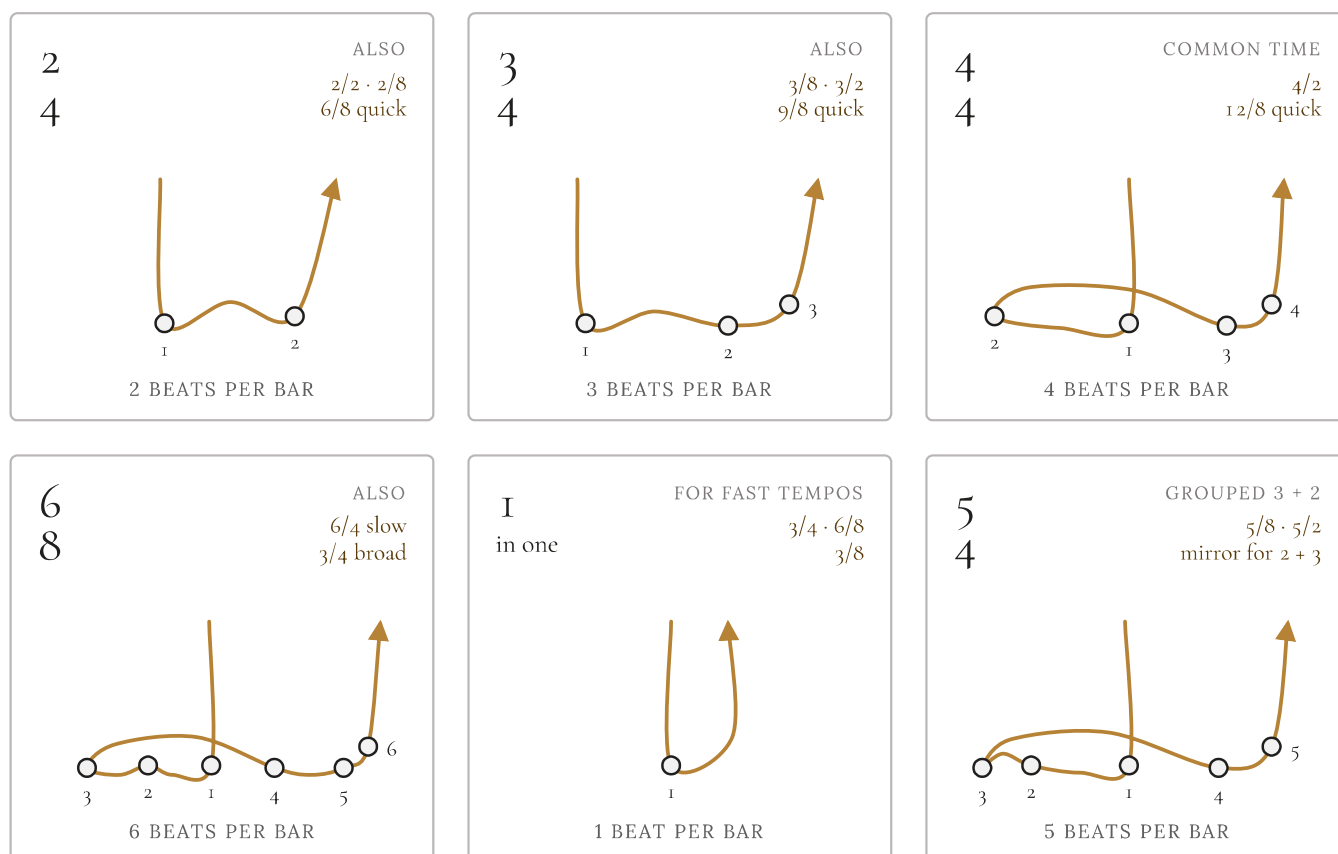


Conducting patterns

One shape for each way of counting a bar. Beat one always falls straight down; the last beat always travels up, ready to fall again. The numbered dots mark the *ictus* — the instant the beat lands. Drawn as the conductor sees them.



Conduct *in one* when the tempo is too fast to show every beat — the whole bar becomes a single down-and-up. Odd metres are conducted in groups: five as 3 + 2 or 2 + 3, seven as 3 + 2 + 2.

ANATOMY OF A BEAT

PREPARATION

One beat in tempo before the sound, in the size and mood you want. Breathe with it.

ICTUS

Where the hand stops falling. Always on the same plane, about waist height.

REBOUND

The lift away. Its speed tells the players how fast the next beat is coming.

CUT-OFF

A small closed loop on the last beat, prepared as carefully as the first.

MAKING THE GESTURE SPEAK

SIZE IS DYNAMIC

Small and close for *piano*, wide and away from the body for *forte*. Grow the pattern through a crescendo.

SHAPE IS ARTICULATION

Rounded corners and unbroken motion for legato; sharp angles and a clear stop at each ictus for staccato and marcato.

THE LEFT HAND IS FREE

It is not a second metronome. Use it for cues, held notes, balance and shaping — and look up.