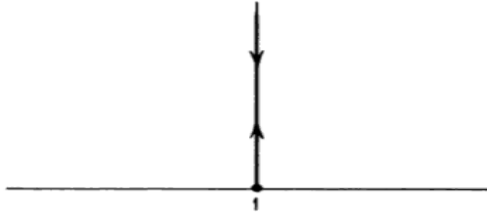


Beat Patterns* (cant., leg., mf, moderato)

The first beat is in each case about one foot in length.

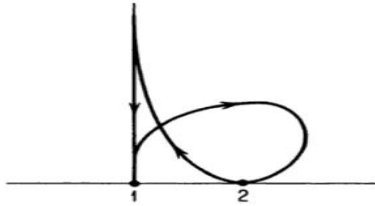
1 IN A BAR

Used in fast $\frac{3}{8}$, $\frac{3}{4}$, $\frac{3}{2}$, etc.

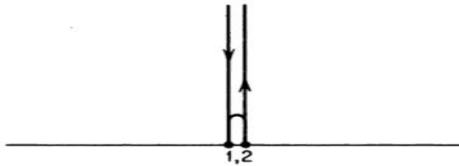


2 IN A BAR

Used in moderate $\frac{3}{4}$, $\frac{3}{8}$, fast $\frac{3}{4}$, etc.

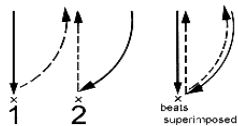


Note: As stated above, a fast, vigorous 2, as in a march, would be different, like this:



This is also hard to show in a diagram. 1 and 2 are in virtually the same place, but 1 bounces only two or three inches while 2 bounces up to the top again.

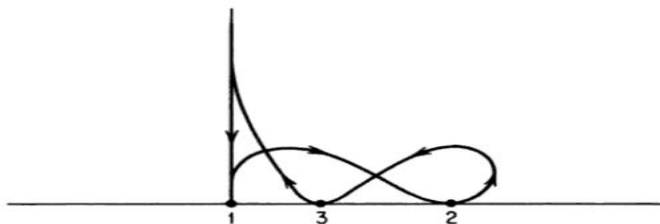
Conducting a Two Pattern



When conducting a two pattern, conduct the down beat but instead of coming straight back up, veer to the side. Beat two brings the hands back to the focal point and then straight up again. (practice techniques)

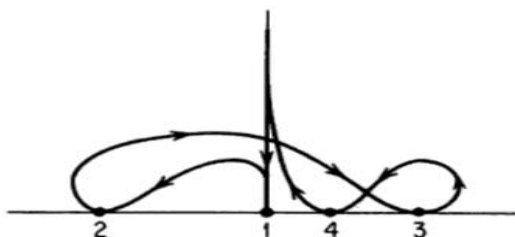
3 IN A BAR

Used in slow $\frac{3}{8}$, moderate $\frac{3}{4}$, $\frac{3}{2}$, etc.



4 IN A BAR

$\frac{3}{4}$, $\frac{3}{2}$, slow $\frac{3}{4}$, $\frac{3}{8}$, etc.

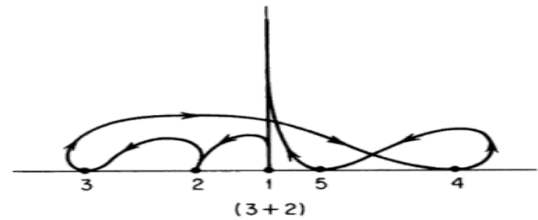
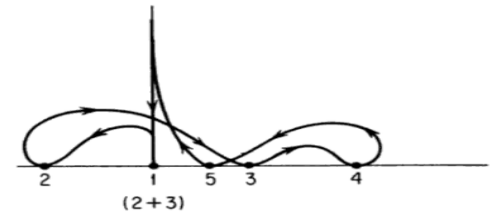


5 IN A BAR

$\frac{3}{4}$, slow $\frac{3}{8}$, etc. (For fast $\frac{3}{8}$, see Chapter XXIII.)

Look at 6 first, below, then study 5. Most 5's are split rhythmically into 2 followed by 3 beats or vice versa ("pure" 5's are astonishingly rare). This is indicated by the accentuation, chord changes, or sometimes dotted lines. As 5's are less common there is no standard method of beating them. Some conductors use a 2 followed by a 3 or vice versa, but this makes it impossible to distinguish the bar line.

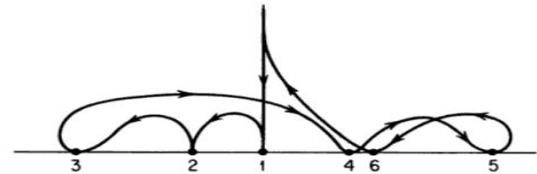
It has been found better to use a 5 based on a 6, with the secondary accent across the body.



6 IN A BAR

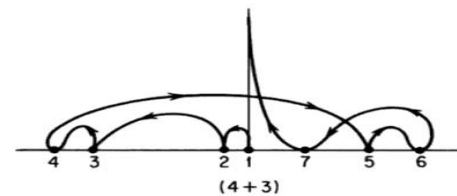
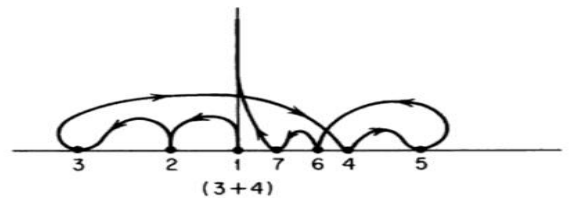
slow $\frac{3}{8}$, some $\frac{3}{4}$'s, etc.

The pattern used by German conductors and most others is as follows:



7 IN A BAR

$\frac{3}{4}$, slow $\frac{3}{8}$ (For fast $\frac{3}{8}$, see Chapter XXIII.)



There is no general tradition with 7. Most 7's, like 5's, may be divided two different ways, with the strong beat on 4 or on 5. The above have been found successful.

Most passages in 7 are closely related to a divided 4 or an 8 (see below) with one beat missing, usually the last. Conduct as if in 8, but omit the appropriate beat.

Divided Beats

If any of the patterns above is used in a very slow tempo the arm moves so slowly as to be of no help to the performers. The conductor then gives twice as many beats (or three times, in the case of music in triple time). Thus a 4 becomes an 8 or a 12, etc. The principles to be followed are:

- Preserve the original basic pattern.
- Give additional bounces on the appropriate beats.
- Modify the size of the extra beats in accordance with their musical importance.