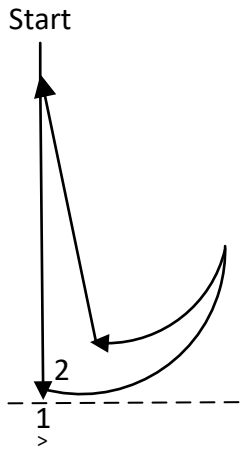
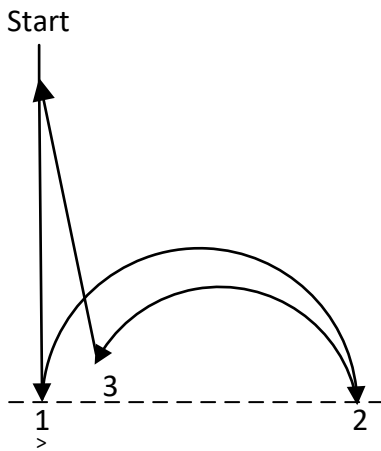


# CONDUCTING PATTERNS

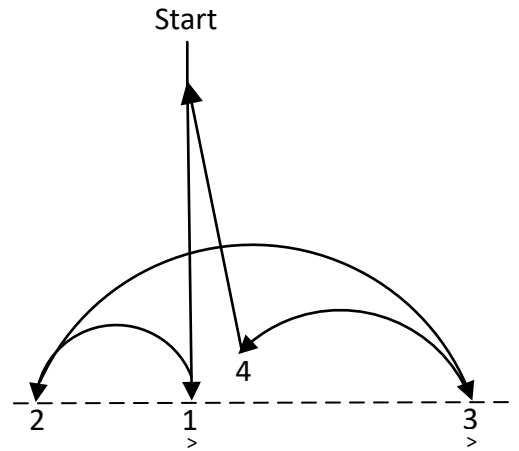
## Duple



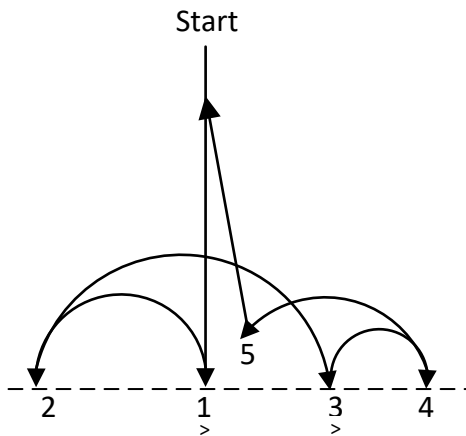
## Triple



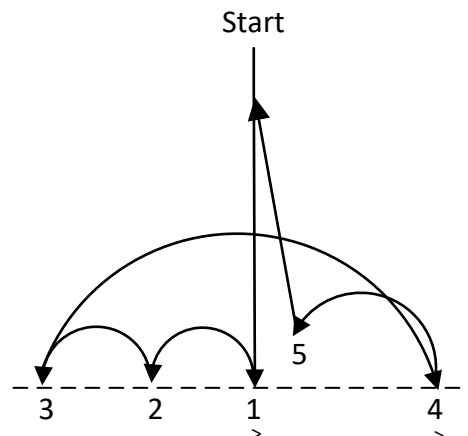
## Quadruple



## Quintuple

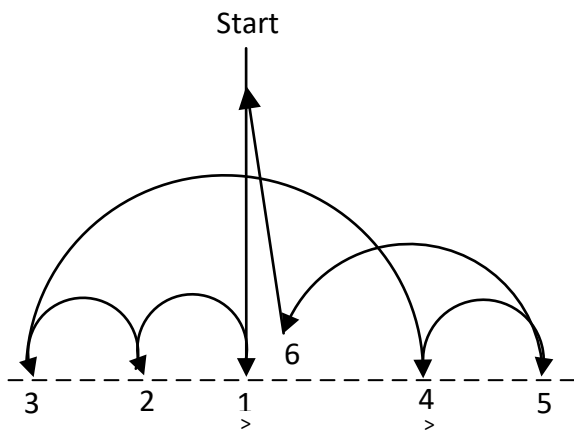


**2 + 3 Pattern**

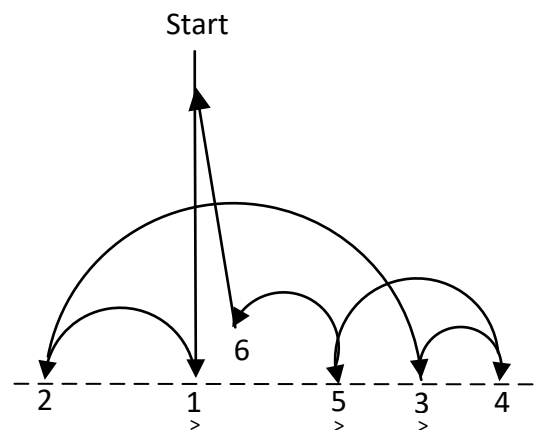


**3 + 2 Pattern**

## Sextuple



**3 + 3 Pattern**



**2 + 2 + 2 Pattern**

# Conducting Principles

1. Every ictus consists of a downward click to show exactly when and where the beat falls.
2. The rising and falling gestures are proportional to the movement of a bouncing ball. Rebound gently, pulling away from the beat, then approach the next beat briskly and bounce on the ictus.
3. In a legato passage each downward click is rounded smoothly.
4. In a staccato passage movements are more angular and abrupt.
5. Maintain a horizontal focal plane for each ictus, except the last beat in the pattern. The final beat may be raised slightly from the plane.
6. Each beat is defined by the direction of approach. In quadruple time, beat 1 is straight down, beat 2 is approached from right to left; beat 3 is approached from left to right, and beat 4 comes back to the center.
7. The last beat in a pattern is used as a prep beat to begin the music. The tempo is established in the proportion of the rising and falling speed, not by counting aloud.
8. Cues, cut-offs, and other gestures are given with one hand, while the other hand maintains the beat pattern. It is common to mirror both hands at times, but independence is the goal.
9. The size of the gesture is proportional to the dynamic level. A larger pattern is louder, and a smaller pattern is softer.
10. It is not wise to try to show syncopations or accents that do not fall on the beat in the pattern. Musicians will subdivide as required by seeing exactly where the beat falls.

The patterns and information presented here represent a universal set of gestures that are recognized by both instrumental and vocal performers. Baton technique is the core of this practice, but the principles apply for choral conductors who communicate solely with their hands. Instrumental conductors communicate tempo, intonation, articulation, dynamics, phrasing and blend for a musical rendition. In addition to these parameters, choral conductors often assist singers with forming vowels and consonants, and pronouncing lyrics. Regardless of the ensemble, conductors must maintain eye contact with performers as much as possible. The tip of the baton should feel like a silk scarf waved by your shoulder.