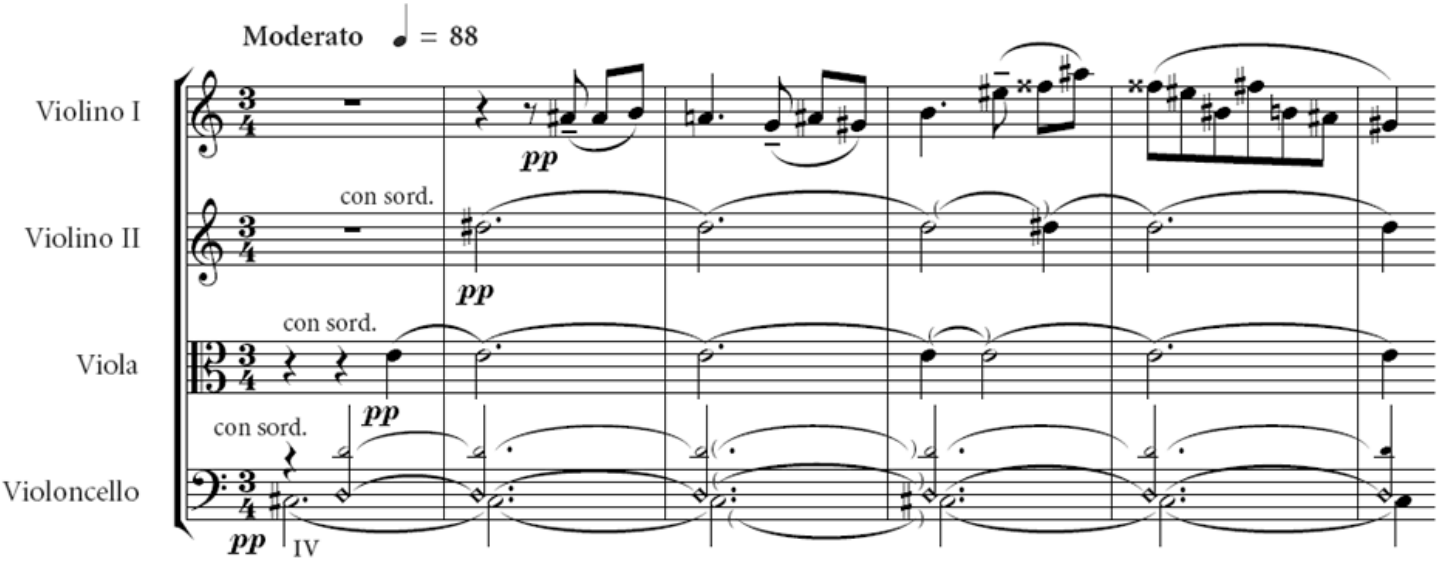
MTO 13.4 Examples: Mawer, Exploring Complementation in Bartók's Third Quartet

(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.07.13.4/mto.07.13.4.mawer.php

Example 1. Bartók, String Quartet No. 3, *Prima parte*, mm. 1–6



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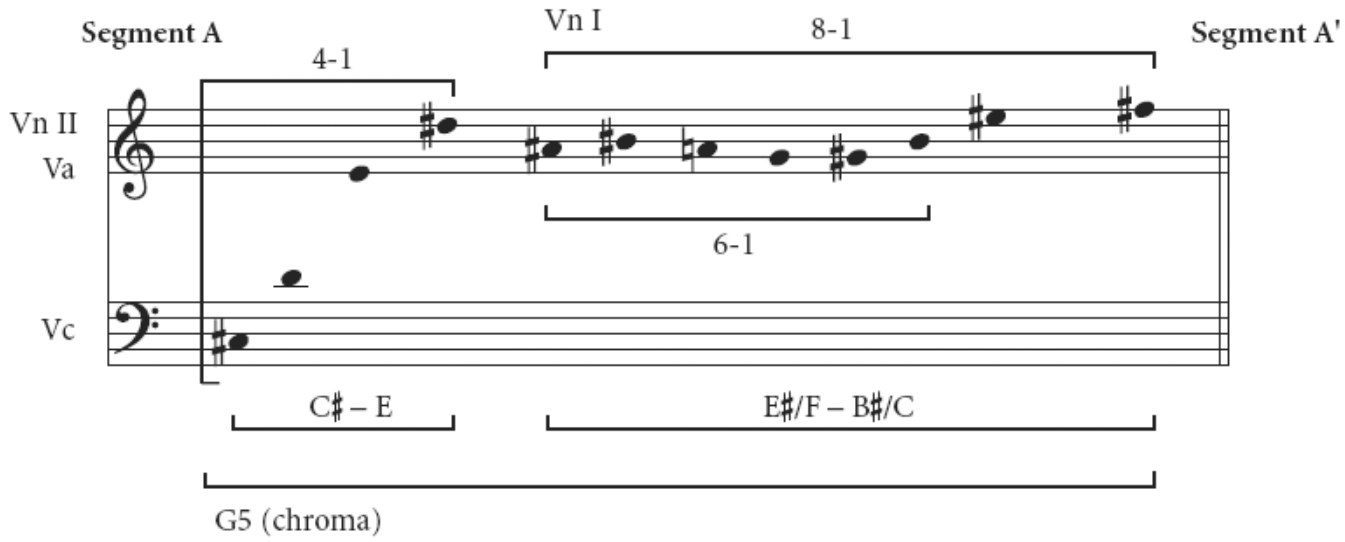
Example 2. Pc-set and pitch complements (*Prima parte*, mm. 1–6)



Example 3. Bimodal complementation and symmetry (*Prima parte*, mm. 1–6)

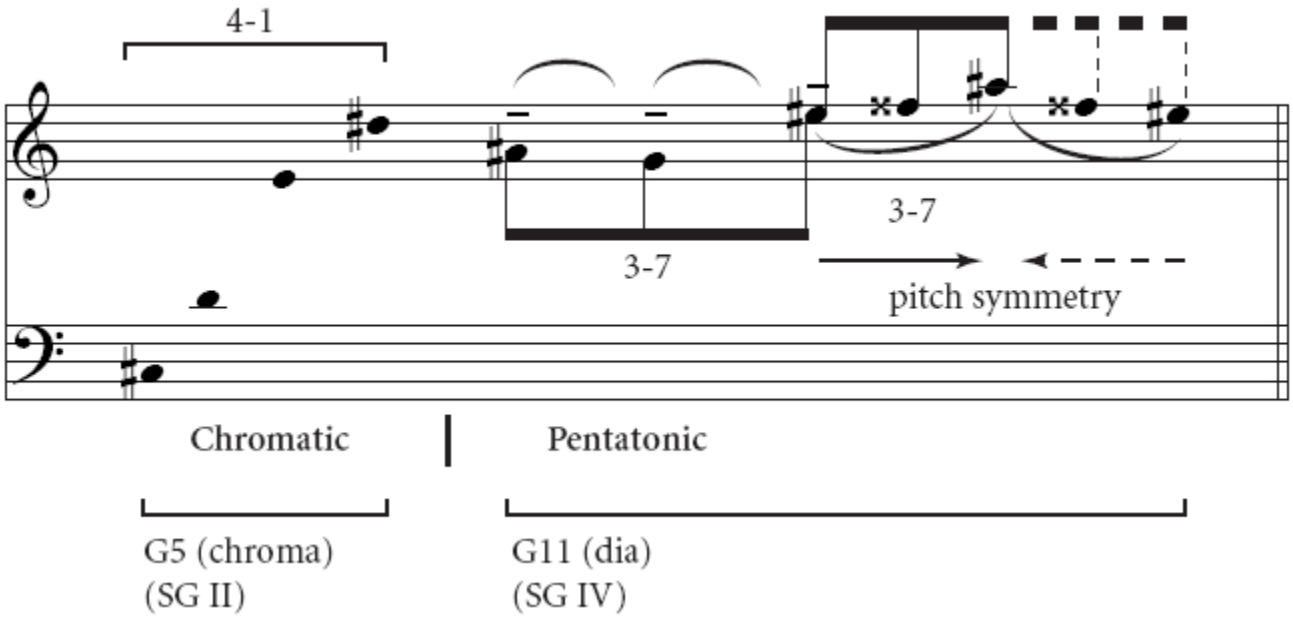


Figure 1. Chromatic/pentatonic matrix

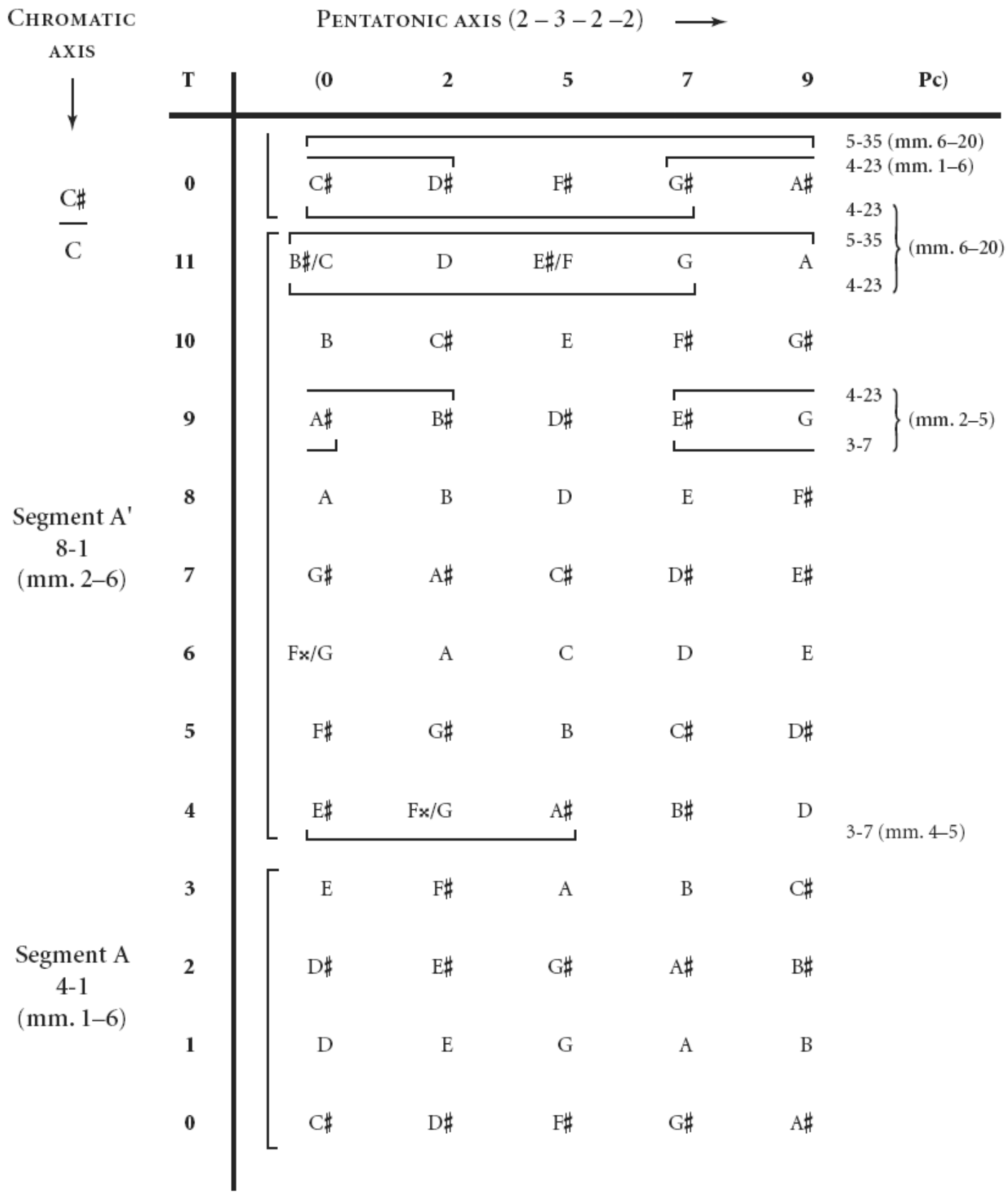


Figure 2. Superimposed pentatonic collections (on C♯ and C) with chromatic (on C♯)

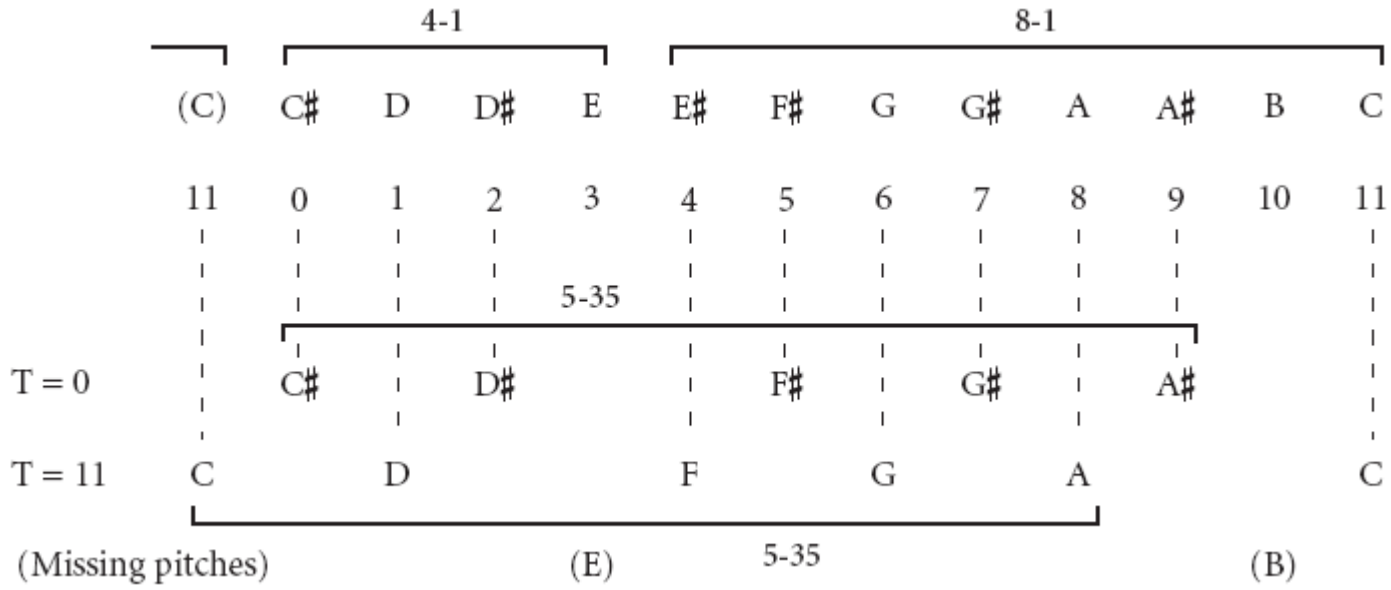


Figure 3. Tritonal relations from interaction of pentatonic (C♯ and C) and chromatic collections

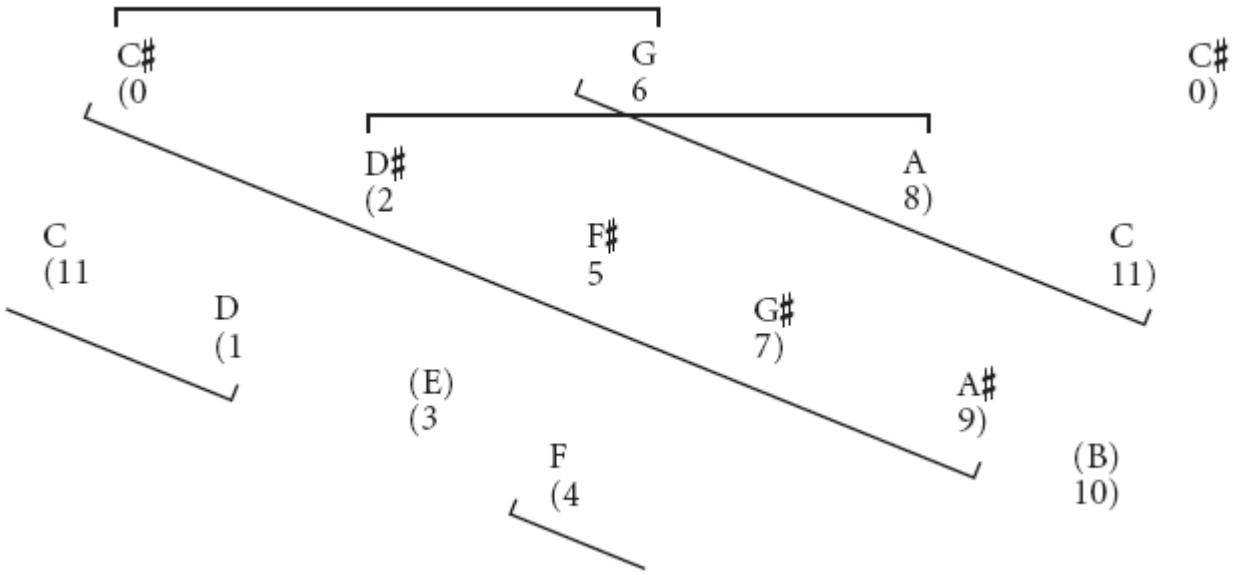
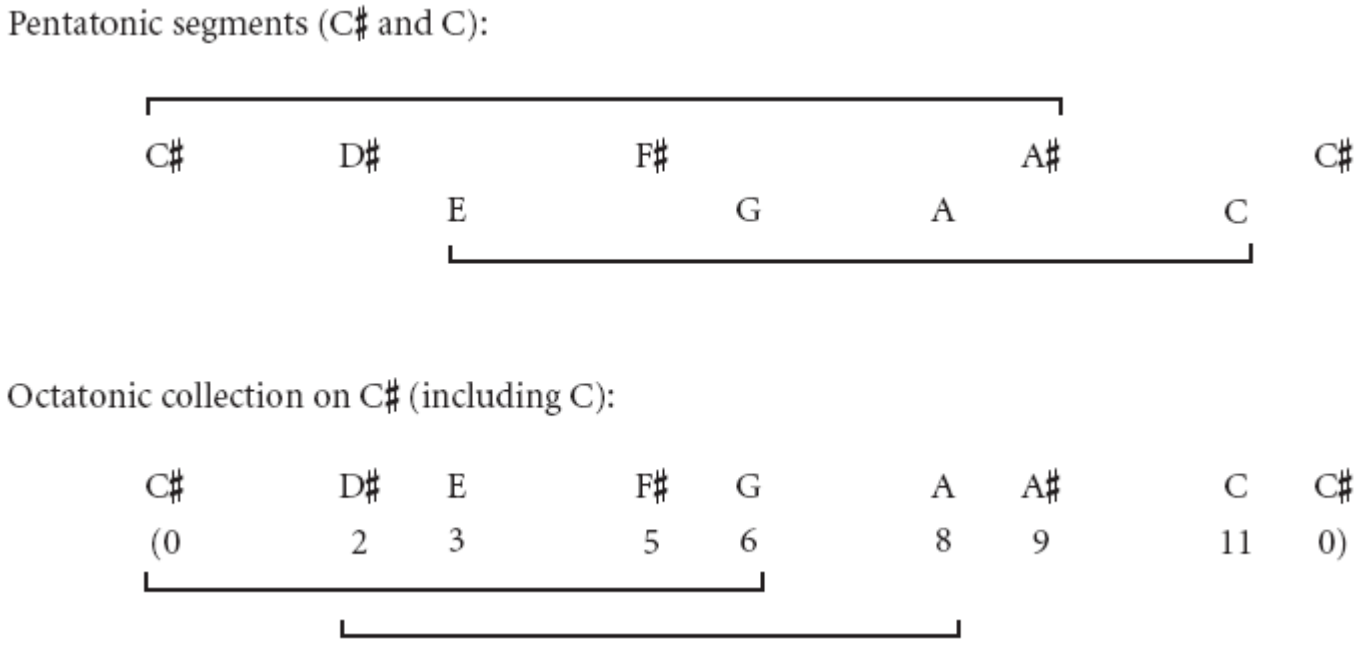
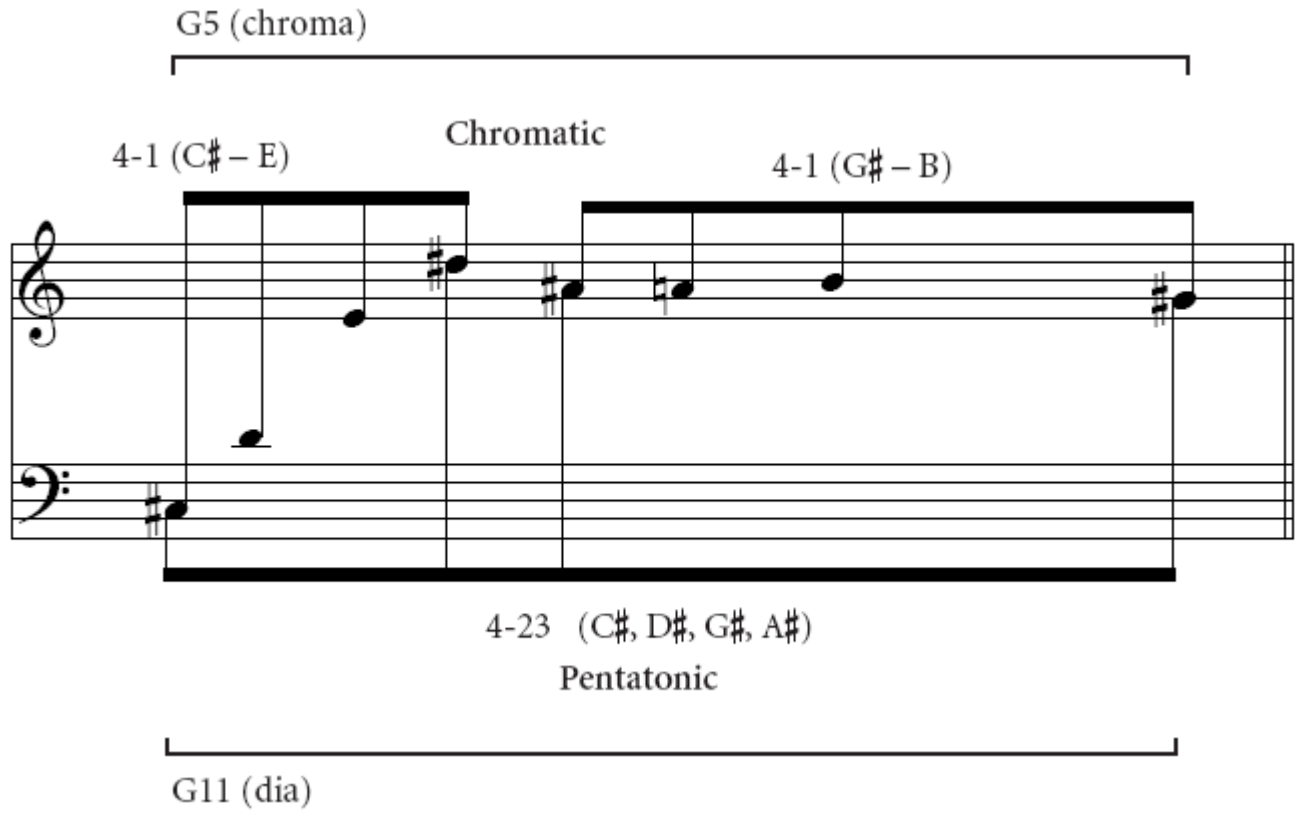


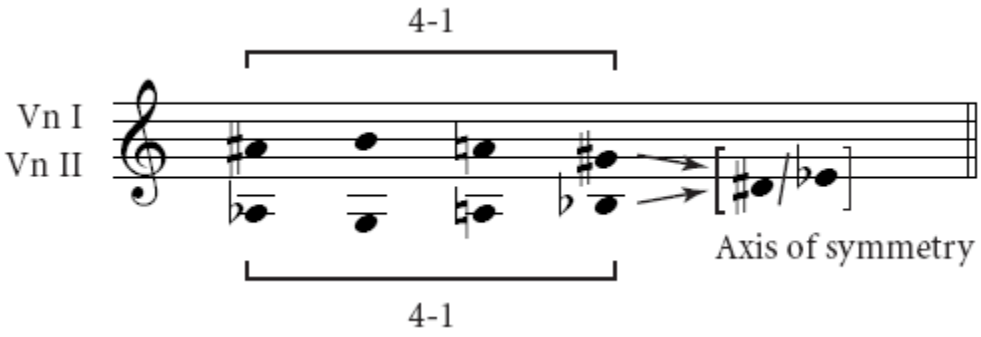
Figure 4. Octatonic perspective



Example 4. Aspects of modal synthesis (*Prima parte*, mm. 1–6)



Example 5. Chromatic contradiction and symmetry (*Prima parte*, m. 37)



Example 6. Rhythmic reversion (*Prima parte*, mm. 37–38)

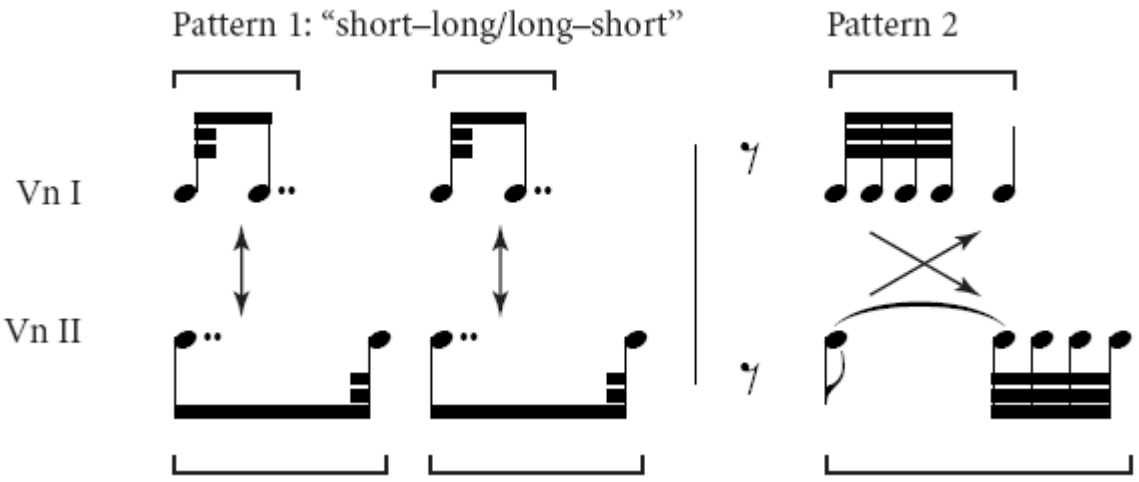
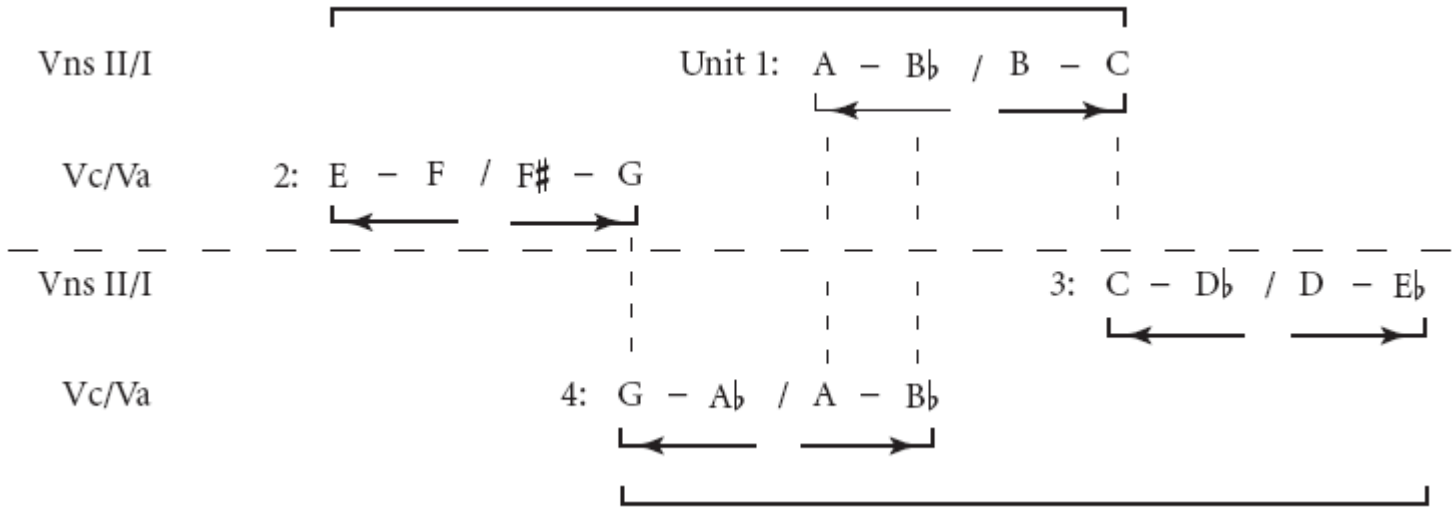



Figure 5. Schema to show reordered 4-1 segments (*Prima parte*, mm. 43–44)