Duet For One (1986)

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This movie was able to garner a Golden Globe nomination for Best Performance by an Actress in a Motion Picture - Drama for Dame Julie Andrews, the movie's only major nod, but Andrews lost out to Marlee Matlin for Children of a Lesser God (1986). The film was first released about four years after the unrelated but similarly titled Australian movie 'Duet for Four' (1982). That movie and the source stage play of 'Duet for One'(1986) were both written by playwrights. Don't be confused by the generic title; this is an Aretha Franklin album from 1986, and a moderately successful one, notable for containing five R&B hits, four of which also made the pop charts: "Jumpin' Jack Flash" (produced by Keith Richards and featured in the Whoopi Goldberg movie of the same title), "Jimmy Lee" (number two, R&B), "I Knew You Were Waiting (For Me)" (a duet with George Michael that went to number one pop), "Rock-A-Lott," and "If You Need My Love Tonight" (a duet with Larry Graham). Both Patti LaBelle and Michael McDonald had long and successful careers before they teamed up on the 1986 duet, 'On My Own.' But, it was this track that would give each artists their first Hot 100 chart-topping hit as solo artists when it spent three weeks at number one in June.

Voice duet and piano - Difficulty: medium

Piano/Vocal/Chords. By Celine Dion and Andrea Bocelli. By David "Babyface" Foster and Carole Bayer Sager. This edition: Piano/Vocal/Chords. Artist/Personality; Piano/Vocal/Chords; Sheet; Solo; Solo Small Ensembles. Original Sheet Music Edition. Adult Contemporary and Contemporary Vocal. Single. With vocal duet notation, piano accompaniment, lyrics and chord names. 10 pages. Alfred Music #00-PV98168. Published by Alfred Music (AP.PV98168). Morgan, B. B., Glickman, A. S., Woodward, E. A., Blaiwes, A. S., & Salas, E., (1986). Measurement of team behaviors in a Navy environment (Tech. Report No. NTSC TR-86-014). Orlando, FL: Naval Training Systems Center.

To find a mate, male and female bush-crickets of the family Phaneropteridae typically engage in duets. The male sings and the female responds. For mutual recognition, the amplitude pattern of the male song and the species-specific timing of the female response have been shown to be very important. In the seven studied species, belonging to the genera Leptophyes and Andreiniimon, these duets are extremely fast and nearly completely in the ultrasonic range. The females produce very short sounds by fast closing movements of the tegmina. They respond with species-specific delays of 20 to 150 ms after the beginning of the male song. The different latency times are probably not important for species recognition, since in sympatric species they are quite similar. The male calling song consists of single, short syllables presented at intervals of several seconds. The acoustic response behaviour of the female was first studied by Zhantiev and Korsunovskaya (1986, 1990, 2015). They showed that the female latency time is constant with reference to the beginning of the song. The females responded to song models independently of the duration of the model (tested from 10 ms up to 100 ms). Here we show that even very short signals (see L. punctatissima) are answered (Fig. 2C). It was therefore not surprising to see that calling songs of other species with the appropriate spectral properties were also answered (here Andreiniimon nuptialis; Fig. 2D). The female responses are produced during closing movements of the tegmina.

However, during the re-opening of the tegmina soft impulses were sometimes observed (Fig. 2D). Why do the females use such short latency times? If the male phonotactically approaches a responding female, he may prefer the nearest one. The sound needs three milliseconds to travel one metre, so by answering rapidly a female can get an advantage. In L. punctatissima the males even did not walk towards a female whose response they received later than 55 ms and with an intensity lower than 50 dB SPL. Successful duetting started only at distances lower than four metres (Zimmermann et al. 1989). Such narrow male time windows, however, exist probably only in species with extremely short female latency times (see fig. 8, Heller and Helversen 1986). If latencies become larger, variability will increase, assuming a similar coefficient of variation. Organization of lar gibbon's songs. (a) Male lar gibbon singing in the Huai Kha Khaeng Wildlife Sanctuary (Thailand). (b) Spectrogram and inter-onset-interval graphs of the male solo. The fundamental frequency is highlighted in light blue on the spectrogram. The coloured bar indicates inter-onset intervals (tk) of the solo singing male, where solid white lines on the bar represent the onsets. (c) Spectrograms and inter-onset-interval graphs of the reproductive couple's whole duet. The fundamental frequency of individuals' contributions is highlighted on the spectrogram in dark blue for the male contribution to duet and dark yellow for the female contribution to duet. The sections of the song are labelled in the upper part of the spectrogram and separated with dotted lines. Coloured bars indicate inter-onset intervals (tk) of the contributions of each individual with white lines again corresponding to the onsets. Black bars turn white when the co-singers overlap. Notice how rhythmicity unfolds heterogeneously throughout the duet, alternating periods of higher and lower overlap. Note clusters onsets of the duetting gibbons influence each other (see also figure 4), with introductory sequences and interludes showing higher levels of synchrony, while great calls and codas partly overlap. Rhythmic features of the lar gibbon's songs. (a) Zoomed-in portions of the spectrograms of both duet contributions and male solo. The fundamental frequency of individual contributions is highlighted in light-blue for the male solo, in dark-blue for the male contribution to duet and dark-yellow for the female contribution to duet (both detailed in specific portions indicated by the coloured lines). A representation of the onsets (grey lines) and the relative inter-onset intervals (tk) is reported on the spectrogram of the female contribution. (b) Probability density function representing the distributions of tk per song type. tk values are calculated on 12 adult individuals for a total of 372 individual contributions to songs. (c) Probability density function representing the distributions of rhythm ratios (rk) per song type, suggesting a difference between male solos and male and female contributions to duets. Solid coloured sections of the curves indicate on-isochrony rk ranges, striped sections indicate off-isochrony rk ranges. (d) Histogram of the counts for rk values falling within on-isochrony versus off-isochrony ranges of the density function (depicted in panel c), per song type. For all song types, on-isochrony observations (solid bars) are significantly more numerous than off-isochrony ones (striped). call rate and isochrony covariation in lar gibbon's song. (a) Boxplots representing the call rate per song type, calculated on chunks of 10 s for every individual contribution. The solo of the male shows significantly higher values of call rate than the male and female duets. Outliers corresponding to the 10% of higher and lower values of the variable are excluded from the plot. (b) Boxplots depicting the isochrony rate (on-isochrony counts/off-isochrony counts) per song type, calculated on chunks of 10 s for every individual contribution. The isochrony rate does not differ between male and female duet contributions, while the isochrony rate of the male singing solo is significantly lower than the one of the male and female in the duet. Outliers corresponding to the 10% of higher and lower values of the variable are excluded from the plot but included in the statistical computations. (c) Effect plot showing the predicted values derived from a GLMM looking at the effect of call rate on isochrony rate. The female contribution to duet and the male contribution to duet have a positive effect on isochrony rate, but both show a significantly steeper slope to the one of the male solo. Shaded areas indicate confidence intervals. Synchrony and isochrony covariation in lar gibbon's song. (a) Boxplots showing the amount of normalized overlap

(sum of all durations of overlapping female-male phonation / sum of all durations of female-male phonation), measuring the degree of synchrony. Normalized overlap is a rate going from 0 (no overlap between the co-singers) to 0.5 (co-singers perfectly overlapped). The amount of overlap is calculated for the real duets (REAL) and simulated ones (SIM - two types of simulations: simulated duets of real couples and simulated duets with random couples composed of opposite-sex individuals from the sample). Real duets show significantly higher overlap than simulated ones, displaying that the animals are statistically more synchronous than expected by chance. (b) Effect plot showing the predicted values taken from the GLMM looking at the effect of normalized overlap on isochrony rate. The two regression lines show the sex-specific trends that link the two variables. Shaded areas indicate confidence intervals. Human experiments show that both music and speech display temporal regularity when people mutually share a coordination purpose [12]: regular rhythm may support cooperative interaction. Our results showing enhanced isochrony in gibbons duetting might imply that they share with us some signalling aims, such as cooperatively communicating and then being subjected to similar selective pressures. If so, they may also rely on homolog or analogue neural mechanisms that allow rhythm and coordination in humans.

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