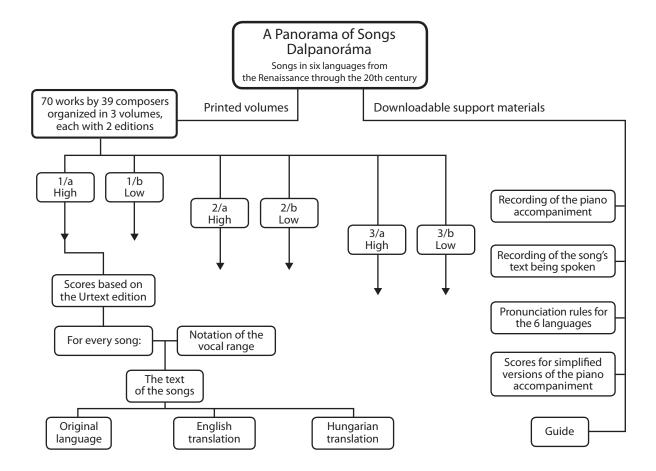# Guide
for the Use of *A Panorama of Songs*

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The *A Panorama of Songs* series, which features 70 works by 39 composers in three volumes, is a novelty in terms of its concept and its implementation in vocal pedagogy. It is primarily intended to expand the repertoire used for beginner and intermediate-level vocal teaching.

The series offers two closely-related ways of being used: each printed volume has corresponding digital support material which can be downloaded via a unique code within the publication. This code can be redeemed on the publisher's homepage (*www.emb.hu/downloads*) in order to gain access to the materials.

The diagram below illustrates the contents of the printed volumes and the downloadable support material. While it is true that some other publications offer elements that are similar to those in *A Panorama of Songs* (i.e., recordings of the piano accompaniment), only this series features such a rich and diverse amount of support material to facilitate the teaching and learning of the songs.

The contents of the 'a' and 'b' volumes are identical except for the keys of the songs; the 'a' volumes are for high voice and the 'b' volumes are for low voice. This designation is evidenced in the fact that each volume shares the same basic color for its 'a' and 'b' versions. However, the difference in the shade of the cover indicates the difference in voice type. The covers also feature portraits of the composers whose works can be found within.

Efforts were made to maintain the original key of each song within either the 'a' or 'b' version. Concerning the transpositions, both the ranges and the lowest and highest pitches of the songs were considered, and we also paid attention to easy readability. The original key for each song has also been provided.

The contents of the volumes

The contents of the volumes were selected from the song literature of six of the most widely-spoken European languages (English, Italian, German, French, Russian, and Spanish) in styles from the Renaissance to the mid-20th century.

The three volumes progress in terms of difficulty. One factor in making the selections was the difficulty of each song, and another was their capacity to allow the performer to improve through studying them. To that end, the goal was to seek out pieces with a clear structure that are also musically valuable. The series contain poems with varying themes and moods that were set to music, and the literary value of the texts was also a decisive factor. Katalin Schultz, one of the most outstanding teachers of vocal education in Hungary, provided important help in compiling the contents of the series.

In making these selections, we also wanted to draw attention to composers who have been undeservedly ignored. In addition to some popular songs which are not-to-be-missed, lesser-known or rarely-selected composers and pieces are also featured in these volumes. It is our hope that these selections will inspire teachers and students to further explore valuable works by less-popular composers.

The musical texts are based on the latest Urtext editions as well as original printed and manuscript sources. All dynamic and tempo markings correspond to the composer's original instructions.

A detailed table of contents at the beginning of the books as well as two indexes (by composer and by language and title) at the back also help guide users through the volumes. In addition to the name of the composer and the title of the song, the table of contents provides the key details about the composer and lyricist, the opus number, the title of the song cycle or series (if the song is part of such), and vocal range.

The lyrics are provided before the score in the original language as well as in English and Hungarian translations. These translations are intended to help singers (and their teachers) to understand the lyrics as accurately as possible in order to convey the mood of the text in their performance.

Ornamentation

For early music, it was standard practice to understand and utilize proper musical ornamentation within a vocal performance. In this series, we provide ornamentation suggestions for Renaissance and Baroque songs. This is to draw attention to the fact that improvisation based on individual taste can be used within the conventions of the given style in order to deepen and enhance the expressiveness of the performance. Some ornamentation suggestions appear above the vocal staff as smaller notes.

Ornamentation is a great way to diversify repeated verses of multi-verse songs. In strophic songs, the second and further strophes are repeated in separate lines, giving an example of the various ornamentation options. These suggestions are not meant to be read as a definitive interpretation; any may be omitted or altered. Above all, they are meant to encourage and inspire the creativity of the artist.

Realization of figured bass parts

Harpsichordist and pianist *Dr. Zsolt Balog* realized the figured bass for the Baroque works and also accompanied the English folk songs. Per the pedagogical nature of the series, the accompaniments were written for the piano, which, unlike period instruments, is generally used in both primary and secondary education. They take into account the characteristics of the piano in terms of both how it is played and the tone of the instrument. (If a harpsichord player is available, these continuo parts should be adapted to suit the instrument and playing technique as needed.) With their rhythmic and harmonic annotations, they aim to enhance the rhythmic sense of beginner singers, help them to make clean entrances, and make the formation of musical phrases easier.

Tools to help with proper pronunciation

In order to facilitate the pronunciation of Russian lyrics, there are two phonetic transcriptions (for both English and Hungarian readers, respectively) under the lyrics. Efforts have also been made towards helping students to pronounce diphthongs in the Italian and Spanish lyrics; italics indicate the vowel which needs to be sung.

Downloadable support materials

1. Recordings of the piano accompaniment for each song
This exclusively supports at-home practice and learning for pedagogical purposes. During the recording process, a singer also contributed to ensuring that the piano accompaniment's performance takes true singing into account so that the rate of breathing is realistically accounted for. Still, these recordings are not intended to serve as a benchmark for tempo or performance style, and they are in no way meant to replace live piano accompaniment.

2. Recordings of the text read by a native speaker of the language
It is recommended to use these recordings in order to facilitate accurate and beautiful pronunciation. They also work towards instilling correct interpretation and emphasis when singing.

3. Scores of simplified versions for some of the more difficult piano accompaniments
These serve to assist teachers who are coaching students without a trained accompanist for their lessons. Naturally, it is not meant to replace the original accompaniment for any exam or performance situation.

4. Pronunciation rules for the six languages
The basic pronunciation rules can be found in simple, tabular format on the internet at the following links:
> https://en.wikipedia.org/wiki/Help:IPA/Standard_German
> https://en.wikipedia.org/wiki/Help:IPA/Spanish
> https://en.wikipedia.org/wiki/Help:IPA/Italian
> https://en.wikipedia.org/wiki/Help:IPA/Russian
> https://en.wikipedia.org/wiki/Help:IPA/English
> https://en.wikipedia.org/wiki/Help:IPA/French