

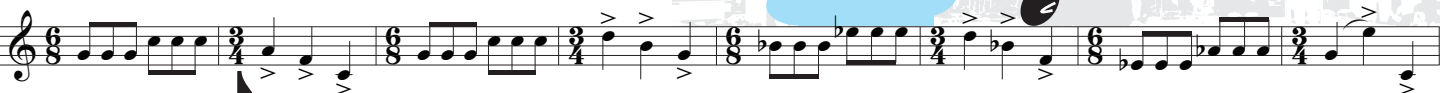
Complex Metre

SIMPLE METRES AND **COMPOUND METRES** ARE BOTH USED QUITE A BIT IN THE COMMON PRACTICE PERIOD, BUT THEY WERE RARELY FOUND **TOGETHER...** MOST PIECES EXCLUSIVELY USED **ONE OR THE OTHER!**

COMPOUND METRE,
COMPOUND METRE,
WHEREFORE ART THOU
COMPOUND?

UH, BECAUSE
OF THIS DOT...?

ON THE RARE OCCASION THAT THEY WERE COMBINED, IT WAS GENERALLY AS **MIXED METRE**, WHEN THE METRE CHANGES FROM ONE MEASURE TO THE NEXT.



CONSISTENT ALTERNATIONS LIKE THIS ARE OFTEN WRITTEN WITH **TWO TIME SIGNATURES** AT THE BEGINNING, LIKE THIS:

6 3
8 4

BUT **TWENTIETH-CENTURY COMPOSERS** - ESPECIALLY THOSE WHO WERE WORKING IN A STYLE CALLED **PRIMITIVISM**, WHICH FEATURED **PRIMAL, UNPREDICTABLE RHYTHMS** - WOULD TAKE THE **COMBINATION OF SIMPLE AND COMPOUND RHYTHMS** TO THE NEXT LEVEL!

SIMPLE METRE

BEAT UNIT
DIVISIBLE BY
TWO

BEAT SHOWN BY
UNDOTTED NOTE

COMPLEX METRE

INCLUDES **SIMPLE**
AND **COMPOUND** BEATS



SIMPLE BEAT!

COMPOUND BEAT!

COMPOUND METRE

BEAT UNIT
DIVISIBLE BY
THREE

BEAT SHOWN BY
DOTTED NOTE

IN THESE METRES, THE BEATS WILL BE **UNEVEN!** THE NOTE THAT SERVES AS THE **DIVISION** OF THE BEAT REMAINS **CONSTANT** THROUGHOUT THE MEASURE.



SO THESE **QUAVERS** SHOULD ALL BE THE **SAME LENGTH!**

LIKE **COMPOUND METRES**, THE **TIME SIGNATURE** FOR COMPLEX METRES IS BASED ON THE **DIVISION** OF THE BEAT. BUT, IN FACT, THESE METRES STILL HAVE **TWO, THREE OR FOUR** BEATS PER MEASURE!

5

CAN BE
WRITTEN AS



7

CAN BE
WRITTEN AS



8

CAN BE
WRITTEN AS



9

CAN BE
WRITTEN AS



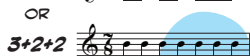
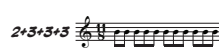
10

CAN BE
WRITTEN AS



11

CAN BE
WRITTEN AS



OF COURSE, WHILE USING **8** FOR THE **BOTTOM NUMBER** IS MOST COMMON IN **MODERN SCORES**, ANY NOTE CAN BE USED AS THE DIVISION!

LIKE
7
16 ...

OR **11!**