



LEARNING GUIDE

# DISCOVER

**THE ARTISTS, LUCIE HORSCH AND MCO**  
**THE MCO APRIL 24 REPERTOIRE**  
**THE RECORDER FAMILY**  
**THE CREATIVE POSSIBILITIES**

**APRIL 24, 2018**  
**MANSON, HORSCH**



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# LEARNING GUIDE DISCOVER

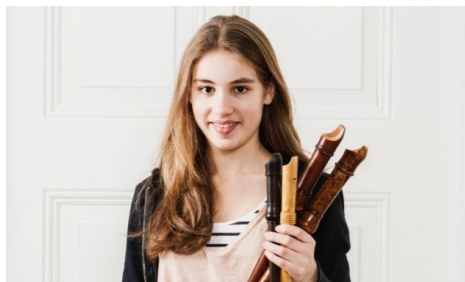
**THE ARTISTS, LUCIE HORSCH AND MCO**  
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# DISCOVER



## LUCIE HORSCH, THE ARTIST

### WHO IS LUCIE HORSCH?

To answer the questions, use the texts and the video links on the next page.

1. How old is Lucie Horsch ?
2. Where does she live?
3. When did she first begin playing the recorder?
4. Why is she famous?
5. What kind of recorder does she play and does she play other instruments?
6. Do you want to learn a little more about Lucie?

In Lucie Horsch we have a leading ambassador for the recorder.  
She possesses “fearsome virtuosity and superb technique”.  
(BBC Music Magazine)



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### Manitoba Music Curricular Links



#### Understanding Music in Context (K to 8)

M-U1 students experience and develop awareness of music from various times, places, social groups, and cultures.

M-U2 students experience and develop awareness of a variety of music genres, styles, and traditions.

#### Connecting (9 to 12)

M-C1 The learner develops understandings about people and practices in music.

# ≡ DISCOVER

## 1. How old is Lucie Horsch?

Lucie Horsch is eighteen years old and lives in Amsterdam, The Netherlands. She started playing the recorder when she was just five years old.

## 2. Where does she live?

She takes both recorder and piano lessons at the Conservatorium of Amsterdam and is now known world-wide as a sensational recorder prodigy.

## 3. When did she first begin playing the recorder?

Lucie became well-known in Holland for her extraordinary recorder playing at a very young age. You can see a youtube video (1) of Lucie playing at an outdoor concert in Holland when she was just 12 here.

## 4. Why is she famous?

Lucie became famous throughout Europe after performing in and winning several important European competitions and after appearing on European-wide television. She won one of her first European competitions in 2007 when she was just seven or eight. She now appears with orchestras, ensembles, and in concerts and festivals around the world. Things seem to have fallen quickly into place since then: at nine a televised performance of hers caused something of a national sensation, in her early teens she represented The Netherlands at Eurovision, and in 2016 she was awarded the prestigious Concertgebouw Young Talent Award.

Lucie Horsch playing Hungarian Dance No. 5 in G minor



<https://www.youtube.com/watch?v=kDRwBNP9uU4>

## LUCIE HORSCH, THE ARTIST

## 5. What kind of recorder does she play and does she play other instruments?

Lucie plays a variety of different sizes and kinds of recorders made by different well-known recorder makers. Lucie also sings with a famous National Children's Choir and plays the piano.

At home with Lucie Horsch from The Netherlands



<https://www.youtube.com/watch?v=i0otqdDB31w>

Lucie playing with MCO in 2016



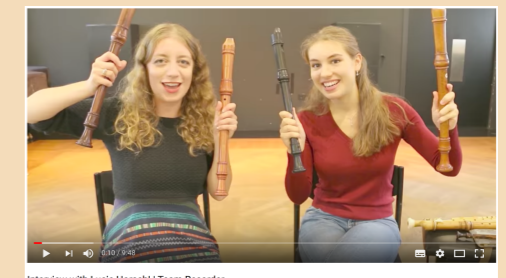
<https://www.youtube.com/watch?v=knOUxSQhcNQ>

## 6. Do you want to learn a little bit more about Lucie?



Manitoba Music Curricular Links  
Click on the butterfly

Sarah Jeffrey interviews Lucie Horsch



<https://www.youtube.com/watch?v=KHnXIQvIk1Q>

# DISCOVER

## THE ARTISTS, THE MANITOBA CHAMBER ORCHESTRA



### WHO IS THE MANITOBA CHAMBER ORCHESTRA?

*To answer the questions, use the texts and the video links on the next page.*

1. WHAT IS A CHAMBER ORCHESTRA?
2. WHO IS THE CONDUCTOR?
3. WHO IS THE CONCERTMASTER?



*Manitoba Music Curricular Links  
Click on the butterfly*

# ≡ DISCOVER

## THE ARTISTS, THE MANITOBA CHAMBER



<https://www.youtube.com/watch?v=2LN6vMv>

### 1. What is a Chamber Orchestra?

A chamber orchestra is a group of up to 40 musicians. Because a chamber orchestra is smaller than a full orchestra (around 100 musicians), each player in the chamber orchestra has a very important role.

Chamber orchestras usually don't perform in full-size concert halls since the numbers of instruments and repertoire are more suited to the acoustics of smaller, more intimate spaces.



### 2. Who is the Conductor? 3. Who is the Concertmaster?

To answer the questions, click on the images above

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Manitoba Chamber Orchestra Website

## MCO APRIL 24 REPERTOIRE

MANITOBA CHAMBER ORCHESTRA  
ANNE MANSON, MUSIC DIRECTOR, KARL STOBBE, CONCERTMASTER  
WESTMINSTER UNITED CHURCH, 24 APRIL 2018

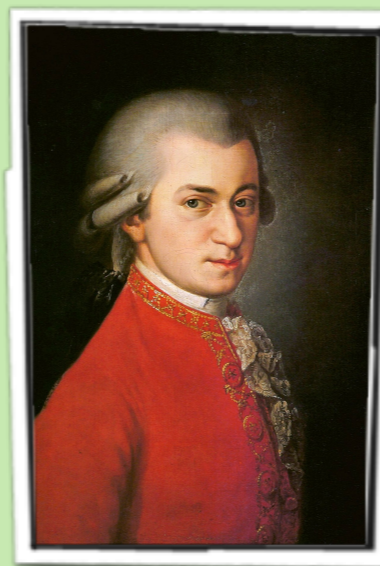
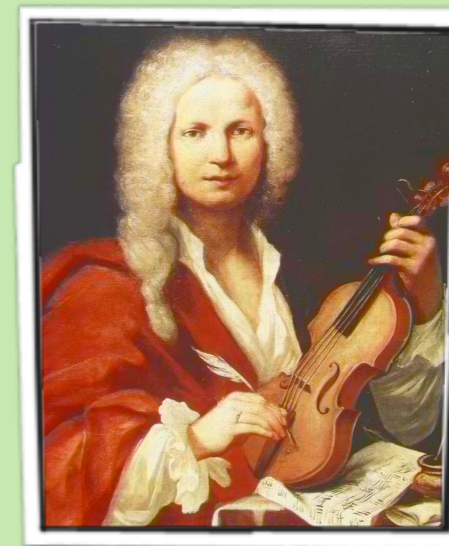
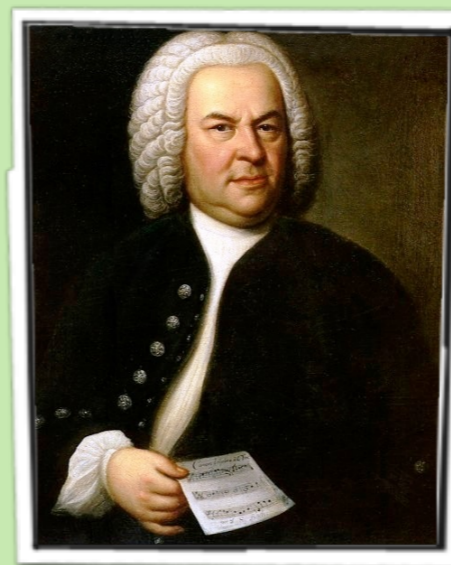
CLICK ON THE PICTURES TO DISCOVER  
THE COMPOSERS AND THEIR WORKS

WHO ARE THEY?  
WHERE AND WHEN WERE THEY BORN?  
WHAT KIND OF MUSIC DID THEY  
WRITE?

TO ANSWER THE QUESTIONS,  
SEE THE FOLLOWING PAGES



Manitoba Music Curricular Links  
Click on the butterfly





Click on the questions for answers.

MCO APRIL 24 REPERTOIRE



Who is Johann Sebastian Bach?

Where and when was he born?

What kind of music did he write?



Johann Sebastian Bach - Concerto d minor BWV 1059 - Michaela Koudelková

<https://www.youtube.com/watch?v=i6EqNvG8DZk>

Choose one movement of this concerto

1. What are your initial thoughts inspired by this music? *imagine* a scene, a decor, characters, what is happening? Reimagine a title, what would it be?
2. Choose some musical **elements** that you hear, describe them: **form, tempo, rythm, melody, harmony, texture, expressive elements...**



Manitoba Music Curricular Links  
Click on the butterfly



**Who is Johann Sebastian Bach?**

**Who is Dag Wirén?**

**Who is Vivian Fung?**

**Who is Giuseppe Sammartini?**

**Who is Wolfgang Amadeus Mozart?**

**Where and when was he born?**

**Where and when was she born?**

**What kind of music did he write?**

**What kind of music did she write?**



Click on the questions for answers.

MCO APRIL 24 REPERTOIRE



Who is Dag Wirén?



Where and when was he born?

What kind of music did he write?

Choose one movement of this work

1. What are your initial thoughts inspired by this music? *Imagine* a scene, a decor, characters, what is happening? Reimagine a title, what would it be?
2. Choose some musical elements that you hear, describe them: **form, tempo, rythm, melody, harmony, texture, expressive elements...**



Dag Wirén - Serenade for String Orchestra, Op. 11 - The Young Danish Chamber Orchestra

<https://www.youtube.com/watch?v=1bKIWxFSpTI&t=24s>



Manitoba Music Curricular Links  
Click on the butterfly



Click on the questions for answers.

MCO APRIL 24 REPERTOIRE



**Who is Antonio Vivaldi?**



**Where and when was he born?**

**What kind of music did he write?**

**Choose one movement  
of this concerto**

1. What are your initial thoughts inspired by this music? *Imagine* a scene, a decor, characters, what is happening? Reimagine a title, what would it be?
2. Choose some musical **elements** that you hear, describe them: **form, tempo, rythm, melody, harmony, texture, expressive elements...**



Vivaldi: Recorder Concerto in F Major "Tempesta di Mare"

<https://www.youtube.com/watch?v=j-hGUwFoM6U>



Manitoba Music Curricular Links  
Click on the butterfly



Click on the questions for answers.

MCO APRIL 24 REPERTOIRE



Who is Vivian Fung?

Where and when was she born?

What kind of music did she write?

Do you want to learn more about Vivian Fung?

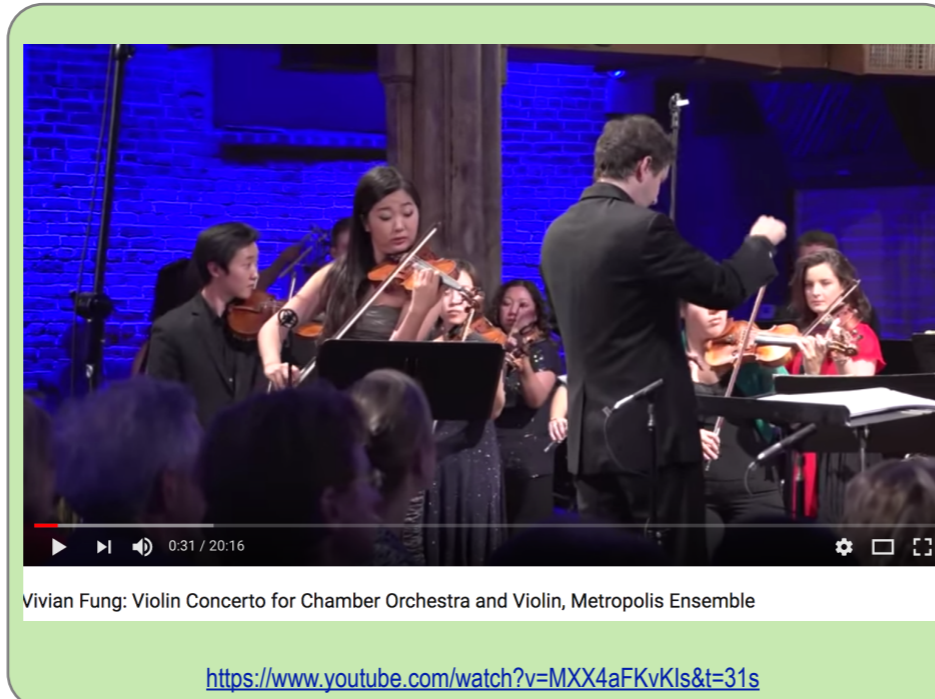


Vivian Fung - Composer

<https://www.youtube.com/watch?v=j5NDCzCrucY>

Choose one movement of this concerto

1. What are your initial thoughts inspired by this music? *imagine* a scene, a decor, characters, what is happening? Reimagine a title, what would it be?
2. Choose some musical **elements** that you hear, describe them: **form, tempo, rythm, melody, harmony, texture, expressive elements...**



Vivian Fung: Violin Concerto for Chamber Orchestra and Violin, Metropolis Ensemble

<https://www.youtube.com/watch?v=MXX4aFKvKIs&t=31s>



Manitoba Music Curricular Links  
Click on the butterfly



Click on the questions for answers.

MCO APRIL 24 REPERTOIRE



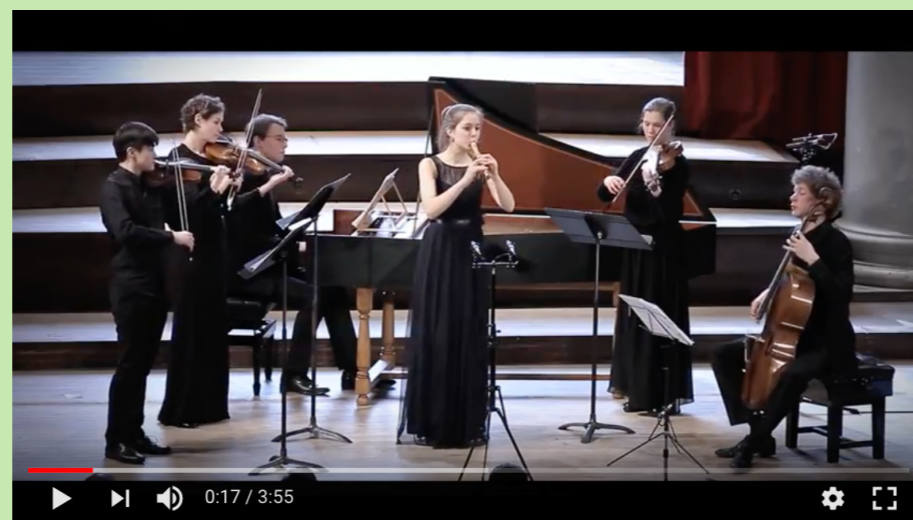
Who is Giuseppe Sammartini?

Where and when was he born?

What kind of music did he write?

Choose one movement  
of this concerto

1. What are your initial thoughts inspired by this music? *imagine* a scene, a decor, characters, what is happening? Reimagine a title, what would it be?
2. Choose some musical **elements** that you hear, describe them: **form, tempo, rythm, melody, harmony, texture, expressive elements...**



Giuseppe Sammartini - Recorder Concerto in F Major

[https://www.youtube.com/watch?time\\_continue=24&v=-oeUH206lm0](https://www.youtube.com/watch?time_continue=24&v=-oeUH206lm0)



Manitoba Music Curricular Links  
Click on the butterfly

# DISCOVER



Click on the questions for answers.

MCO APRIL 24 REPERTOIRE

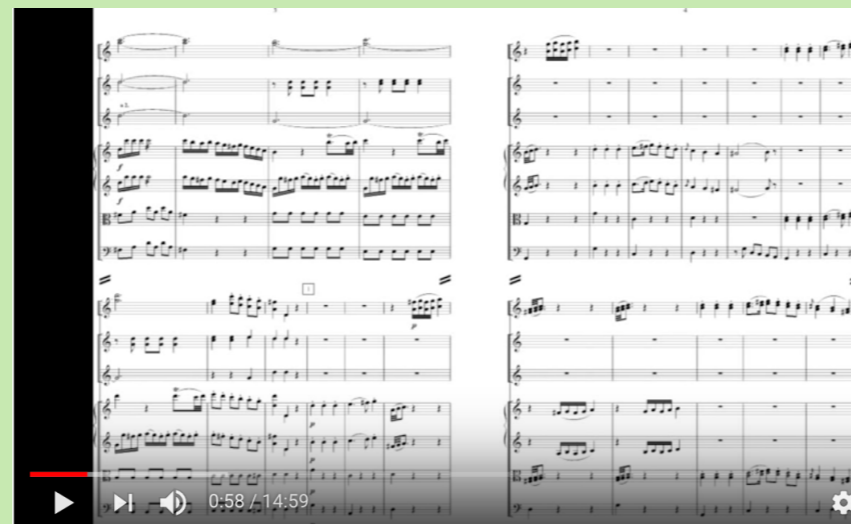
Who is Wolfgang Amadeus Mozart?

Where and when was he born?

What kind of music did he write?



Manitoba Music Curricular Links  
Click on the butterfly



Mozart Symphony No 28 I,II Sheet Music Hogwood AAM

<https://www.youtube.com/watch?v=SHTdVtoKASM>

Choose one movement of this concerto

1. What are your initial thoughts inspired by this music? *Imagine* a scene, a decor, characters, what is happening? Reimagine a title, what would it be?
2. Choose some musical **elements** that you hear, describe them: **form, tempo, rythm, melody, harmony, texture, expressive elements...**

# DISCOVER

## THE RECORDER FAMILY

### DO YOU KNOW THE RECORDER FAMILY?

1. What is a recorder?
2. How many kinds of recorder are in the recorder family?
3. What are the parts of the recorder?

To answer the questions, use the text below.



The recorder is a woodwind instrument that has been popular throughout history. There are historical records that include references to recorder instruments dating back to the Middle Ages and it is still played today. It was particularly popular in the **Renaissance** and **Baroque** periods.

There are several different recorders in the recorder family. In order of size they include the tiniest soprano recorder, the soprano, alto, tenor, bass and contra-bass recorder. All sizes of recorder have a mouthpiece, body (barrel) with holes, and a foot joint.



Soprano Recorder



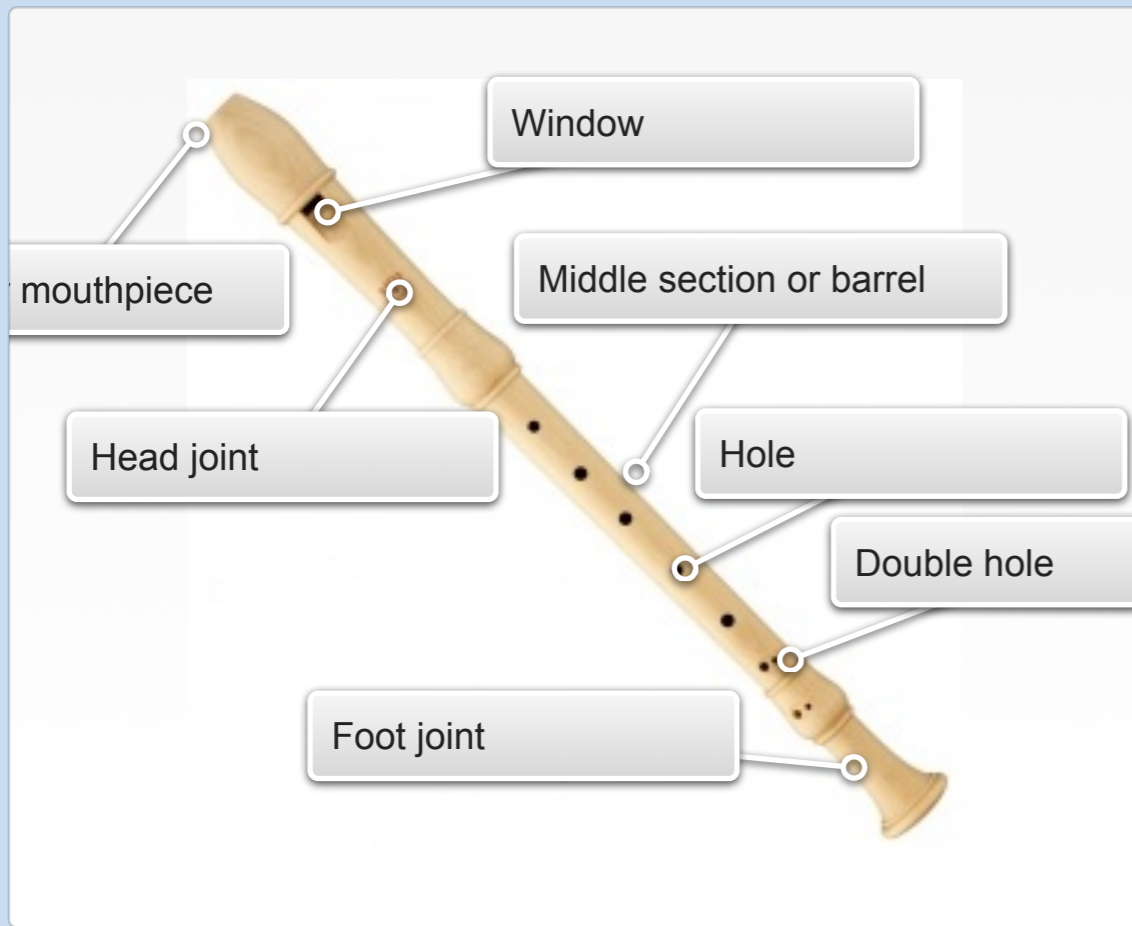
Alto Recorder



Tenor Recorder



## Recorder Parts



### Manitoba Music Curricular Links

#### Music Language and Performance Skills (K to 8)

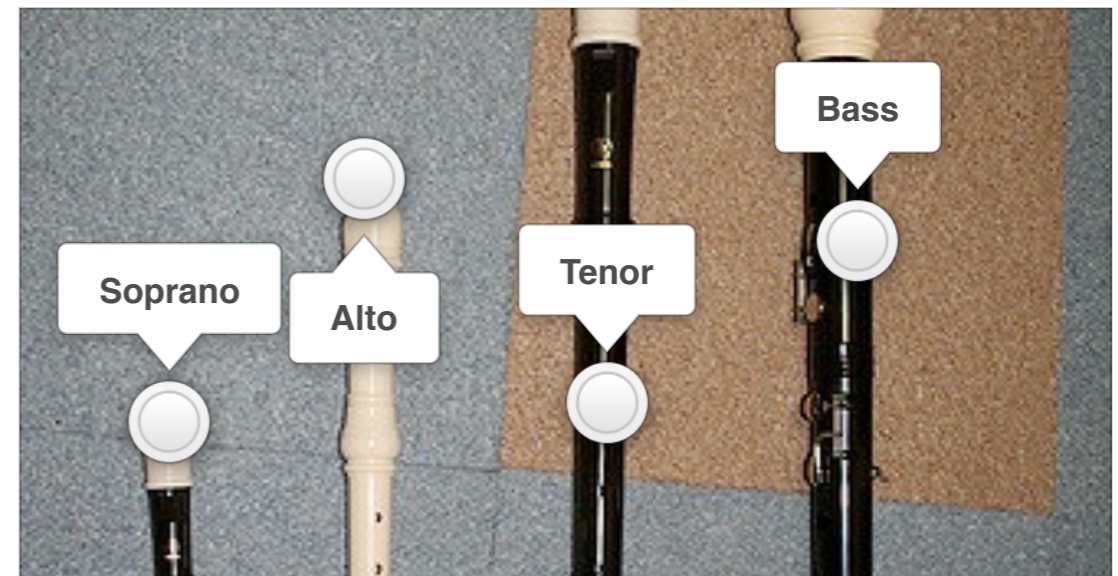
M-L4 students demonstrate understanding of expression, timbre, and form in a variety of musical contexts.

#### Making (9 to 12)

M-M3 The learner develops competencies for using elements of music in a variety of contexts.



Associate the name of the recorder to her image



Alto

Soprano

Tenor

Bass

Check Answer



# DISCOVER

## THE CREATIVE POSSIBILITIES

Elements of nature have inspired composers to write exciting and beautiful music for centuries. The natural world inspired many works written by the composer Antonio Vivaldi. For example, one of Vivaldi's most well-known works is called the Four Seasons and is made up of four violin concertos called Spring, Summer, Autumn, and Winter.

The flute concerto in F major RV 433 called "La tempeste di mare" or "The Storm at Sea" is another well-known work by Vivaldi that is played by Lucie Horsch on recorder at the April 24 concert. When you listen to this work can you hear the storm at sea?

If you were to compose a soundscape called "The Storm at Sea" what sounds would you like to capture in your storm? What instruments would you use to create the sounds of the storm? How could you create the sounds of a spring or summer thunderstorm? What "colours" or timbre do you want to include in your soundscape?

Can you develop a set of criteria with your classmates for writing a Sea Storm Soundscape? Try these ideas for inspiration.

Click on the butterfly for curricular links:



Click on the butterfly for curricular links:



## NATURE AND VIVALDI—INSPIRATIONS FOR CREATING MUSIC!

### CREATING A SEA STORM SOUNDSCAPE

### Sea Storm Sounds Example



1. As a group or individually, listen to the sounds of a real storm at sea or a thunderstorm to get ideas and inspiration for creating your own storm soundscape—there are examples of the sounds of storms on youtube and elsewhere on the internet.
2. Write down the sounds that you hear while you are listening. Do you hear rain falling? The boom of thunder? Does the rain get louder or quieter at any point? Faster or slower? Is it a gentle rain or a pounding rain? What kind of mood is created by the sounds you are hearing? Is it a gentle, peaceful rain or is it a loud, scary, threatening thunderstorm? Perhaps contrasting moods are created by the sounds you hear?
3. Decide on the mood or moods you wish to create for your soundscape. Now, what instruments will you need to create the sounds you want to include in your soundscape? What barred instruments or non-pitched percussion will you use? How can you use your body to create sounds for your thunderstorm? Experiment with different instruments or body percussion to try out different ways you could create a thunderstorm soundscape. Are there different patterns you wish to repeat in your piece to create an ostinato effect? How could you create the effect of layers of different sound?
4. What music elements have you included in your soundscape? Do you want to include a melody? Perhaps you might want to use notes from a pentatonic scale? Would you like to include a particular set of rhythms in your work? What rhythms might be appropriate for your storm soundscape? What complementary pitched and nonpitched percussion or ostinato might enhance your melody or rhythm?
5. Share some of your possibilities with your friends to get their feedback and ideas.
6. Use the feedback from your friends to try other different ideas, sounds, and instruments. Do you want to add more contrast in sound? Do you want to change the mood anywhere? Do you want to add more instruments, or do you want to use fewer instruments? Have you included changes in dynamics to create interest? Changes in tempo? What else might you change to add interest and contrast? After you have had some time to experiment with different sounds, choose the ones you like best.
7. Once you have selected your sounds, instruments, and music elements, then organize them. Which sounds or instruments will you hear first? What will be heard last? Create a form for your soundscape. Will you begin with an introduction? Will you have contrasting moods or sounds for an AB or an ABA composition? Will you hear the same sounds returning throughout your piece as in a rondo form (ABACA-DA etc.)? Will you create a coda for your piece? How will you create an effective final point to your piece?
8. Once you have organized your sounds into a form you like, then try your soundscape out for friends. Ask for their feedback and use their ideas to consider if you want to make changes or try something else in your composition. Could your composition be enhanced with recorder, movement or props such as scarves, ribbons, etc.?
9. When you have decided on the final form for your Storm piece, then create a music score for your Storm composition. You could use traditional notation or you could create your own graphic score using different symbols, diagrams, drawings and colours for different instruments or sounds.
10. Read and play your soundscape. What worked? What didn't? What would you like to change and why?

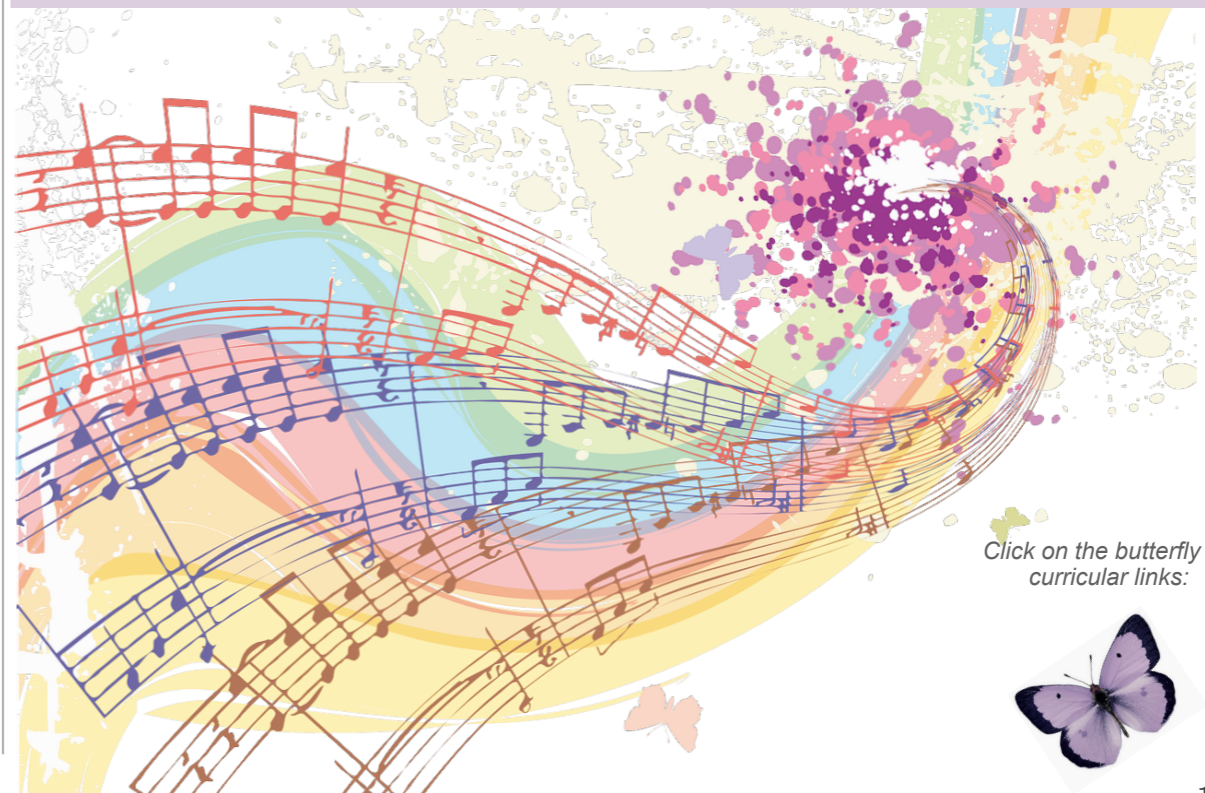
11. Perform your soundscape for your classmates and ask them for feedback and what they have noticed about your soundscape. Would you like to digitally record your soundscape? Perhaps other classmates could now perform your piece using the score you created? Explain what the different symbols mean in your score. It would be interesting to see and hear how someone else might have a different interpretation of your music score! vocabulary” (Valuing Music Experience II K-8) and “Reflect on, share, and explain personal reactions evoked by various pieces of music and/or music-making experiences” (Valuing Music Experience III 2-8).
12. Using the criteria you created with your classmates at the beginning of this process, evaluate your soundscape and think about what you might do the next time you write a music composition? What other inspiration could you use to create music?
13. What other sounds from nature might inspire you to create a different music composition? Think of the sounds of water, birds, wind, trees, insects, forest fires, an avalanche, space, and other sounds from nature. Could you create a music work about mysterious creatures in the sea?

What instruments might suggest the sounds of birds flying and calling? Could you use your recorder to create these sounds? What about rustling leaves or grasses? Could you use a rainstick or gently rub a hand drum? How could you create the sounds of melting snow, rain or wind? How could you create the sounds of growing plants? Would you use windchimes, bells, or a glockenspiel? Are there other nature or environmental soundscapes that you might be interested in creating?

## Other ideas

Here are some inquiry questions that you might explore:

- What other composers have been inspired by the theme of the sea or a storm to create music?** Have you ever heard *Storm* by Benjamin Britten or *Sea Interludes* from Britten’s opera called *Peter Grimes*?
- Can you find the names of these works?
  - Can you find a source to listen to them?
  - Which one interests you? Which one would you listen to a second or a third time?
  - What was your first reaction to this work?
  - What thoughts, emotions, memories, or associations does this make you think of?
  - What do you notice about this work?
  - Why do you enjoy this music work? What music vocabulary could you use to explain why or why not?
  - How are music elements (form, tempo, rhythm, melody, harmony, texture, expressive elements) used to suggest the characteristics of sea or storm?
  - What is your interpretation of this work, what do you think was the composer’s intention?
  - What connections could you make with other arts? For example could you find art work that features a sea storm? Could you create art work about a sea storm? Could you create a dance in a storm to go with your music? Could you dramatize being in a storm in the sea?



Click on the butterfly for curricular links:





## Play along with Lucie!

Would you like to play along with Lucie?

For the matinee Lucie will play a piece composed by Joseph Haydn and arranged by her father Gregor Horsch. Lucie has invited you to accompany her for this piece. You can play either version 1a, 1b or version 2.

### Play along with Lucie Horsch, version 1a

Musical notation for version 1a, including sections A and B with lyrics: "Wait for Lu-cie".

### Play along with Lucie Horsch, version 1b

Musical notation for version 1b, including sections A and B with lyrics: "Wait for Lu-cie".

YouTube video player showing a woman playing a flute. Title: "Musikalisch mit zwei Flöten gleichzeiti...". URL: <https://www.youtube.com/watch?v=0Qsj0NVW3YM&feature=youtu.be>

Play along with Lucie Horsch, version 2

♩ = 116

The printed musical score is written for guitar in 2/4 time with a key signature of one sharp (F#). It consists of six staves of music. The first staff starts at measure 1 and ends with a first ending (1.) and a second ending (2.). The second staff starts at measure 10 and also has first and second endings. The third staff starts at measure 19. The fourth staff starts at measure 27. The fifth staff starts at measure 35. The sixth staff starts at measure 43 and ends with a double bar line. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and accidentals.

*Hayon*

♩ = 116

The handwritten musical score is written for guitar in 2/4 time with a key signature of one sharp (F#). It consists of eight staves of music. The first staff starts at measure 1 and ends with a first ending (1.) and a second ending (2.). The second staff starts at measure 10 and also has first and second endings. The third staff starts at measure 19. The fourth staff starts at measure 27. The fifth staff starts at measure 35. The sixth staff starts at measure 43. The seventh staff starts at measure 51. The eighth staff starts at measure 59 and ends with a double bar line. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and accidentals. The handwriting is clear and legible.

# Baroque

The Baroque is often thought of as a period of artistic style that used exaggerated motion and clear, easily interpreted detail to produce drama, tension, exuberance, and grandeur in sculpture, painting, architecture, literature, dance, theater, and music. The style began around 1600 in Rome, Italy, and spread to most of Europe.[1]

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## Termes connexes du glossaire

Drag related terms here

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**Index**

Find Term

- The Recorder Family

# Cadenza

In music, a cadenza (from Italian: *cadenza*, meaning cadence; plural, *cadenze*) is, generically, an improvised or written-out ornamental passage played or sung by a soloist or soloists, usually in a "free" rhythmic style, and often allowing for virtuosic display. Indicated by a fermata in all parts if improvised, a cadenza is usually over a final or penultimate note in a piece or important cadence and the accompaniment rests or sustains a note or chord.[2] Thus it is often before a *finalcoda* or *ritornello*.<sup>[2]</sup>

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## Termes connexes du glossaire

Drag related terms here

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Find Term

# Cantata

A medium-length narrative piece of music for voices with instrumental accompaniment.

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## Termes connexes du glossaire

Drag related terms here

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# Chamber music

Music written for a small group of musicians or a small orchestra.

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## Termes connexes du glossaire

Drag related terms here

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# Chorale

A hymn tune with harmonies.

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## Termes connexes du glossaire

Drag related terms here

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# Concerto

A concerto (from the Italian: concerto, plural concerti or, often, the anglicised form concertos) is a musical composition usually composed in three parts or movements, in which (usually) one solo instrument (for instance, a piano, violin, cello or flute) is accompanied by an orchestra or concert band.

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## Termes connexes du glossaire

Drag related terms here

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# Dynamics

In music, dynamics normally refers to the volume of a sound or note, but can also refer to every aspect of the execution of a given piece, either stylistic (staccato, legato etc.) or functional (velocity). The term is also applied to the written or printed musical notation used to indicate dynamics. Dynamics are relative and do not refer to specific volume levels.

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## Termes connexes du glossaire

Drag related terms here

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Find Term

# Flautino

The flautino is a sopranino recorder.

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## Termes connexes du glossaire

Drag related terms here

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Find Term

# Lute

An early guitar.

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## Termes connexes du glossaire

Drag related terms here

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# Melody

A melody is a linear succession of musical tones that the listener perceives as a single entity. In its most literal sense, a melody is a combination of pitch and rhythm, while more figuratively, the term can include successions of other musical elements such as tonal color. It may be considered the foreground to the background accompaniment. A line or part need not be a foreground melody.

---

## Termes connexes du glossaire

Drag related terms here

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Find Term

# Motet

A short piece of sacred choral music, unaccompanied, for many voices.

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## Termes connexes du glossaire

Drag related terms here

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# Musicologists

Musicology (from Greek μουσική (mousikē), meaning "music", and -λογία (-logia), meaning "study of-") is the scholarly analysis and research-focused study of music, a part of humanities. A person who studies music is a musicologist.[1] For broad treatments, see the entry on "musicology" in Grove's dictionary, the entry on "Musikwissenschaft" in Musik in Geschichte und Gegenwart, and the classic approach of Adler (1885).[2]

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## Termes connexes du glossaire

Drag related terms here

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# Opera

An opera is an art form in which singers and musicians perform a dramatic work combining text (libretto) and musical score, usually in a theatrical setting.

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## Termes connexes du glossaire

Drag related terms here

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Find Term

# Oratorio

A large-scale work, similar to an opera, for voices and orchestra on a religious theme.

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## Termes connexes du glossaire

Drag related terms here

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Find Term

# Pitch

Pitch is a perceptual property that allows the ordering of sounds on a frequency-related scale.[1] Pitches are compared as "higher" and "lower" in the sense associated with musical melodies,[2] which require sound whose frequency is clear and stable enough to distinguish from noise.[3] Pitch is a major auditory attribute of musical tones, along with duration, loudness, and timbre.[4]

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## Termes connexes du glossaire

Drag related terms here

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Find Term

# Renaissance

The Renaissance is a period in Europe, from the 14th to the 17th century, considered the bridge between the Middle Ages and modern history. It started as a cultural movement in Italy in the Late Medieval period and later spread to the rest of Europe, marking the beginning of the Early Modern Age.

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## Termes connexes du glossaire

Drag related terms here

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Find Term

- **The Recorder Family**

# Rhythm

Rhythm, in music, the placement of sounds in time. In its most general sense rhythm (Greek *rhythmos*, derived from *rhein*, “to flow”) is an ordered alternation of contrasting elements.

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## Termes connexes du glossaire

Drag related terms here

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Find Term

# Solo

In music, a solo (from the Italian: solo, meaning alone, although assolo is now used in Italy when referring to the musical solo) is a piece or a section of a piece played or sung by a single performer.

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## Termes connexes du glossaire

Drag related terms here

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Find Term

# Tempo

In musical terminology, tempo ("time" in Italian; plural: tempi) is the speed or pace of a given piece.

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## Termes connexes du glossaire

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# Timbre

In music, timbre (/ˈtæmbər/ tam-bər, also known as tone color or tone quality from psychoacoustics) is the quality of a musical note, sound, or tone that distinguishes different types of sound production, such as voices and musical instruments, string instruments, wind instruments, and percussion instruments.

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