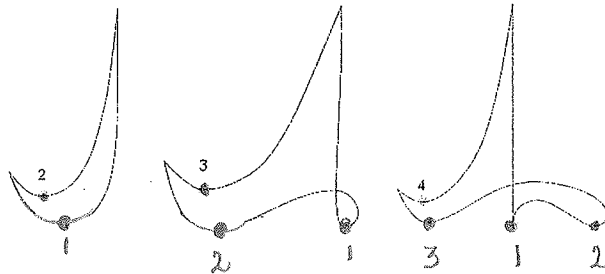


Beat patterns and gestures

There are textbook beat patterns for each time signature. All books for conductors show this from the conductor's perspective, but since you are standing facing the conductor, I have shown some examples from your perspective, which of course is the **mirror-image**. Here are diagrams for 2, 3 and 4 beats in a bar. To follow these, start at the top; the dots represent the actual beats



Accents

Implicit in the time signature is the way the beats within the bar are to be accented (stressed).

Composers use these symbols when they want to give a note a special emphasis: \wedge or $>$, as in



But even if there are no written accent marks in a bar, there are certain accent values inherent in each beat. For example, the first beat in each bar will normally get the heaviest accent in the bar.

To demonstrate accents, we will use the following signs.

- heavy - longer
- light
- unaccented

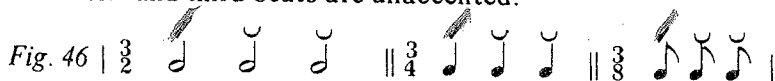
In a $\frac{2}{4}$ bar or a $\frac{2}{2}$ bar, the first beat is accented, the second unaccented:



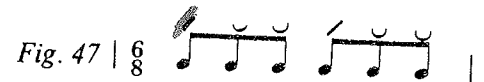
In a $\frac{4}{4}$ bar, the first beat gets the heaviest accent, the third is lightly accented, and the second and fourth are unaccented:



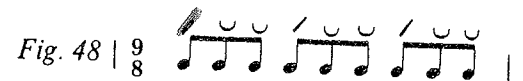
In a $\frac{3}{2}$, $\frac{3}{4}$, and $\frac{3}{8}$ bar, the first beat is heavily accented and the second and third beats are unaccented:



A $\frac{6}{8}$ bar is accented as follows:



A $\frac{9}{8}$ bar:



A $\frac{12}{8}$ bar:

