Appendices IV
Instruments and Supportive Documents for PS

Appendix IV.1A.
AP Acquisition Project (English Version)

Handicapped
Hong Kong Home For Normal Children Ltd
Talented
(Subsidiary with Youth and Adults Sections)

Absolute Pitch Acquisition Project

22nd October, 2001.

Dear students, parents and instructors,

All students at Music Home should be able to develop absolute pitch even though less than 1% of the population and 4% to 8% of musicians have it. To achieve this, the Absolute Pitch Acquisition Project is held. All piano students are invited to join this project.

If students keep singing absolute solfège in all music activities, including practising the piano and tone identification, the outcome would not be bad. The piano must be tuned regularly and well maintained. Students have to pay more attention to pitches while listening to music.

Students have to come back for the Absolute Pitch Training Class on Sundays from 4th November 2001 to 13th January 2002. 5:00-6:00p.m. will be the time for the preparatory grade and grade one students, and 6:00-7:00p.m. for students of grade two or above. Piano instructors would offer students a brief absolute pitch training in class too. A pilot study will be conducted from 12th November to 9th December. Forty students will be asked to undergo a trial test. The main AP Assessment will be carried out from 26th December 2001 to 4th February 2002. It can be completed in one or more sessions. If students cannot do it, they can stop anytime. After the assessment, students and parents will be requested to fill in a questionnaire.

The materials in this project and the personal data in students' personal files will be used in my PhD. thesis. It is hoped that students and parents are willing to permit me to use them. All data will be numbered. The information of students and parents will be confidential. Any student who has developed absolute pitch will be awarded a certificate. I do hope that all students and parents take this project in an easy mood and all students can eventually develop absolute pitch.

Hong Kong Music Home

_____

Mr. Lau Chiu Kay,
Director.

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Appendix IV.2A.
Invitation Letter to Participants in AP Acquisition for PS (English Version)

Handicapped
Hong Kong Home For Normal Children Ltd
Talented
(Subsidiary with Youth and Adults Sections)

Invitation Letter to Participants in Absolute Pitch Acquisition for Pilot Study

12th November, 2001.

Dear parents and students,

The Absolute Pitch Acquisition Project will be held from 26th December 2001 to 4th February 2002. The aim is to encourage students to acquire absolute pitch. Absolute pitch is regarded as an endowment to musicians. Musicians who possessed absolute pitch were found to be very rare. However, according to my observation, the students who follow the method of Music Home to practise the piano and learn music may possess absolute pitch.

To make the project go smoothly, 40 students will be invited to join in a pilot study. It will be held from 12th November to 9th December 2001. It is advisable that parents can help children to practise the pitch identification, ask children to sing absolute solfège in practising the piano and in other music activities, and fill in the "Questionnaire of the Student's Background on Developing Absolute Pitch". Children need to practise the pitch identification, sing absolute solfège while practising the piano and in other music activities, and take the "Absolute Pitch Assessment".

"The Absolute Pitch Assessment" and the "Questionnaire of the Student's Background on Developing Absolute Pitch" under the "Absolute Pitch Acquisition Pilot Study" give me some information to improve the main study. These materials together with the information in the personal file will be used in my PhD. thesis.

All information given to me will be treated as confidential. Would parents and students fill in the following reply slip and return it to the office on or before 19th November 2001.

Yours sincerely,

_____

Mr. Lau Chiu Kay,

Director.

Handicapped
Hong Kong Home for Normal Children Ltd
Talented
(Subsidiary with Youth and Adults Sections)

The Reply Letter of Absolute Pitch Acquisition for Pilot Study

Dear Mr Lau,

≤ [1] I am _____ (Name of Student). I am willing /[2] not willing

≤ I am the parent of _____ (Name of Student). I am willing / not willing to permit my children

to participate in the pilot study of the Absolute Pitch Acquisition Project held within 12th November to 9th December 2001. Moreover, I am willing to permit my child's data in the "Absolute Pitch Assessment for Pilot Study", the "Questionnaire of the Student's Background on Developing Absolute Pitch for Pilot Study" and the information in the personal file to be used in your PhD. thesis. I understand that all information given will be confidential.

Signature of Parent[3] : _____ Date: _____

Signature of Student : _____ Date: _____

Remarks: 1. Tick in the right box.

2. Delete wherever inappropriate.

3. The reply letter of the student under 18 has to be counter-signed by the parent.

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Appendix IV. 3A.
Student Background Information Sheet before Entering MusH for Pilot Study
(English Version)

Handicapped
Hong Kong Home For Normal Children Ltd
Talented
(Subsidiary with Youth and Adults Sections)

Student Background Information Sheet before Entering Music Home for Pilot Study

Instructions: 1. Fill in the music activities in which the student took part before entering Music Home.
2.When filling in the form, please write appropriate answers in the _____, and give a Π in the chosen ☐.

I. Information of Instructor:
Name of Instructor: _____

II. Particulars of Student
Name:_____ Sex: M/F Date of Birth:___Y___M___D(Age:___)

III. Musical Background before Entering Music Home:
1. Had you attended any music activities: ☐ Yes ☐ No

If yes, state the type and date:
☐ choir, from ____Y___M___D to ____Y____M____D
☐ church choir, from ____Y___M___D to ____Y____M____D
☐ percussion band, from ____Y___M___D to ____Y____M____D
☐ orchestra, from ____Y___M___D to ____Y____M____D
☐ band, from ____Y___M___D to ____Y____M____D
☐ music class outside school, from ____Y___M___D to ____Y____M____D
☐ others, please specify:_____, from ___Y___M_____D to ___Y____M___D
_____, from ___Y___M_____D to ___Y____M___D

2. Had you learnt an instrument or singing: ☐ Yes ☐ No

If yes, state the type and date:
☐ piano, from ____Y___M___D to ____Y____M____D
☐ violin, from ____Y___M___D to ____Y____M____D
☐ singing, from ____Y___M___D to ____Y____M____D
☐ others, please specify:_____, from ___Y___M_____D to ___Y____M___D
_____, from ___Y___M_____D to ___Y____M___D

3. Other musical background (date) (if any): _____
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~The End~
~Thank You~

Appendix IV.3B.
Student Background Information Sheet before Entering MusH for Pilot Study
(Chinese Version)

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Handicapped
Hong Kong Home For Normal Children Ltd
Talented
(Subsidiary with Youth and Adults Sections)

Question Paper of Absolute Pitch Assessment for Pilot Study

I. Objectives

1. To assess the student's ability of absolute pitch on perceiving all piano tones, i.e. from the A four octave below the middle register to the C four octave above middle C.
2. To give information to improve the main "Absolute Pitch Assessment".

II. Instructions:

1. The "Absolute Pitch Assessment for Pilot Study" commences on 12th November 2001 and finishes by 9th December 2001. The instructor can take the "Absolute Pitch Practice Guideline", "Question Paper of Absolute Pitch Assessment for Pilot Study", "Answer Sheet of Absolute Pitch Assessment for Pilot Study", "Questionnaire of Students Background on Developing Absolute Pitch for Pilot Study", "Comment of Student's Response on Absolute Pitch Assessment for Pilot Study", and "Comment of Absolute Pitch Acquisition Project for Pilot Study" from the office. After the assessment, the instructor should give all the materials back to the office.
2. Only those 29 students who agree to join the Pilot Study have to take the "Absolute Pitch Assessment for Pilot Study". The instructor can take the name list from the office.
3. The instructor has to distribute the "Absolute Pitch Practice Guideline" to the student at least one week before s/he sits for the assessment. The instructor should explain clearly the assessment criteria to the student and parent. The instructor should practice the pitch identification with them at least once (please refer to "Absolute Pitch Practice Guideline" for detail). The parent can practise with the child, or the student can practice him/herself at home. The student can take the assessment in the next individual lesson. If the student does not feel confident for the assessment, s/he may do it in the coming second or third lesson. But the assessment has to been finished by 9th December 2001.
4. Students can take the test in one session. If their attention spans are short, they can take it in several short sessions. They should not take the test if they feel fatigue, ill, depressed or emotionally unstable.
5. The instructor should carry out the assessment before the student's individual session and should do it before the student plays the piano to the instructor.
6. The instructor should ask the student whether s/he likes a Chinese or an English assessment paper.
7. During assessment, if the student writes down answers, s/he sits down with the back against the piano. If s/he gives answers orally, s/he may stand up with the back against the piano.

8. Items are divided into three groups. The instructor selects one group randomly for the assessment. The number of the group should be indicated in the assessment paper.
9. There are 50 items in the assessment. There are two marking schemes. For marks with octave errors counted, two marks are allocated to each correct answer, and one mark to each item with the right sol-fah name but the incorrect octave indication. The passing mark is 50. For marks with octave errors ignored, two marks are given for each answer with the right note name. The passing mark is 60. the full mark for both marking scheme is 100
10. The instructor must pay attention to the following points when conducting the assessment:
    i. ask the student to listen to the notes attentively;
    ii. play the notes after the student is ready for it;
    iii. play the notes on the piano;
    iv. play each item once only;
    v. play each note two seconds long;
    vi. play the tones with the dynamics of mezzo-forte;
    vii. no feedback is given after each test tone; and
    viii. sweep piano keys twice from the lowest notes across the keyboard to the highest and from the highest to the lowest between two test tones in order for the noise to hinder the student from comparing the test tones.
11. The instructor has to notify the following points to the students:
    i. the student responds one item by one item; and
    ii. the student should give the answer within three seconds after the instructor has finished playing the notes.
12. After assessment, the instructor needs not correct the paper. S/He should not indicate to the student or to the parent whether the answer of each item is correct. This is to ensure that the questions and answers are not revealed. The instructor should tell the student and parent that there are several groups of questions and they should not discuss answers that they think might be right or wrong, with other students and parents.
13. The instructor should make clear to the student that s/he can give answers in one of the following ways:
    i. write the letter name or sol-fa name with the octave designation of the test note in the appropriate blank;
    ii. write down the order of test notes with numbers (such as 1, 2, 3 etc.) in the ≤ of the keyboard diagram in the assessment paper;
    iii. name the letter name and the octave designation of the test note, and then the student, parent or instructor, writes down the letter name or sol-fah name in the appropriate blank, or writes down the order of test notes with numbers in the ≤ of the keyboard diagram in the answer sheet. If the student knows how to write down the answer, let the student do it first;
    iv. name the sol-fah name of the test note with the octave designation, and then the student, parent or instructor writes down the letter name or sol-fah name with the octave designation in the appropriate blank, or writes down the order of test notes with numbers in the ≤ of the keyboard diagram in the answer sheet. If the student knows how to write down the answer, let the student do it first;
    v. point at the key of the keyboard diagram in the answer sheet, and then give the letter name or the sol-fah name with the octave designation. The student, parent or instructor writes down the letter name or sol-fah name with the octave designation in the appropriate blank, or writes down the order of test

notes with numbers in the ≤ of the keyboard diagram in the answer sheet. If the student knows how to write down the answer, let the student do it first; or

vi. point at the key of the piano, and then give the letter name or the sol-fah name with the octave designation. The student, parent or instructor writes down the letter name or sol-fah name with the octave designation in the appropriate blank, or writes down the order of test notes with numbers in the ≤ of the keyboard diagram in the answer sheet. If the student knows how to write down the answer, let the student do it first. When the student points at the key, s/he should neither produce any sound on the piano nor test the tones on the piano.

14. Instructors would not be complained if their students fail to develop Absolute Pitch.

III. Questions

Group 1

1.	$D^{\#1}/E^{b1}$	2.	A_3	3.	F_o	4.	A_4	5.	D_3
6.	C^1	7.	$F^{\#}_1/G^b_1$	8.	$A^{\#3}/B^{b3}$	9.	C_3	10.	D_o
11.	G_o	12.	C^2	13.	A_2	14.	E^3	15.	$C^{\#1}/D^{b1}$
16.	B^3	17.	D_2	18.	A^1	19.	$G^{\#2}/A^{b2}$	20.	G_3
21.	$C^{\#}_2/D^b_2$	22.	$F^{\#}_o/G_{bo}$	23.	D^3	24.	$C^{\#}_3/D^b_3$	25.	$G^{\#}_1/A^b_1$
26.	D^2	27.	A^2	28.	B^1	29.	C^4	30.	$C^{\#3}/D^{b3}$
31.	$G^{\#1}/A^{b1}$	32.	F_1	33.	C_1	34.	$A^{\#}_o/B^b_o$	35.	E^2
36.	C_o	37.	G_1	38.	$A^{\#2}/B^{b2}$	39.	D_1	40.	$F^{\#2}/G^{b2}$
41.	B_2	42.	$F^{\#}_2/G^b_2$	43.	$A^{\#}_4/B^b_4$	44.	A^3	45.	$G^{\#}_o/A^b_o$
46.	$A^{\#}_1/B^b_1$	47.	E^1	48.	$D^{\#}_3/E^b_3$	49.	C_2	50.	$A^{\#}_3/B^b_3$

Group 2

1.	G_o	2.	C^2	3.	A_2	4.	E^3	5.	$C^{\#1}/D^{b1}$
6.	B^3	7.	D_2	8.	A^1	9.	$G^{\#2}/A^{b2}$	10.	G_3
11.	$C^{\#}_2/D^b_2$	12.	$F^{\#}_o/G_{bo}$	13.	D^3	14.	$C^{\#}_3/D^b_3$	15.	$G^{\#}_1/A^b_1$
16.	D^2	17.	A^2	18.	B^1	19.	C^4	20.	$C^{\#3}/D^{b3}$
21.	$G^{\#1}/A^{b1}$	22.	F_1	23.	C_1	24.	$A^{\#}_o/B^b_o$	25.	E^2
26.	C_o	27.	G_1	28.	$A^{\#2}/B^{b2}$	29.	D_1	30.	$F^{\#2}/G^{b2}$
31.	B_2	32.	$F^{\#}_2/G^b_2$	33.	$A^{\#}_4/B^b_4$	34.	A^3	35.	$G^{\#}_o/A^b_o$
36.	$A^{\#}_1/B^b_1$	37.	E^1	38.	$D^{\#}_3/E^b_3$	39.	C_2	40.	$A^{\#}_3/B^b_3$
41.	$D^{\#1}/E^{b1}$	42.	A_3	43.	F_o	44.	A_4	45.	D_3
46.	C^1	47.	$F^{\#}_1/G^b_1$	48.	$A^{\#3}/B^{b3}$	49.	C_3	50.	D_o

Group 3

1.	$G^{\#1}/A^{b1}$	2.	F_1	3.	C_1	4.	$A^{\#}_o/B^b_o$	5.	E^2
6.	C_o	7.	G_1	8.	$A^{\#2}/B^{b2}$	9.	D_1	10.	$F^{\#2}/G^{b2}$
11.	B_2	12.	$F^{\#}_2/G^b_2$	13.	$A^{\#}_4/B^b_4$	14.	A^3	15.	$G^{\#}_o/A^b_o$
16.	$A^{\#}_1/B^b_1$	17.	E^1	18.	$D^{\#}_3/E^b_3$	19.	C_2	20.	$A^{\#}_3/B^b_3$
21.	$D^{\#1}/E^{b1}$	22.	A_3	23.	F_o	24.	A_4	25.	D_3
26.	C^1	27.	$F^{\#}_1/G^b_1$	28.	$A^{\#3}/B^{b3}$	29.	C_3	30.	D_o
31.	G_o	32.	C^2	33.	A_2	34.	E^3	35.	$C^{\#1}/D^{b1}$
36.	B^3	37.	D_2	38.	A^1	39.	$G^{\#2}/A^{b2}$	40.	G_3
41.	$C^{\#}_2/D^b_2$	42.	$F^{\#}_o/G_{bo}$	43.	D^3	44.	$C^{\#}_3/D^b_3$	45.	$G^{\#}_1/A^b_1$
46.	D^2	47.	A^2	48.	B^1	49.	C^4	50.	$C^{\#3}/D^{b3}$

~The End~

~Thank You~

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1.	$D^{\#1}/E^{b1}$	2.	A_3	3.	F_o	4.	A_4	5.	D_3
6.	C^1	7.	$F^{\#}_1/G^b_1$	8.	$A^{\#3}/B^{b3}$	9.	C_3	10.	D_o
11.	G_o	12.	C^2	13.	A_2	14.	E^3	15.	$C^{\#1}/D^{b1}$
16.	B^3	17.	D_2	18.	A^1	19.	$G^{\#2}/A^{b2}$	20.	G_8
21.	$C^{\#}_2/D^b_2$	22.	$F^{\#}_o/G_{bo}$	23.	D^3	24.	$C^{\#}_3/D^b_3$	25.	$G^{\#}_1/A^b_1$
26.	D^2	27.	A^2	28.	B^1	29.	C^4	30.	$C^{\#3}/D^{b3}$
31.	$G^{\#1}/A^{b1}$	32.	F_1	33.	C_1	34.	$A^{\#}_o/B^b_o$	35.	E^2
36.	C_o	37.	G_1	38.	$A^{\#2}/B^{b2}$	39.	D_1	40.	$F^{\#2}/G^{b2}$
41.	B_2	42.	$F^{\#}_2/G^b_2$	43.	$A^{\#}_4/B^b_4$	44.	A^3	45.	$G^{\#}_o/A^b_o$
46.	$A^{\#}_1/B^b_1$	47.	E^1	48.	$D^{\#}_3/E^b_3$	49.	C_2	50.	$A^{\#}_3/B^b_3$

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1.	G_o	2.	C^2	3.	A_2	4.	E^3	5.	$C^{\#1}/D^{b1}$
6.	B^3	7.	D_2	8.	A^1	9.	$G^{\#2}/A^{b2}$	10.	G_8
11.	$C^{\#}_2/D^b_2$	12.	$F^{\#}_o/G_{bo}$	13.	D^3	14.	$C^{\#}_3/D^b_3$	15.	$G^{\#}_1/A^b_1$
16.	D^2	17.	A^2	18.	B^1	19.	C^4	20.	$C^{\#3}/D^{b3}$
21.	$G^{\#1}/A^{b1}$	22.	F_1	23.	C_1	24.	$A^{\#}_o/B^b_o$	25.	E^2
26.	C_o	27.	G_1	28.	$A^{\#2}/B^{b2}$	29.	D_1	30.	$F^{\#2}/G^{b2}$
31.	B_2	32.	$F^{\#}_2/G^b_2$	33.	$A^{\#}_4/B^b_4$	34.	A^3	35.	$G^{\#}_o/A^b_o$
36.	$A^{\#}_1/B^b_1$	37.	E^1	38.	$D^{\#}_3/E^b_3$	39.	C_2	40.	$A^{\#}_3/B^b_3$
41.	$D^{\#1}/E^{b1}$	42.	A_3	43.	F_o	44.	A_4	45.	D_3
46.	C^1	47.	$F^{\#}_1/G^b_1$	48.	$A^{\#3}/B^{b3}$	49.	C_3	50.	D_o

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1.	$G^{\#1}/A^{b1}$	2.	F_1	3.	C_1	4.	$A^{\#}_o/B^b_o$	5.	E^2
6.	C_o	7.	G_1	8.	$A^{\#2}/B^{b2}$	9.	D_1	10.	$F^{\#2}/G^{b2}$
11.	B_2	12.	$F^{\#}_2/G^b_2$	13.	$A^{\#}_4/B^b_4$	14.	A^3	15.	$G^{\#}_o/A^b_o$
16.	$A^{\#}_1/B^b_1$	17.	E^1	18.	$D^{\#}_3/E^b_3$	19.	C_2	20.	$A^{\#}_3/B^b_3$
21.	$D^{\#1}/E^{b1}$	22.	A_3	23.	F_o	24.	A_4	25.	D_3
26.	C^1	27.	$F^{\#}_1/G^b_1$	28.	$A^{\#3}/B^{b3}$	29.	C_3	30.	D_o
31.	G_o	32.	C^2	33.	A_2	34.	E^3	35.	$C^{\#1}/D^{b1}$
36.	B^3	37.	D_2	38.	A^1	39.	$G^{\#2}/A^{b2}$	40.	G_8
41.	$C^{\#}_2/D^b_2$	42.	$F^{\#}_o/G_{bo}$	43.	D^3	44.	$C^{\#}_3/D^b_3$	45.	$G^{\#}_1/A^b_1$
46.	D^2	47.	A^2	48.	B^1	49.	C^4	50.	$C^{\#3}/D^{b3}$

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Appendix IV.5A.
Answer Sheet of AP Assessment for PS (English Version)

Handicapped
Hong Kong Home For Normal Children Ltd
Talented
(Subsidiary with Youth and Adults Sections)

Answer Sheet of Absolute Pitch Assessment for Pilot Study

I. Objectives:
   1. To assess the student's ability of absolute pitch on perceiving all piano tones, i.e. from the A four octave below the middle register to the C four octave above middle C (A_4-C^4).
   2. To give information to improve the main "AP Assessment".

II. Instructions:
   1. The student should pay attention to the following points:
      i. the student must listen to the notes attentively;
      ii. the instructor plays each item once only, with each note lasting for two seconds;
      iii. the student responds one item after another; and
      iv. the student should give the answer within three seconds after the instructor has finished playing the note.
   2. The student can give answers in one of the following ways:
      i. write the letter name or sol-fa name with the octave designation of the test note in the appropriate blank;
      ii. write down the order of test notes with numbers (such as 1, 2, 3 etc.) in the ≤ of the keyboard diagram in the assessment paper;
      iii. name the letter name and the octave designation of the test note, and then the student, parent or instructor, writes down the letter name or sol-fah name in the appropriate blank, or writes down the order of test notes with numbers in the ≤ of the keyboard diagram in the answer sheet. If the student knows how to write down the answer, let the student do it first;
      iv. name the sol-fah name of the test note with the octave designation, and then the student, parent or instructor writes down the letter name or sol-fah name with the octave designation in the appropriate blank, or writes down the order of test notes with numbers in the ≤ of the keyboard diagram in the answer sheet. If the student knows how to write down the answer, let the student do it first;
      v. point at the key of the keyboard diagram in the answer sheet, and then give the letter name or the sol-fah name with the octave designation. The student, parent or instructor writes down the letter name or sol-fah name with the octave designation in the appropriate blank, or writes down the order of test notes with numbers in the ≤ of the keyboard diagram in the answer sheet. If the student knows how to write down the answer, let the student do it first; or
      vi. point at the key of the piano, and then give the letter name or the sol-fah name with the octave designation. The student, parent or instructor writes down the letter name or sol-fah name with the octave designation in the appropriate blank, or writes down the order of test notes with numbers in the ≤ of the keyboard diagram in the answer sheet. If the student knows how to write down the answer, let the student do it first. When the student points at the key, s/he should neither produce any sound on the piano nor test the tones on the piano.

III. Letter Name and Sol-fah Name Chart (refer to the next page)

IV. Answer Sheet (refer to the next second page)

- µ ŴÎ Û Ŵ í Name Chart of Letter Names and Sol-fah Names



Handicapped

Hong Kong Music Home for Normal Children Ltd. (Subsidiary with Youth and Adults Sections)

Talented

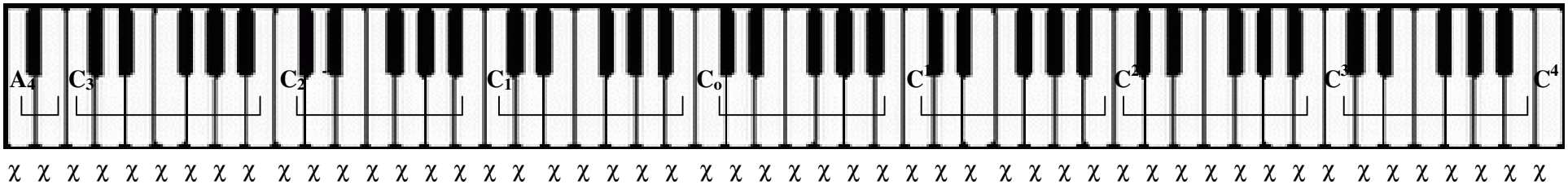
Answer Sheet of Absolute Pitch Assessment for Pilot Study

Name¡ G_____ Date¡ G_____ Group¡ G_____

Marks¡ G(count answer with correct note and octave names)¡ G___ 2.(count answers with correct note names ignoring octave designations)¡ G___

Instructions for Writing Answers: Use one of the following ways to write down answers.

¢ ×Write down item numbers 1,2,3,4……etc. in the box above or below the keyboard diagram (i.e. to write 1 for the first item, 2 for the second, and so forth):



II. Write down letter names or sol-fah names with octave signs in the blank (i.e. to write F_o or f_o for middle F, $F^{\#1}$ or fi^1 for the F sharp an octave higher than the middle register, and $B^b{}_3$ or te_3 for B Flat three octaves lower than the middle register)¡ G

1	_____	2	_____	3	_____	4	_____	5	_____	6	_____	7	_____	8	_____
9	_____	10	_____	11	_____	12	_____	13	_____	14	_____	15	_____	16	_____
17	_____	18	_____	19	_____	20	_____	21	_____	22	_____	23	_____	24	_____
25	_____	26	_____	27	_____	28	_____	29	_____	30	_____	31	_____	32	_____
33	_____	34	_____	35	_____	36	_____	37	_____	38	_____	39	_____	40	_____
41	_____	42	_____	43	_____	44	_____	45	_____	46	_____	47	_____	48	_____
49	_____	50	_____												

~The End * Thank You~

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2. § @¡ pm¹ ï¦ µ Ç ®Ö Õ ¤ § È ç ú Õ A ú Õ ®·Æ§ @§ ü ½ pm¹ ï¦ µ Ç ®Ö Õ ¤ ¤ ¥§ Î C

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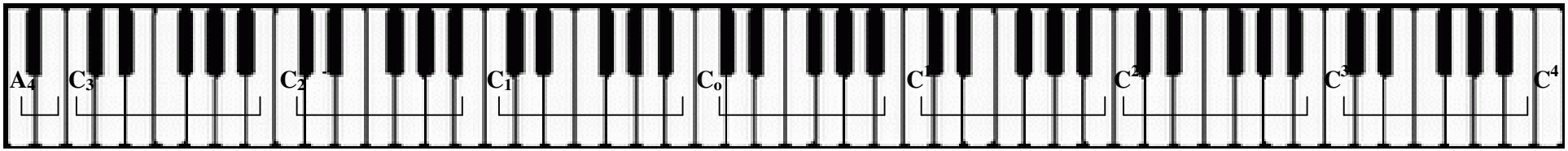
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   i. ¾ Ç û ¤ þ ß Å ¥ F
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   iv. ¾ Ç¶ · ¦ ¾ ® ¼ § « á Ŧ ¤ º § @ º ¡ C
2. ¾ Ç ¥ ¥ ¦ ¦ ¥ ¼ ó ² @ á Æ § @ º ¡ G
   i. ± Ñ µ Ø Î Û ¥ Ws Þ K ¥ Å ¼ g þ ºÃ D è ¥ A ¦ ª Å Ð ¥ F
   ii. ¦ þ º ® x È ºÁ ² b ¥ A ¦ ½ ¶ ã W ® Ö µ Ç º ¦ § ¡ Ç A1.2.3..... µ ¥ C
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   iv. ° ¥ X Û Ø ¥ ¿ ¤ K ¥ Å ¡ µ M ¥ Ñ ® v ® ¤ Ø ¾ Ç û Ñ Û ¥ Ø K ¥ Å © Î µ ¦ ¥ Ø K ¥ Å ¶ ñ þ ºÃ D è ¥ A ¦ ª Å Ð ¥ Î ¦ þ º ® x È ºÁ ² b ¥ A ½ ¶ ã W ® Ö µ Ç º ¦ § ¡ Ç A ¥ ¼ Ç À ´ ± ¶ ñ ¼ g º ® × A ¦ ¥ Ñ Ç û ð ¶ ñ ¼ g F
   v. ¦ þ º ® x È ºÁ ² b ¥ W ¥ ¥ ½ ¶ µ Á ä µ M ¥ Ñ ® v ® ¤ Ø ¾ Ç ¶ ã W º ® × µ º ® ¥ ¦ ¦ Î µ ¥ Ø K ¥ Å © Î Û ¥ Ø K ¥ Å ¼ g þ ºÃ D è ¼ A ¦ ª Å Ð ¥ Î ¦ þ µ º ® x È ºÁ ² b ¥ A ½ ¶ ã W ® Ö µ Ç º ¦ § ¡ Ç A ¥ ¼ Ç À ´ ± ¶ ñ ¼ g º ® × A ¦ ý ¥ Ñ Ç û ð ¶ ñ ¼ g © Î
   vi ¦ þ û ª º µ Á ä W ¥ ¥ ½ ¶ µ Á ä µ M ¥ Ñ ® v ® ¤ Ø ¾ Ç ¶ ã W º ® × µ º ® × ¥ ¦ ¦ Î µ ¥ Ø K ¥ Å © Î Û ¥ Ø K ¥ Å ¼ g þ ºÃ D è ¼ A ¦ ª Å Ð ¥ Î ¦ þ º ® x È ºÁ ² b ¥ A í ½ ¶ ã W ® Ö µ Ç º ¦ § ¡ Ç A ¥ ¼ Ç À ´ ± ¶ ñ ¼ g º ® × A ¦ ¥ Ñ ¾ Ç û ð ¶ ñ ¼ g ¾ Ç û ¥ ¥ Á ® é ¥ ¦ Á ¬ µ § ó ¥ ¡ Õ µ C

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1		2		3		4		5		6		7		8		9		10	
11		12		13		14		15		16		17		18		19		20	
21		22		23		24		25		26		27		28		29		30	
31		32		33		34		35		36		37		38		39		40	
41		42		43		44		45		46		47		48		49		50	

Appendix IV. 6A.
Comment of Student's Response on AP Assessment for PS (English Version)

Handicapped
Hong Kong Music Home For Normal Children Ltd
Talented
(Subsidiary with Youth and Adults Sections)

Comment of Student' s Response on Absolute Pitch Assessment for Pilot Study

Name of Instructors:_____ Name of student: _____

Objective: To evaluate the pitch strategy used by the student in the Absolute Pitch Assessment.

Instruction:

1. The form is for the instructor to fill in.
2. Please answer the following questions after you have completed the Absolute Pitch Assessment with the student.
3. Put a tick in the appropriate box.
4. Write down your comment in the blank if needed.

Comment on Student's Response:

1. When the student took the Absolute Pitch Assessment, did s/he usually give answers with certainty?
   - χ Yes → ●
   - χ No, please describe his/er response: _____
2. When the student took the Absolute Pitch Assessment, did s/he usually give answers immediately?
   - χ Yes → ●
   - χ No, please describe his/er response: _____
3. When the student took the Absolute Pitch Assessment, what strategy(ies) do you think s/he used?
   - χ absolute pitch
   - χ relative pitch
   - χ others, please specify: _____
   - χ not sure
4. Other Comment: _____

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~The End~
~Thank You~

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   χ ¬ O→ •
   χ § ¡ ²Þ ÿ¾Ç¦ ºÄ¡ G
2. ¾Ç¦ Ò´¹ ï µ Ç®Ö ÕÉ ¥ ½Ü ºº® ¤ ºÄ³ §§ Ë¶ H
   χ ¬ O→ •
   χ § ¡ ²Þ ÿ¾Ç¦ ºÄ¡ G
3. ¾Ç¦ Ò´¹ ï µ Ç®Ö ÕÉ Å¶Ø þ ÷ ¥ ¦ ¨ê ¤ ò è ¿ § Ou Ç H
   χ µ´¹ ï µ Ç
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Appendix IV. 7A.
Questionnaire of Student's Background on Developing AP for PS (English Version)

Handicapped
Hong Kong Music Home For Normal Children Ltd
Talented
(Subsidiary with Youth and Adults Sections)

Questionnaire of Student's Background on Developing Absolute Pitch for Pilot Study

12th November, 2001

Dear parents and students,

This questionnaire is designed by me. The aim is for me to understand more on how students acquiring absolute pitch. Between 26th December to 4th February 2002, the "Questionnaire of Student's Background on Developing Absolute Pitch" will be put forward to all piano students and their parents. This "Questionnaire of the Student's Background on Developing Absolute Pitch for Pilot Study" is a trial questionnaire in order to make the "Questionnaire of the Student's Background on Developing Absolute" to collect valid and precise information more effectively.

The information will be used in my PhD. thesis and for the future planning of the music educatherapy programme at Hong Kong Music Home. The questionnaire will be filled in by parents and students. Would parents and students please give detailed answers to the best you know. You need not write down your names on the questionnaire. There are no right or wrong answers as long as they are true. Anyone expressing opinions negative to Music Home would not be asked to pay any responsibility.

All information in this questionnaire will be treated as confidential and private. Thank you for your kind co-operation. May God be always with you!

Yours sincerely,

_____
Mr Lau Chiu Kay, Director

==========

Questionnaire on Absolute Pitch Acquisition of Pilot Study

Please fill in the form to the best you know. Notify the following instructions when filling in the form:
1. fill in_____with an appropriate answer.
2. Tick your choice in the right ¡ ¼
3. Delete the inappropriate answer in the / item.
4. "Absolute pitch" and "relative pitch" are mentioned in the questionnaire. They are defined as follows:
   Absolute pitch is an ability to identify a tone with out a referential tone, i.e. the method used to sing notes and practice tone identification at Hong Kong Music Home.
   Relative pitch is an ability to identify a tone with another tone(s) for reference.

I. Student's Data
   1. Age: _____
   2. Sex: M / F
   3. Category of Educational Needs: ¡ ¼academically gifted
      ¡ ¼mainstreamed
      ¡ ¼special educational needed:
      ¡ ¼mentally retarded:
      ¡ ¼mild ¡ ¼moderate ¡ ¼severe

¡ ½Downs Syndrome:
¡ ½mild ¡ ½moderate
¡ ½autistic
¡ ½emotional and behaviour disordered
¡ ½Speech delayed
¡ ½hyperactive
¡ ½learning difficult
¡ ½sensory integrative dysfunctional
¡ ½hearing impaired:
¡ ½mild ¡ ½moderate ¡ ½evere ¡ ½profound
¡ ½other, please specify: _____

4. Age of commencing piano playing: _____ years old.
5. Age of commencing piano playing at Hong Kong Music Home:_____years old.
6. Before entering Hong Kong Music Home, the student attained grade_____in the public examination for the piano performance (to fill in _¡_ if not applicable).
7. The student's piano performance standard graded by Hong Kong Music Home at the day of admittance: Grade _____ (never learnt piano please put O).
8. The highest grade which the student has got in the public piano examination: Grade _____ (inappropriate please put _¡_).
9. The student's present piano performance standard graded by Hong Kong Music Home: Grade _____/Diploma.

II. Conditions of Piano

1. What is your main musical instrument that you play most of the time when you have learnt to play the piano?
   - ¡ ½piano
   - ¡ ½electronic piano
   - ¡ ½digital piano
   - ¡ ½others, please specify: _____
2. Have you a piano at home?

¡ ½Yes

3. Where do you tune your piano?
   - ¡ ½HK Music Home Ltd.
   - ¡ ½others, please specify: _____
4. Is your piano tuned once in 4 months?
   - ¡ ½yes
   - ¡ ½no
5. Do you think that your piano is tuned in tune?
   - ¡ ½Yes
   - ¡ ½No

¡ ½No

6. Do you think that the piano you borrow or lend is in tune?
   - ¡ ½Yes
   - ¡ ½No

III. Music Activities Participation

1. What music activities have you participated in Hong Kong Music Home (you may tick one or more boxes)? Which activities have helped you to develop absolute pitch? And why?

Music Activities	Help to develop Absolute pitch?	Why?
i. ¡ ¼to play piano	Yes / No	_____
ii. ¡ ¼to play other instruments:		
¡ ¼metallophone	Yes / No	_____
¡ ½Xylophone	Yes / No	_____
¡ ½glockenspiel	Yes / No	_____
¡ ¼melodica	Yes / No	_____
¡ ¼electronic piano	Yes / No	_____
iii. ¡ ¼to play in an ensemble	Yes / No	_____
iv. ¡ ¼to sing / to sing in choirs	Yes / No	_____
v. ¡ ¼to compose music	Yes / No	_____
vi. ¡ ¼to conduct music	Yes / No	_____
vii. ¡ ¼to listen to music	Yes / No	_____
viii.¡ ¼to move	Yes / No	_____

2. What music activities have you participated outside Hong Kong Music Home? Which activities have helped you to develop absolute pitch? Why?

Music Activities	Help to develop absolute pitch?	Why?
i. ¡ !to play an instrument, please specify:		
_____	Yes / No	_____
_____	Yes / No	
_____	Yes / No	
ii. ¡ !to play in a band, ensemble or orchestra	Yes / No	_____
iii. ¡ !to sing / to sing in choirs	Yes / No	_____
iv. ¡ !to compose music	Yes / No	_____
v. ¡ !to conduct music	Yes / No	_____
vi. ¡ !to dance / move	Yes / No	_____
vii. ¡ !to attend music class in school	Yes / No	_____
viii. ¡ !others, please name: _____	Yes / No	_____

3. Besides Hong Kong Music Home Ltd., which institution(s) that you have joined employ(s) absolute pitch as a medium of teaching music on acquiring musical tone?
   - ¡ ¼Yes
   - ¡ ½No

   If yes, please name the organization(s) and the activity (in):_____
   _____

IV. Piano Practice

1. How enthusiastic was the student in playing the piano after entering Hong Kong Music Home?
   - ¡ ¼no interest at all
   - ¡ ¼little interest
   - ¡ ¼moderate interest
   - ¡ ½great interest
   - ¡ ¼extremely great interest

2. After the student has entered Hong Kong Music Home, how many hours has s/he engaged in practicing piano in average (the time when s/he sits in the piano bench without playing the piano is not taken into account)?
   - ¡ 2 hours or less a week
   - ¡ 3 to 4 hours a week
   - ¡ 5 to 6 hours a week
   - ¡ 7 to 8 hours a week
   - ¡ 9 hours or more
3. When you were practicing piano, did you sing on think of tones?
   - ¡ Yes → ¡ To sing tones
     ¡ To think of tones
   - ¡ No → ||
4. If the answer of the above question is "Yes", what strategy did you use?
   - ¡ absolute pitch
   - ¡ relative pitch
   - ¡ others, please specify: _____
5. How frequent did you use the above chosen strategy?
   - ¡ seldom
   - ¡ sometimes
   - ¡ always

V. Pitch Identification

1. How much time did you spend on practising hearing notes for this "Absolute Pitch Assessment" (count from the day when the instructor informed you about the assessment to the assessment day)?
   - ¡ no time
   - ¡ 30 minutes or under
   - ¡ over 30 minutes to an hour
   - ¡ over an hour to an hour and half
   - ¡ over an hour and hour half, please specify: _____hour(s) minute(s)
2. Before you knew about the "Absolute Pitch Acquisition Project", had you ever practiced pitch identification?
   - ¡ Yes
   - ¡ No → • ||
3. If the answer of the above question is "Yes", what strategy did you use?
   - ¡ absolute pitch
   - ¡ relative pitch
   - ¡ others, please specify: _____
4. How frequent did you use the above chosen strategy?
   - ¡ seldom
   - ¡ sometimes
   - ¡ always

VI. Music Listening

1. Have you listened to music before?

¡ ¼Yes ¡ ½No ⟶ ||

2. If the answer of the above question is "Yes", what strategy did you use?
   - ¡ ¼absolute pitch
   - ¡ ¼relative pitch
   - ¡ ¼others, please specify: _____

3. How frequent did you use the above chosen strategy?
   - ¡ ¼seldom
   - ¡ ¼sometimes
   - ¡ ¼always

VII. Sight-Playing

1. Have you sight-played music before?

¡ ¼Yes ¡ ½No ⟶ ||

2. If the answer of the above question is "Yes", what strategy did you use?
   - ¡ ¼absolute pitch
   - ¡ ¼relative pitch
   - ¡ ¼others, please specify: _____

3. How frequent did you use the above chosen strategy?
   - ¡ ¼seldom
   - ¡ ¼sometimes
   - ¡ ¼always

VIII. Playing From Memory

1. Have you played from memory before?

¡ ¼Yes ¡ ½No ⟶ ||

2. If the answer of the above question is 'yes", do you usually sing or think of the tones in singing?

¡ ¼ Yes ¡ ½No ⟶ ||

3. If the answer of the above question is "Yes", what strategy did you use?
   - ¡ ¼absolute pitch
   - ¡ ¼relative pitch
   - ¡ ¼others, please specify: _____

4. How frequent did you use the above chosen strategy?
   - ¡ ¼seldom
   - ¡ ¼sometimes
   - ¡ ¼always

IX. Singing

1. Have you sung songs before?

¡ ¼Yes ¡ ¼No ⟶ ||

2. If the answer of the above question is "yes", do you usually sing or think of the tones in singing?

¡ ¼ Yes ¡ ¼No ⟶ ||

3. If the answer of the above question is "Yes", what strategy did you use?

¡ ¼absolute pitch
¡ ¼relative pitch
¡ ¼others, please specify: _____

4. How frequent did you use the above chosen strategy?

¡ ¼seldom
¡ ¼sometimes
¡ ¼always

X. Sight-singing

1. Have you sight-sung before?

¡ ¼Yes ¡ ¼No ⟶ ||

2. If the answer of the above question is "yes", do you usually sing or think of the tones in singing?

¡ ¼ Yes ¡ ¼No ⟶ ||

3. If the answer of the above question is "Yes", what strategy did you use?

¡ ¼absolute pitch
¡ ¼relative pitch
¡ ¼others, please specify: _____

4. How frequent did you use the above chosen strategy?

¡ ¼seldom
¡ ¼sometimes
¡ ¼always

XI. Composition

1. Have you composed music before?

¡ ¼Yes ¡ ¼No ⟶ ||

2. If the answer of the above question is "Yes", what strategy did you use?

¡ ¼absolute pitch
¡ ¼relative pitch
¡ ¼others, please specify: _____

3. How frequent did you use the above chosen strategy?

¡ ¼seldom
¡ ¼sometimes
¡ ¼always

XII. Conducting

1. Have you conducted music before?

¡ ½Yes ¡ ½No ⟶ •|

2. If the answer of the above question is "Yes", what strategy did you use?
   - ¡ ¼absolute pitch
   - ¡ ¼relative pitch
   - ¡ ¼others, please specify: _____

3. How frequent do you use the above chosen strategy?
   - ¡ ¼seldom
   - ¡ ¼sometimes
   - ¡ ¼always

XIII. The Value of Absolute Pitch

1. Do you think that absolute pitch helps you to learn music?

¡ ½Yes ¡ ½No ⟶ •|

2. If yes, please write down how absolute pitch helps you? (you may tick one or more boxes)

i. ¡ ½helps to play the piano ⟶
   - ¡ ¼to identify notes fast
   - ¡ ¼to listen to wrong notes and to correct them
   - ¡ ¼to learn to play a piece of music fast
   - ¡ ¼the progress of learning piano is fast
   - ¡ ¼others, please specify: _____

ii. ¡ ½helps to identify notes ⟶
   - ¡ ¼to identify tones accurately without any referential tones
   - ¡ ¼others, please specify: _____

iii. ¡ ½helps to listen to music ⟶
   - ¡ ¼to discriminate tones accurately
   - ¡ ¼to identify harmonic progressions accurately
   - ¡ ¼to identify keys accurately
   - ¡ ¼to play back the music after listening to other persons' playing
   - ¡ ¼others, please specify: _____

iv. ¡ ½helps to sight-play ⟶
   - ¡ ¼to discriminate tones
   - ¡ ¼to identify harmonic progressions accurately
   - ¡ ¼to identify keys accurately
   - ¡ ¼to play back the music after listening to other persons' playing
   - ¡ ¼others, please specify: _____

v. ¡ ¼helps to play from memory ⟶ ¡ ¼to memorize scores accurately
¡ ¼to memorize scores fast
¡ ¼to discriminate right or wrong notes
¡ ¼others, please specify: _____

Name the longest piece of music that you have played from memory.
Composer: _____ Title: _____
Totally _____ movement(s), _____ page(s) _____ bars.
Could you play the music from memory immediately without noticing any mistakes after you have learnt the music?
¡ ¼Yes ⟶ ||
¡ ¼ No
↓
Try to memorize _____ time(s) hour(s) approximately to make you play the music fluently without noticing any mistakes.

vi. ¡ ¼helps to sing ⟶ ¡ ¼to know the melodies easily
¡ ¼to memorize the score accurately
¡ ¼to memorize the score fast
¡ ¼to follow the accompaniment
¡ ¼others, please specify:_____

vii. ¡ ¼helps to sight-sing ⟶ ¡ ¼to identity notes accurately
¡ ¼to memorize tones accurately
¡ ¼others, please specify:_____

viii. ¡ ¼helps to compose music ⟶ ¡ ¼to memorize notes accurately
¡ ¼to sing notes accurately
¡ ¼to write notes accurately
¡ ¼others, please specify:_____

ix. ¡ ¼helps to conduct music ⟶ ¡ ¼to memorize scores accurately
¡ ¼to identify tones accurately
¡ ¼to identify tones of different parts
¡ ¼others, please specify:_____

x. ¡ ¼helps learning and performing tasks outside musical spheres, and please specify:_____

3. Do you agree to that absolute pitch will be put forward continuously in Hong Kong Music Home Ltd?
¡ ¼ Agree
¡ ¼ Disagree

~The End~

~Thank You~

Appendix IV.7B.
Questionnaire of Student's Background on Developing AP for PS (Chinese Version)

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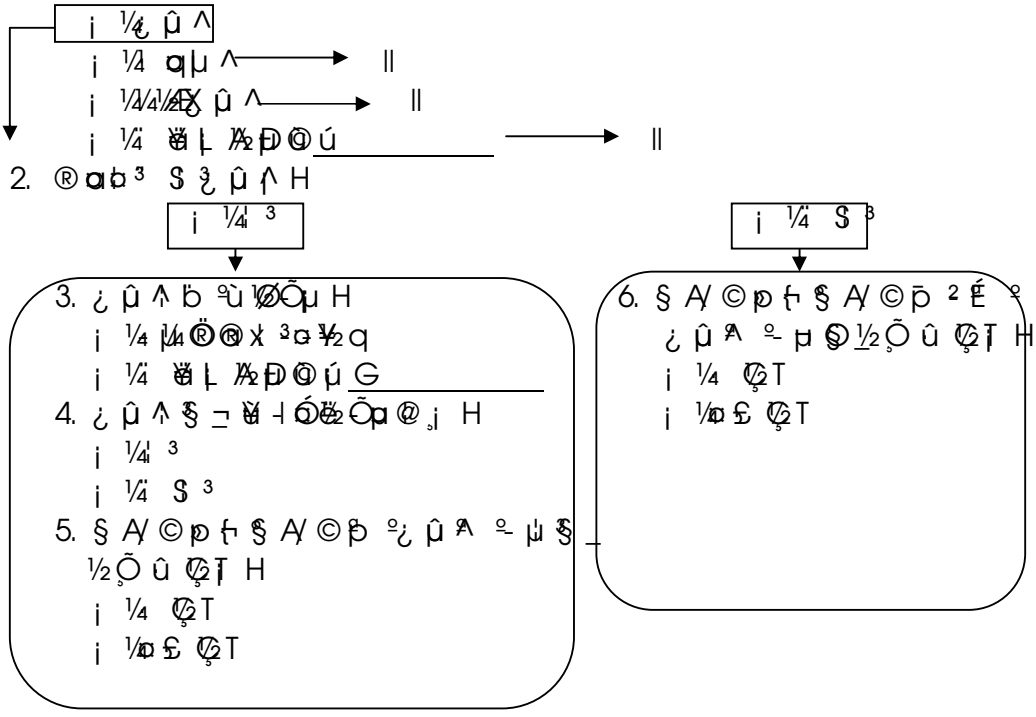
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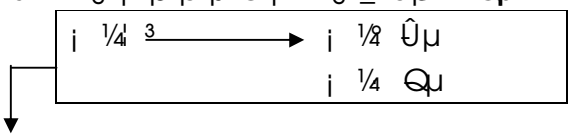
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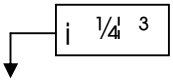
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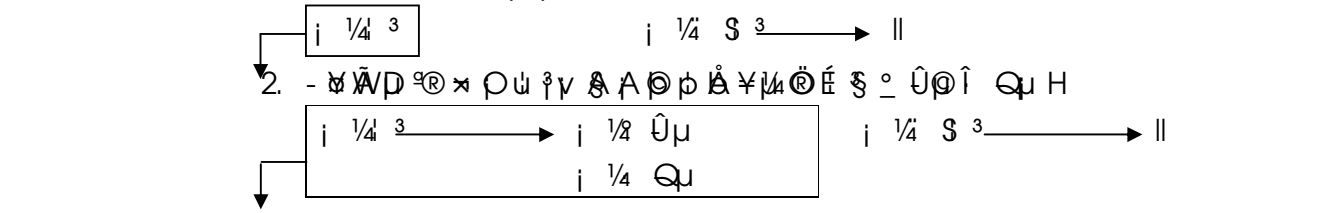
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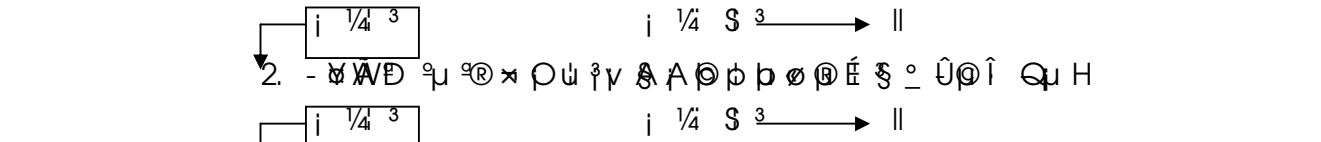
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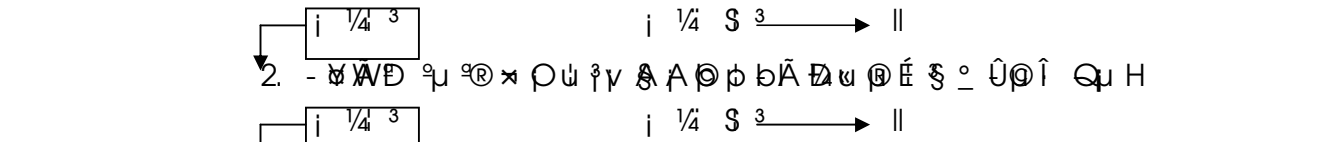
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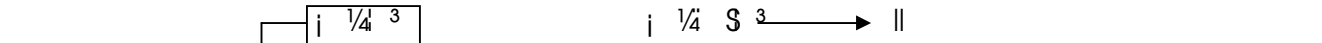
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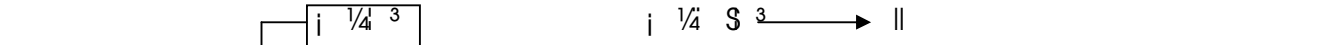
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IX. ° Û q

1. § Á Õ Ê Û q H



2. - Ã Đ º µ ® × Ò ù ? Ý & Á Ø Þ Þ Û ® É § ° Û Ø Î Q µ H



3. ¦ Ã Đ º µ ® × Ò ù ? ª ° ¸ Ü & Á Ø Þ ¾ Þ ß ò è ? Û Ø Î Q µ H

¡ ¼ µ ´ ¹ ¨ ¦ µ Ç

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4. § Á Ø Þ ³ ¥ ` ¥ Þ Ã Đ ? ¼ ü è ? Û Ø Î Q µ H

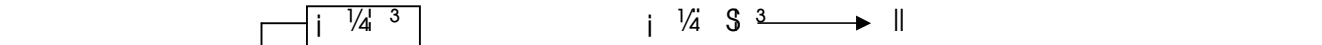
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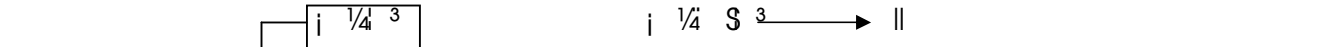
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X. µ ø Û

1. § Á Õ µ ø Û H



2. - Ã Đ º µ ® × Ò ù ? Ý & Á Ø Þ Þ ø Ø É § ° Û Ø Î Q µ H



3. ¦ Ã Đ º µ ® × Ò ù ? ª ° ¸ Ü & Á Ø Þ ¾ Þ ß ò è ? Û Ø Î Q µ H

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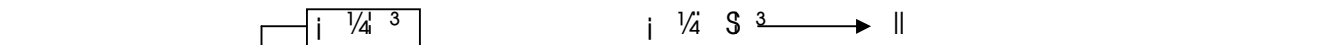
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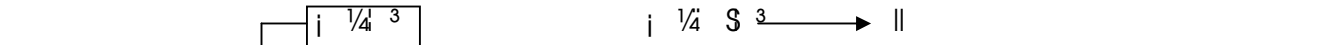
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XI. § @ ±

1. § Á Õ § @ ± H



2. - Ã Đ º µ ® × Ò ù ? Ý & Á Ø Þ Þ § @ Ø É § ° Û Ø Î Q µ H



3. ¦ Ã Đ º µ ® × Ò ù ? ª ° ¸ Ü & Á Ø Þ ¾ Þ ß ò è ? Û Ø Î Q µ H

¡ ¼ µ ´ ¹ ¨ ¦ µ Ç

¡ ¼ ¤ ñ û µ Ç

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4. § Á Ø Þ ³ ¥ ¥ Þ Ã Đ ? ¼ ü è ? Û Ø Î Q µ H

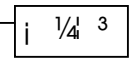
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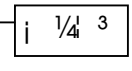
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XII.« ü §

1. § ÆÞþ§ ¯ Á Õ¼ ü § H



2. - ¤ÃVÐ ºµ ®× Þù ³ ÆÞþ ¤ü §É § ° ÛÞÎ Qµ H



3. ¦ þÃVÐ ºµ ®× Þù ³ ª ° Ü ÆÞþ¤ ô ûÞÎ Qµ H

¡ ¼µ ´¹ ï µ Ç

¡ ¼þ ñ ûµ Ç

¡ ¼ ¤ L ÆÐÞú G

4. § ÆÞþ³ ¥ `¥ ûÃVÐ¾ üè ³ ûÞÎ Qµ H

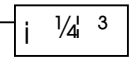
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XIII.µ ´¹ ï µ P º» ùÈ

1. § ÆÞþ ï µ ´¹ ï µ P § ÆÞ¾¼ Ç¼ÖS À § µ H



2. ¦ þ³ ÆÐ¤ g¤ ´¹ ï µ P þ À § § ÆÞ¾ ¥ Π¦ ¶ µ

i. ¡ ¼ ¼µ ^ À § U → ¡ ¼ § Ö{ ¼ÃÐ

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¡ ¾¼ Ç ª ¶ ¡ « § Ö

¡ ¼ ¤ L ÆÐÞú G

ii. ¡ ¼ Å ¥µ À § U → ¡ ¼ Ç ¿ § Ö ¡ µ Ç Ó¶ - µ Þ þ ñ û

¡ ¼ ¤ L ÆÐÞú G

iii. ¡ ¼ ï µ¼ Ö Å ¥ À § U → ¡ ¼ Ç Þ À Ó½ Õ

¡ ¼ Ç Þ À ê Ì¶ i¦ œ

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iv. ¡ ¼ ü µ ø µ À § U → ¡ ¼ Ç Þ À Ó½ Õ

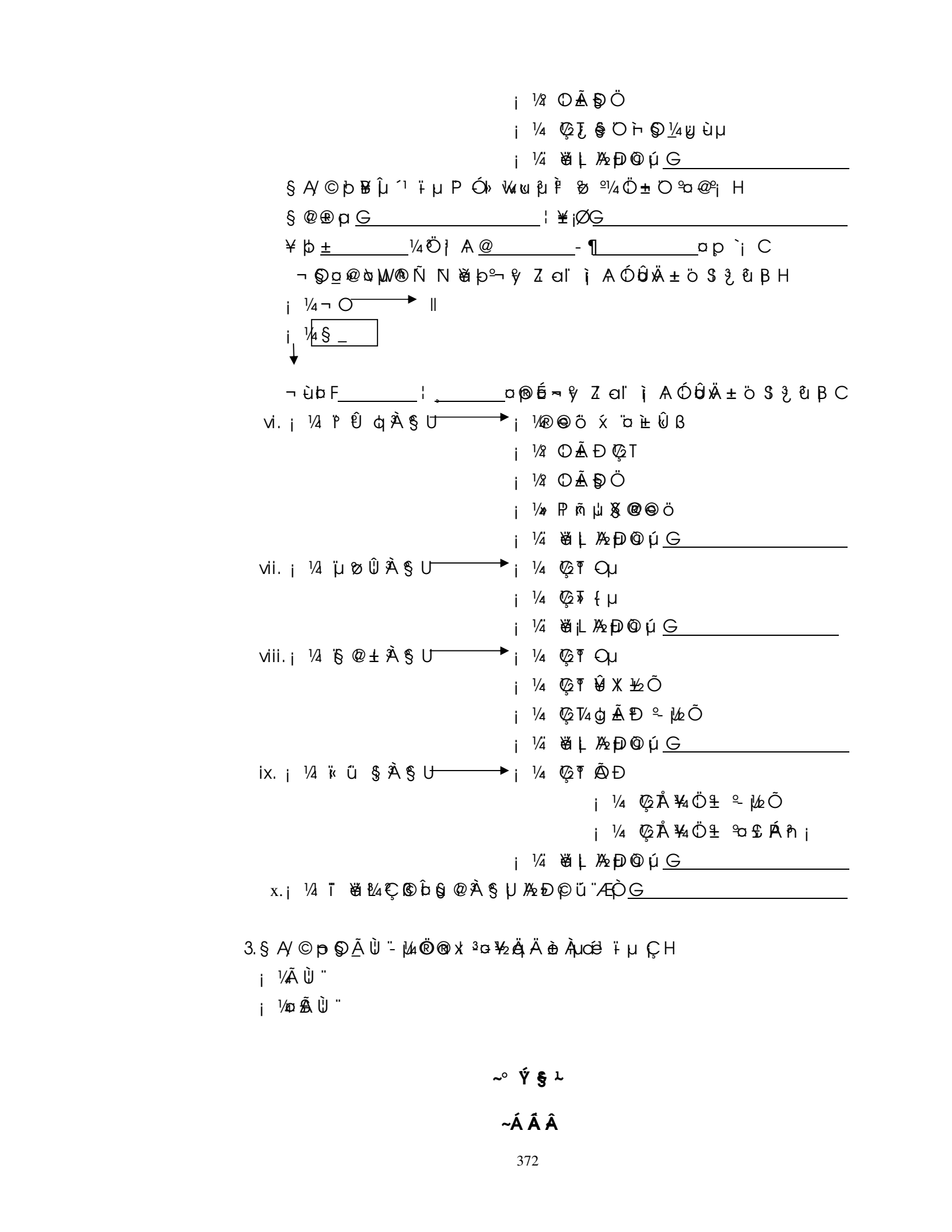
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v. ¡ ¼ ï » ω µ À § U → ¡ ¼ Ç ¶ Ö Ã Ð



Appendix IV. 8A.
Comment of AP Acquisition Project for PS (English Version)

Hong Kong Music Home For Handicapped / Normal / Talented Children Ltd
(Subsidiary with Youth and Adults Sections)

Comments of the Absolute Pitch Acquisition Project for Pilot Study

Name of Instructors / Office Staff / Parents /[1] Student: _____

Date: _____Y_____M_____D

Objective: To gather opinions of the Absolute Pitch Acquisition Project for the pilot study from instructors, office staff, parents and students.

Instruction: would instructors, office staff, parent, or students please write down comments of each item on the blanks:

I. The Introducing Meeting
_____
_____
_____

II. The Notice of the "Absolute Pitch Acquisition Project"
_____
_____
_____

III. The "Invitation Letter to Participants in Absolute Pitch Acquisition for Pilot Study"
_____
_____
_____

IV. The "Question Paper of Absolute Pitch Assessment for New Students"
_____
_____
_____

V. The "Answer Sheet of Absolute Pitch Assessment for New Students"
_____
_____
_____

VI. The Absolute Pitch Assessment for Pilot Study
_____
_____
_____

VII. The "Question Paper of Absolute Pitch Assessment for Pilot Study"
_____
_____
_____

VIII. The "Answer Sheet of Absolute Pitch Assessment for Pilot Study"

_____
_____
_____

IX. "Comment of Student's Response on Absolute Pitch Assessment far Pilot Study"

_____
_____
_____

X. The "Student Background Information sheet before Enterin g Music Home for Pilot Study"

_____
_____
_____

XI. The Interview

_____
_____
_____

XII. The "Questionnaire of student's Background on Develo ping Absolute Pitch for Pilot Study"

_____
_____
_____

XIII. Piano Rooms

_____
_____
_____

XIV. Piano

_____
_____
_____

XV. Other Comment

_____
_____
_____
_____

Remark: 1. Delete where inappropriate.

~The End~
~Thank You~

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V. ¡ m¥ Íµ´¹ ÷µ ©ç®Ö Õ ÷n

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