

/// CHAPTER TWO ///

Duets

The experience of singing one part while listening to another develops that sense of independence so essential to a good ensemble performer. Hearing the harmonic and contrapuntal relation between your melodic line and another will help maintain correct

intonation and rhythmic precision. For additional practice, it is useful to play one part at the piano while singing the other. These duets may also be used for dictation.

DUETS ■ SECTION I

1. Andante

Exercise 1, Andante, is in G major (one sharp) and 2/4 time. It consists of two staves. The treble staff begins with a piano (*p*) dynamic and features a melody of eighth and quarter notes. The bass staff also begins with a piano (*p*) dynamic and provides a harmonic accompaniment with eighth and quarter notes. Both staves conclude with a double bar line.

2. Allegretto

Exercise 2, Allegretto, is in B-flat major (two flats) and 2/4 time. It consists of two staves. The treble staff begins with a forte (*f*) dynamic and features a melody of eighth and quarter notes. The bass staff also begins with a forte (*f*) dynamic and provides a harmonic accompaniment with eighth and quarter notes. Both staves conclude with a double bar line.

3. Lento

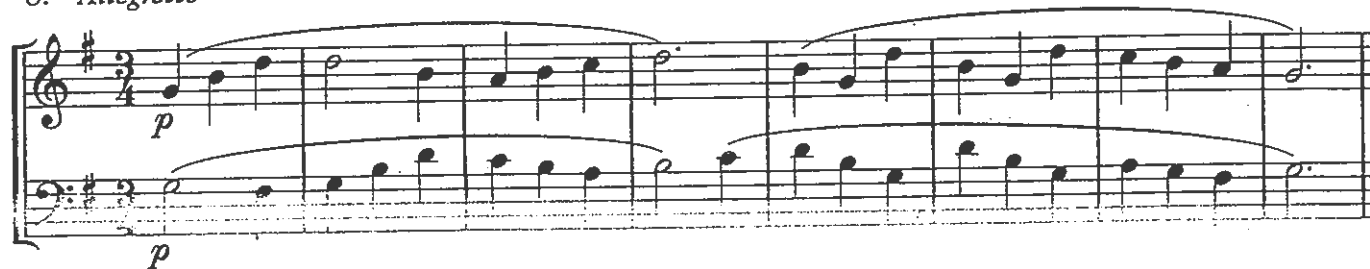
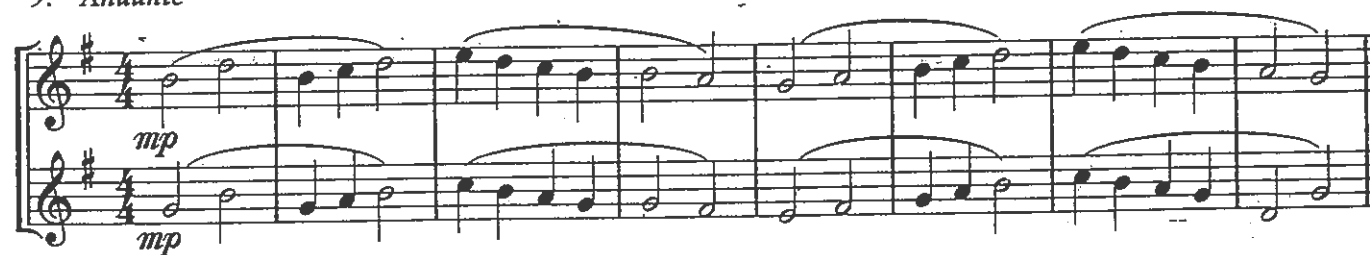
Exercise 3, Lento, is in B-flat major (two flats) and 3/4 time. It consists of two staves. The treble staff begins with a piano (*p*) dynamic and features a melody of quarter and eighth notes. The bass staff also begins with a piano (*p*) dynamic and provides a harmonic accompaniment with quarter and eighth notes. Both staves conclude with a double bar line.

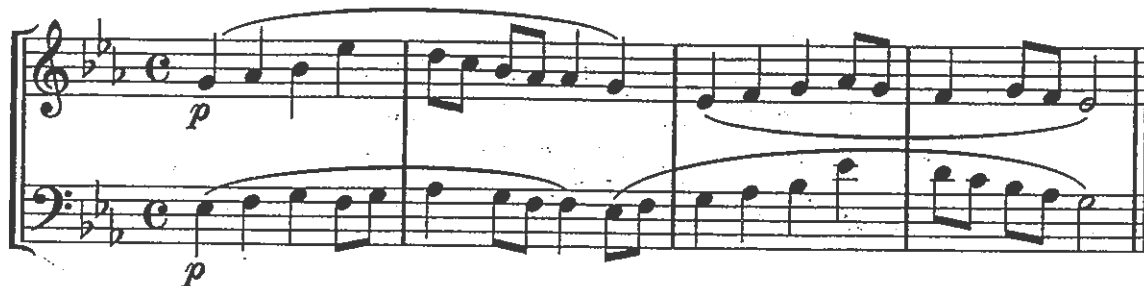
4. Andantino

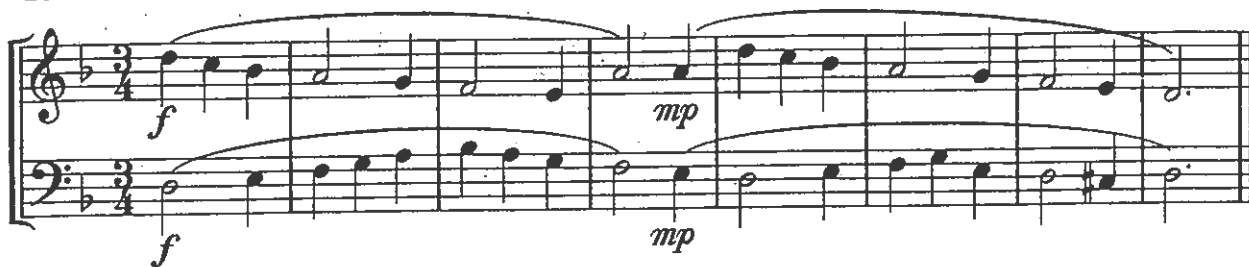
Exercise 4, Andantino, is in G major (one sharp) and 4/4 time. It consists of two staves. The treble staff begins with a mezzo-forte (*mf*) dynamic and features a melody of quarter and eighth notes. The bass staff also begins with a mezzo-forte (*mf*) dynamic and provides a harmonic accompaniment with quarter and eighth notes. Both staves conclude with a double bar line.

5. Larghetto

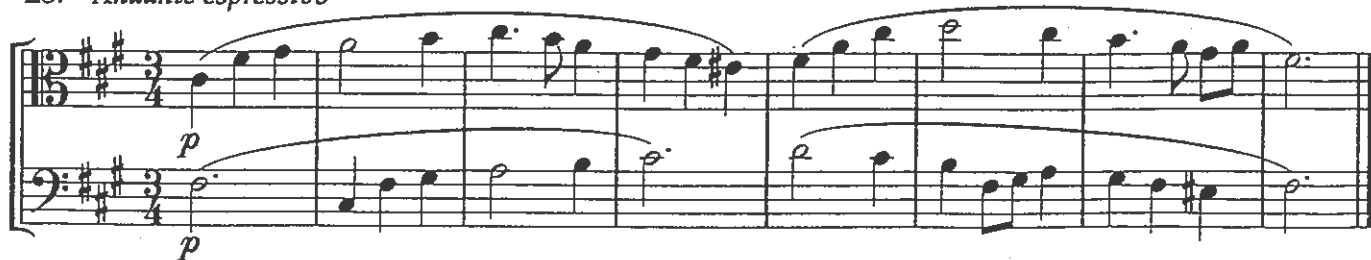
Exercise 5, Larghetto, is in B-flat major (two flats) and 4/4 time. It consists of two staves. The treble staff begins with a piano (*p*) dynamic and features a melody of quarter and eighth notes. The bass staff also begins with a piano (*p*) dynamic and provides a harmonic accompaniment with quarter and eighth notes. Both staves conclude with a double bar line.

6. *Andante*7. *Larghetto*8. *Allegretto*9. *Andante*10. *Allegro*

11. *Allegretto*12. *Andante*13. *Allegretto*14. *Moderato con moto*15. *Andante*

16. *Andante cantabile*17. *Larghetto*18. *Allegro moderato*19. *Allegretto*20. *Allegro*

21. *Allegro con spirito*22. *Moderato con moto*23. *Allegro giocoso*24. *Allegro*

25. *Allegretto*26. *Allegro moderato*27. *Allegretto*28. *Andante espressivo*

29. *Allegretto*

Exercise 29, *Allegretto*, is in B-flat major (two flats) and 2/4 time. It consists of two systems of staves. The first system has two staves, each starting with a piano (*p*) dynamic. The second system also has two staves, each starting with a forte (*f*) dynamic. The music features eighth and sixteenth notes, often beamed together, and includes slurs across measures. The key signature has two flats (B-flat and E-flat).

30. *Andante con moto*

Exercise 30, *Andante con moto*, is in D major (two sharps) and 3/4 time. It consists of two staves. Both staves begin with a piano (*p*) dynamic. The music features quarter and eighth notes, often beamed together, and includes slurs across measures. The key signature has two sharps (F# and C#).