

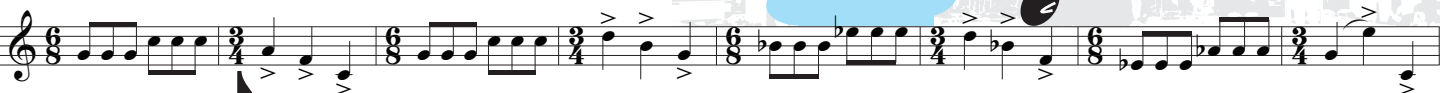
# Complex Meter

**SIMPLE METERS AND COMPOUND METERS** 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 METER,  
COMPOUND METER,  
WHEREFORE ART THOU  
COMPOUND?

UH, BECAUSE  
OF THIS DOT...?

ON THE RARE OCCASION THAT THEY WERE COMBINED, IT WAS GENERALLY AS **MIXED METER**, WHEN THE METER 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 METER

BEAT UNIT  
DIVISIBLE BY  
**TWO**

BEAT SHOWN BY  
**UNDOTTED NOTE**

## COMPLEX METER

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



SIMPLE BEAT!

COMPOUND BEAT!

## COMPOUND METER

BEAT UNIT  
DIVISIBLE BY  
**THREE**

BEAT SHOWN BY  
**DOTTED NOTE**

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



SO THESE **EIGHTH NOTES** SHOULD ALL BE THE **SAME LENGTH!**

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

**5**

CAN BE  
WRITTEN AS



OR



**7**

CAN BE  
WRITTEN AS



OR



**8**

CAN BE  
WRITTEN AS

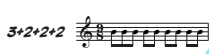


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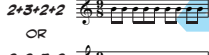


**9**

CAN BE  
WRITTEN AS



OR



**10**

CAN BE  
WRITTEN AS

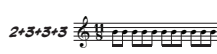


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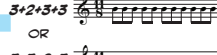


**11**

CAN BE  
WRITTEN AS



OR



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!**