Appendices II
Copies of Piano Music

Appendix II.1.
Letter Requesting for Permission of Copyright

Dear sir/madam,
I'm writing to ask for the permission of copyright. I'm the director of Hong Kong Music Home for Handicapped Normal Talented Children Ltd. as well as the Ph.D. student at the University of Manchester. We are the retailer of the piano books of your publishing company in Hong Kong too. Part of the programme we offer in our institute is to teach piano to students of different intellectual levels. After these ten years of instruction, it is found that children can play the piano as young as two years and two months old. They pass grade three piano examination of ABRSM at around four to five years of age, pass grade five at around six to seven years of age, pass grade eight of ABRSM or TCL (this level is equivalent to the piano standard at pre-university level) at around nine to ten years of age (the youngest age group is seven), and pass DipABRSM or ATCL (this level is equivalent to the piano level at the first year of an university) at about eleven years of age. Even though they progress in such a fast speed and in such a young age, they spend only an hour a day to practise. It takes them only four to five years (the shortest time is three years) to advance to the grade eight or diploma levels. The most striking of all is that they all develop absolute pitch successfully. It was reported that only four to eight percent of musicians or one in 10000 populations have absolute pitch. The whole approach is summed up in my method, called "Lau Chiu Kay Music Educatheapy for the Talented, Mainstreamed and Special Needs". The method, with the focus on absolute pitch, will be presented in my PhD. thesis, namely "The Acquisition of Absolute Pitch of the Talented, Mainstreamed and Special Needs". I'm now a final year PhD. student in the University of Manchester, and this thesis is what I am writing.

One of the means to make this "miracle" revealed is by using your piano books. From the preparatory grade to the diploma level, we use more than 150 books, including piano, sight-reading, sight-singing, music theory, composition and conducting books. Some of them are from your publishing company. The list will be attached at the thesis. There are some pages of these books from your publishing company that I have to quote to demonstrate the method. They are mentioned as follows:

I do hope that you may give me the permission of copyright of the above-mentioned pages, so that I can quote and print them in my thesis as references. On the other hand, I plan to present the thesis in international conferences and submit it to journals for publication. It will be a valuable and free opportunity for your company to promote the product and the image of your company.

Thank you for your kind attention to the matter. Your prompt and positive reply is much appreciated. May God be with you always!

Yours truly,

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(Mr. Lau, Chiu Kay,  
PhDC, the University of Manchester,  
Director,  
HK Music Home for Handicapped Normal Talented Children Ltd.)
Appendix II.2.
The Piano Keyboard and Two Black Keys: Pitch Identification of Black Key Notes

When you play the pieces “Climbing Up” and “Climbing Down” on pages 8 and 9, you will play the groups of two black keys as shown here.

taken from Hal Leonard Student Piano Library Book 1
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Appendix II.3.
Balloon Ride: A Piano Piece on Black and White Keys

taken from Hal Leonard Student Piano Library Book 1
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Appendix II.4.
The Music Alphabet: Pitch Identification of White Key Notes

taken from *Bastien Piano Basics, Piano-Primer* (WP200), by James Bastien
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Appendix II.5.
Exercise No.11 A Hard Trick: Pitch Identification through Scales

taken from A Dozen A Day Book I (Chinese Edition), by Edna Mae Burnam
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Appendix II.6.
Major Scales in Similar Motion: Pitch Identification through Scales

taken from Scales, Arpeggios and Broken Chords. Piano, Grade 3
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Appendix II.7.
No.146 Bourree: An Example of Pitch Identification in Contrapuntal Music

taken from The Russian School Of Piano Playing 1 Part II
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Appendix II.8.

Love Somebody: Pitch Identification of Melody with Chordal Accompaniment

taken from Bastien Piano Basics, Piano-Primer (WP200), by James Bastien
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