Appendix V. 8A
Questionnaire of Student’s Background on Developing AP (English Version)

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

Questionnaire of Student’s Background on Developing Absolute Pitch

26th December, 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.

The information will be used in my PhD. thesis and for the future planning of the music educatherapy programme at Music Home. This questionnaire will be filled in by the instructor in the interview with the student and the parent after the student has taken the Absolute Pitch Assessment. Please give detailed answers to the best you know. There are no right or wrong answers. Anyone who expresses anything against Music Home will not be asked to pay any responsibilities.

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

Yours sincerely,

(Director, Mr Lau Chiu Kay)

The Questionnaire on Absolute Pitch Acquisition

Instructions for filling in the questionnaire:
1. Fill in _______ with an appropriate answer.
2. Tick your choice in the right \( \frac{1}{4} \) item.
Delete the inappropriate answer in the / item.

I. Student’s Data

4. First Language: \( \frac{1}{4} \) Chinese
   \( \frac{1}{4} \) English
   \( \frac{1}{4} \) Others, please specify: _____________________________
5. Category of Educational Needs: \( \frac{1}{4} \) academically gifted
   \( \frac{1}{4} \) mainstreamed
   \( \frac{1}{4} \) special educational needed:
      \( \frac{1}{4} \) mild mentally retarded
      \( \frac{1}{4} \) moderate mentally retarded
autistic
j emotional and behaviour disordered
j speech delayed
j learning difficult
j sensory integrative dysfunctional
j moderate hearing impaired
j severe hearing impaired
j others, please specify: _____________

6. Long-term Diseases:
   j Yes
   \( \chi \) asthma
   \( \chi \) tinnitus
   \( \chi \) others, please specify:____________________________

7. Have you chromesthesia?
   j Yes
   j No

8. Age of commencing piano playing: ________ years old.

9. Age of commencing piano playing at Hong Kong Music Home: ________ years of age.

10. The student’s piano performance standard graded by Music Home at the day of admittance: Grade ________ (Not yet started to play the piano, please write O).

11. The highest grade that the student has got in the public piano examination:
    j Grade ________ of ABRSM / TCL
    j DipABRSM
    j ATCL
    j others, please specify:___________________________________________
    j inapplicable

12. The student’s present piano performance standard graded by Hong Kong Music Home Ltd.: Grade ________/Diploma.

II. Conditions of Piano
1. What is your main musical instrument that you use to practise during most of the time when you learn to play the piano?
   j piano
   j the electronic piano
   j the digital piano
   j others, please specify:__________________

2. Do you think that your piano is tuned in tune? (You may compare the tones of your piano to those of the grand piano at Music Home.
   j Yes
   j No

3. If your piano is out of tune, please explain.

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the piano is old
the piano is not tuned regularly, less than 3 times a year
the piano is not tuned to A=440Hz
the highest and lowest registers are not in tune, and others alright
others, please explain:__________________________________________

III. Pitch Identification
1. Have you practiced the pitch identification before?
   Yes
   No
2. Before you knew about the “Absolute Pitch Acquisition Project”, how much time
   had you spent on practising the pitch identification?
   never
   less than an hour
   1 to 2 hours
   3 to 4 hours
   5 hours or over, please specify: ________ hours and ________ minutes
3. If the answer of the above question is that you had practised absolute pitch, did
   you usually use the method of Music Home to practise the pitch identification?
   Yes
   No
4. How much time had you spent on practising the pitch identification for this
   Absolute Pitch Assessment (count from the day when you knew about the
   Absolute Pitch Assessment to the assessment day)?
   never
   29 minutes or under
   30 minutes to 59 minutes
   over an hour to an hour and 29 minutes
   over an hour and half, please specify: ________ hour(s) ________ minute(s)
2. If the answer of the above question is that you had practised absolute pitch, did
   you usually use the method of Music Home to practise the pitch identification?
   Yes
   No
6. When you took the Absolute Pitch Assessment, which strategy(ies) did you use?
   absolute pitch
   relative pitch
   others, please specify:______________________________________________
   not sure
7. If you used absolute pitch in the Absolute Pitch Assessment, what was in your
mind to actualize it (you may tick more than one boxes)?

i ¼ Every tone had individuality. Then I used this individuality to identify the test tone.

j ¼ Each tone was associated to a colour. Then I used the colour of each tone to identify the test tone.

j ¼ A scale was formed in my mind. Then I found the position of the test tone in the scale.

j ¼ I had a standard tone in my mind. Then I compared the test tone with this standard tone.

j ¼ I had many standard tones in my mind. Then I compared the test tone to these standards.

j ¼ When I heard the test tone, I recalled the sol-fah name (d, di, r, ri etc.) associated to the test tone.

j ¼ When I heard the test tones, I recalled the letter name (C, C#, D, D# etc.) associated to the test tone.

j ¼ An image of a piano keyboard was formed in my mind. Then I figured out the position of the tone in the keyboard.

j ¼ I remembered the position of vocalization of each tone in the throat. Then I judge the test tone with this vocalizing position.

j ¼ Each tone was associated to the sound of a word. Then I related the test tone to the sound of the word.

j ¼ Each tone was associated to the tone of a known piece of music. Then I referred the test tone to the composition.

j ¼ When I heard the test tone, I compared it with the ringing sound in my ear(s).

j ¼ A stave was formed in my mind. Then I found out the position of the tone in the stave.

j ¼ I could identify the test tone immediately after hearing the tone. But I did not know how it worked in my mind.

j ¼ Others, please specify: ________________________________

8. If you used absolute pitch in the Absolute Pitch Assessment, what order did you use in identifying notes and octave designations (You may tick more than one boxes)?

i ¼ identified the note name first and then the octave designation

j ¼ identified the octave designation first and then the note name

j ¼ identified the note name and the octave designation at the same time

j ¼ others, please specify: ________________________________
IV. General Music Activities Participation

1. What music activities have you participated in Music Home (count from the date when you entered Music Home to the present moment) (you may tick one or more boxes)? Which activities have helped you to develop absolute pitch? Why?

<table>
<thead>
<tr>
<th>Music Activities</th>
<th>Help to Develop Absolute Pitch?</th>
<th>Why?</th>
</tr>
</thead>
<tbody>
<tr>
<td>i. Playing Piano</td>
<td>Yes / No</td>
<td></td>
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<tr>
<td>ii. Playing Other Instruments:</td>
<td></td>
<td></td>
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<tr>
<td>i. Metallophone</td>
<td>Yes / No</td>
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<td>ii. Xyophone</td>
<td>Yes / No</td>
<td></td>
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<td>iii. Glockenspiel</td>
<td>Yes / No</td>
<td></td>
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<td>iv. Melodica</td>
<td>Yes / No</td>
<td></td>
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<td>v. Electronic Piano</td>
<td>Yes / No</td>
<td></td>
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<td>iii. Playing in ensembles</td>
<td>Yes / No</td>
<td></td>
</tr>
<tr>
<td>iv. Sight-playing</td>
<td>Yes / No</td>
<td></td>
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<tr>
<td>v. Singing</td>
<td>Yes / No</td>
<td></td>
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<tr>
<td>vi. Sight-singing</td>
<td>Yes / No</td>
<td></td>
</tr>
<tr>
<td>vii. Composing music</td>
<td>Yes / No</td>
<td></td>
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<tr>
<td>viii. Conducting music</td>
<td>Yes / No</td>
<td></td>
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<td>ix. Listening to music</td>
<td>Yes / No</td>
<td></td>
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<td>x. Identifying tones</td>
<td>Yes / No</td>
<td></td>
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<td>xi. Movement</td>
<td>Yes / No</td>
<td></td>
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<tr>
<td>xii. Learning music theory</td>
<td>Yes / No</td>
<td></td>
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<tr>
<td>xiii. Others, please specify:_____</td>
<td>Yes / No</td>
<td></td>
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</table>

2. What music activities have you participated outside Music Home (count from the date when you entered Music Home to the present moment) (you may tick more than one boxes)? Which activities have helped you to develop absolute pitch? Why?

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<tr>
<th>Music Activities</th>
<th>Help to Develop Absolute Pitch?</th>
<th>Why?</th>
</tr>
</thead>
<tbody>
<tr>
<td>i. Playing instrument(s), please specify:</td>
<td>Yes / No</td>
<td></td>
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<tr>
<td>ii. Playing in bands, ensembles or orchestras</td>
<td>Yes / No</td>
<td></td>
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<tr>
<td>iii. Sight-playing</td>
<td>Yes / No</td>
<td></td>
</tr>
<tr>
<td>iv. Singing / Singing in choirs</td>
<td>Yes / No</td>
<td></td>
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<tr>
<td>v. Sight-singing</td>
<td>Yes / No</td>
<td></td>
</tr>
</tbody>
</table>
vi. i Composing music Yes / No
vii. i Conducting music Yes / No
viii. i Dance / movement Yes / No
ix. i Attending music classes in school Yes / No
x. i Learning music theory Yes / No
xi. i others, please name:________ Yes / No

3. Besides Music Home, which institution(s) that you have joined employ(s) absolute pitch as a medium of teaching music, acquiring musical tone, or teach(es) you absolute pitch?
   i ¼ Yes  i ¼ No
   Go to Item V.

   If yes, please name the organization(s) and the activity (ies): ________________

V. Piano Practice

1. Have you ever played the piano?
   i ¼ Yes  i ¼ No
   Go to Item VI.

2. If the answer of the above question is “yes”, do you usually sing or think of tones in practising the piano?
   i ¼ Yes  i ¼ No
   Go to Item V.4.

3. If the answer of the above question is “Yes”, what strategy do you usually use in practising the piano?
   i ¼ absolute pitch
   i ¼ relative pitch
   i ¼ others, please specify: ________________________________

4. How enthusiastic are you in playing the piano after entering Music Home?
   i ¼ no interest
   i ¼ little interest
   i ¼ moderate interest
   i ¼ great interest
   i ¼ very great interest

5. After entering Music Home, how many hours a week in average are you engaged in practising the piano (the time when you sit on the piano bench without playing the piano is not taken into account)?
   i ¼ Less than 3 hours in a week
   i ¼ 3 to 4 hours in a week
VI. Playing From Memory

1. Have you ever played from memory before?
   - Yes
   - No Go to Item VII.

2. If the answer of the above question is "yes", do you usually sing or think of tones in playing from memory?
   - Yes
   - No Go to Item VII.

3. If the answer of the above question is "Yes", what pitch strategy do you usually use in singing or thinking of tones?
   - absolute pitch
   - relative pitch
   - others, please specify: ____________________________________________

4. Name the longest piece of music that you have played from memory:
   Composer:_______________________ Title:____________________________
   Totally___________ movement(s) ___________ page(s) ____________ bar(s)
   Could you play the music from memory immediately without noticing any mistakes after you had learnt the music?
   - Yes Go to Item VII.
   - No

5. If the answer of the above question is that you could not memorize the piece of music in the first time, how many times you practised to memorize it to the extent that you thought there was no mistake.
   - 1-2 times
   - 3-4 times
   - 5-6 times
   - 7-8 times
   - 9 times or over, please specify:____________________________________

VII. Sight-Playing

1. Have you ever sight-played music before?
   - Yes
   - No Go to Item VIII.

2. If the answer of the above question is "yes", do not usually sing or think of the tones in sight-playing?
   - Yes
   - No Go to Item VIII.

3. If the answer of the above question is "Yes", what pitch strategy do you usually
VIII. Singing
1. Have you ever sung songs before?
   - Yes → Go to Item IX.
   - No → Go to Item IX.

2. If the answer of the above question is “yes”, do you usually sing or think of the tones in singing?
   - Yes → Go to Item IX.
   - No → Go to Item IX.

3. If the answer of the above question is “Yes”, what pitch strategy do you usually use in singing?
   - Absolute pitch
   - Relative pitch
   - Others, please specify: ________________________________

IX. Sight-Singing
1. Have you ever sight-sung before?
   - Yes → Go to Item X.
   - No → Go to Item X.

2. If the answer of the above question is “yes”, do you usually sing or think of tones in sight-singing?
   - Yes → Go to Item X.
   - No → Go to Item X.

3. If the answer of the above question is “Yes”, what pitch strategy do you usually use in sight-singing?
   - Absolute pitch
   - Relative pitch
   - Others, please specify: ________________________________

X. Music Listening
1. Have you ever listened to music before?
   - Yes → Go to Item XI.
   - No → Go to Item XI.

2. If the answer of the above question is “yes”, do you usually sing or think of tones in music listening?
   - Yes → Go to Item XI.
   - No → Go to Item XI.

3. If the answer of the above question is “Yes”, what pitch strategy do you usually use in music listening?
XI. Composition
1. Have you ever composed music before?
   - Yes
   - No

2. If the answer of the above question is “yes”, do you usually sing or think of tones in composing music?
   - Yes
   - No

3. If the answer of the above question is “Yes”, what pitch strategy do you usually use in composing music?
   - Absolute pitch
   - Relative pitch
   - Others, please specify: ________________________________

XII. Conducting
1. Have you ever conducted music before?
   - Yes
   - No

2. If the answer of the above question is “yes”, do you usually sing or think of tones in conducting music?
   - Yes
   - No

3. If the answer of the above question is “Yes”, what pitch strategy do you usually use in conducting music?
   - Absolute pitch
   - Relative pitch
   - Others, please specify: ________________________________

XIII. Music Theory
1. Have you ever learnt music theory before?
   - Yes
   - No

2. If the answer of the above question is “Yes”, do you usually sing or think of tones in learning music theory?
3. If the answer of the above question is “Yes”, what pitch strategy do you usually use in learning music theory?
   i ¼ absolute pitch
   i ¼ relative pitch
   i ¼ others, please specify:______________________________

XIV. The Genesis of Absolute Pitch

1. Are your family members professional musicians or do they learn music up to the professional music standard?
   i ¼ Yes, pleases state who: a.______ b.______ c.______ d.______ e.______
   i ¼ No

2. Have your family members absolute pitch?
   i ¼ Yes, pleases state who: a.______ b.______ c.______ d.______ e.______
   i ¼ No

3. How long did you learn to play the piano at Music Home to develop absolute pitch? (Even though you got low marks in the Absolute Pitch Assessment, and if you can identify some notes immediately, you should answer the following questions.)
   i ¼ within 1-2 months
   i ¼ within 3-4 months
   i ¼ within 5-6 months
   i ¼ within 7-8 months
   i ¼ within 9-10 months
   i ¼ within 11-12 months
   i ¼ over 1 year, please specify: _________ year __________months
   i ¼ cannot recall
   i ¼ not applicable, because not yet develop absolute pitch

4. If you have developed absolute pitch, please tick at most five factors which enable you to develop absolute pitch.
   i ¼ Follow the method of Music Home to identify notes
   i ¼ Follow the method of Music Home to play the piano from memory
   i ¼ Follow the method of Music Home to sing songs
   i ¼ Learn music outside Music Home, state the place and the programme:
     a.________________________ b.________________________ c.________________________
   i ¼ Follow the method of Music Home to compose music
   i ¼ Follow the method of Music Home to practise the piano without singing solfège
Follow the method of Music Home to sight-play
Follow the method of Music Home to sight-sing
Follow the method of Music Home to sing solfège in practising the piano
Follow the method of Music Home to conduct music
Have the piano tuned in tune
Follow the method of Music Home to listen to music
Inherent from parents or grandparents
Follow the method of Music Home to learn music theory
Compare tones to the ringing sound in my ear(s).
Associate tones to colours
Others, please specify: 
  a. ____________________________
  b. ____________________________
  c. ____________________________
  d. ____________________________
  e. ____________________________

XV. The Value of Absolute Pitch

1. Do you think that absolute pitch helps you to learn music?
   i. Yes
   j. No    Go to Item XV.3.

2. If yes, please write down how absolute pitch helps you (you may tick one or more boxes)?
   i. Helps to identify notes
      j. Identify tones accurately without comparing to any referential tones
      j. Others, please specify: __________
   ii. Helps to play the piano
       j. Identify notes accurately
       j. Identify notes fast
       j. Learn to play a piece of music fast
       j. Others, please specify: __________
   iii. Helps to play from memory
        j. Memorize scores accurately
        j. Memorize scores fast
        j. Others, please specify: __________
   iv. Helps to sight-play
       j. Discriminate tones accurately
       j. Identify notes fast
       j. Others, please specify: __________
   v. Helps to sing
      j. Know the melodies easily
      j. Memorize the score accurately
      j. Memorize the score fast
      j. Follow the accompaniment easily
vi. Helps to sight-sing
- Identify notes accurately
- Sing tones accurately
- Others, please specify: __________

vii. Helps to listen to music
- Discriminate tones accurately
- Identify harmonies accurately
- Identify keys accurately
- Play back music in your piano standard after listening to music played by other persons, CDs or cassettes
- Others, please specify: __________

viii. Helps to compose music
- Sing notes accurately
- Write notes accurately
- Others, please specify: __________

ix. Helps to conduct music
- Memorize scores accurately
- Identify tones accurately
- Identify tones of different parts
- Others, please specify: __________

x. Helps to learn music theory
- Identify notes accurately
- Memorize notes accurately
- Memorize chord accurately
- Memorize scales accurately
- Others, please specify: __________

xi. Others helps, please specify: ____________________________

3. Do you agree to that absolute pitch will be put forward continuously in Music Home?
- Yes
- No
- Not sure

~The End~
~Thank You~
Appendix V. 8B.
Questionnaire of Student’s Background on Developing AP (Chinese Version)

絕對音準認知背景調查問卷

1. 你對樂器有什麼興趣?
2. 你對樂器有什麼了解?
3. 你對樂器有什麼研究?

I. 你對樂器的了解
1. 你對樂器的樂譜有什麼認識?
2. 你對樂器的演奏有什麼認識?
3. 你對樂器的樂器有什麼認識?

4. 你對樂器的樂器有什麼認識?
5. 你對樂器的樂器有什麼認識?

6. 你對樂器的樂器有什麼認識?
7. 你對樂器的樂器有什麼認識?

8. 你對樂器的樂器有什麼認識?
9. 你對樂器的樂器有什麼認識?

10. 你對樂器的樂器有什麼認識?

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6. \( \text{c} \not\in W \text{G} \)
\[
\begin{array}{c}
\text{i} \quad \frac{1}{4} \text{C} \\
\text{j} \quad \frac{1}{4} \text{C} \\
\text{k} \quad \frac{1}{4} \text{C} \\
\end{array}
\]
\( \text{C} \not\in \text{A} \text{B} \text{I} \text{D} \text{I} \text{O] C} \)

7. \( S_{\text{A}_\text{B}} S_{\text{C}_\text{D}} \text{m} \text{O} \text{i} \text{H} \)
\[
\begin{array}{c}
\text{i} \quad \frac{1}{4} \text{C} \\
\text{j} \quad \frac{1}{4} \text{C} \\
\text{k} \quad \frac{1}{4} \text{C} \\
\end{array}
\]

8. \( \frac{3}{4} \text{C} \not\in \frac{3}{4} \text{C} \not\in \text{A} \text{B} \text{I} \text{D} \text{I} \text{O] C} \)
9. \( \frac{3}{4} \text{C} \not\in \frac{3}{4} \text{C} \not\in \text{A} \text{B} \text{I} \text{D} \text{I} \text{O] C} \)

10. \( \frac{3}{4} \text{C} \not\in \frac{3}{4} \text{C} \not\in \text{A} \text{B} \text{I} \text{D} \text{I} \text{O] C} \)

11. \( \frac{3}{4} \text{C} \not\in \frac{3}{4} \text{C} \not\in \text{A} \text{B} \text{I} \text{D} \text{I} \text{O] C} \)

12. \( \frac{3}{4} \text{C} \not\in \frac{3}{4} \text{C} \not\in \text{A} \text{B} \text{I} \text{D} \text{I} \text{O] C} \)

II. \( \text{c} \not\in \text{A} \text{B} \text{I} \text{D} \text{O] C} \)

1. \( \left\{ \begin{array}{c}
\text{i} \quad \frac{1}{4} \text{C} \\
\text{j} \quad \frac{1}{4} \text{C} \\
\text{k} \quad \frac{1}{4} \text{C} \\
\end{array} \right. 
\)

\( \mu \not\in \text{A} \text{B} \text{I} \text{D} \text{I} \text{O] C} \)

2. \( \left\{ \begin{array}{c}
\text{i} \quad \frac{1}{4} \text{C} \\
\text{j} \quad \frac{1}{4} \text{C} \\
\text{k} \quad \frac{1}{4} \text{C} \\
\end{array} \right. 
\)

\( \mu \not\in \text{A} \text{B} \text{I} \text{D} \text{I} \text{O] C} \)

3. \( \left\{ \begin{array}{c}
\text{i} \quad \frac{1}{4} \text{C} \\
\text{j} \quad \frac{1}{4} \text{C} \\
\text{k} \quad \frac{1}{4} \text{C} \\
\end{array} \right. 
\)

\( \mu \not\in \text{A} \text{B} \text{I} \text{D} \text{O] C} \)

III. \( \text{A} \not\in \mu \)

1. \( \left\{ \begin{array}{c}
\text{i} \quad \frac{1}{4} \text{C} \\
\text{j} \quad \frac{1}{4} \text{C} \\
\text{k} \quad \frac{1}{4} \text{C} \\
\end{array} \right. 
\)

\( \mu \not\in \text{A} \text{B} \text{I} \text{D} \text{O] C} \)
### IV. a @ ṡµÔî E ŃP

1. § A © p µ mÔØx x Nl l ¥ ÇµÔî E ëôî E H $ Ç È ³ $ $ $ A © p µ ' i µ P H ³ ŃP

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<tbody>
<tr>
<td>i.</td>
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<td>ii.</td>
<td>¼u µ ġ‡</td>
<td>i µ P</td>
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<tr>
<td>iii.</td>
<td>¼y µ ^</td>
<td>i µ P</td>
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<td>iv.</td>
<td>¼u µ</td>
<td>i µ P</td>
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<td>v.</td>
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<td>vi.</td>
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<td>ix.</td>
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<td>x.</td>
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<td>i µ P</td>
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<td>xii.</td>
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<td>i µ P</td>
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<td>xiii.</td>
<td>¼ ÔØÔù</td>
<td>i µ P</td>
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<td>i.</td>
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<td>ii.</td>
<td>¼ ñ ¼ Ø</td>
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<td>iii.</td>
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<td>iv.</td>
<td>¼ µ µ</td>
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<td>v.</td>
<td>¼ µ µ</td>
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<td>vi.</td>
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<td>vii.</td>
<td>¼ µ µ</td>
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<td>viii.</td>
<td>¼ µ µ</td>
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XII. «"§

1. §ΑΠΠ§ Α Ὑκ ῥ σ H

2. - ΑΠΠ Ρ Ρ Ρ Ρ Ρ Ρ Ρ § Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ Ρ}
4. - $\text{A} \cap \text{p} \cap \text{B} = \{1, \ldots, \mu \}$ with $\text{A} \cap \text{C} \cap \text{p} \cap \text{B}$
   
   a. ____________  b. ____________  c. ____________  d. ____________

   XV. $\mu^2 \cap \text{P} \cap \text{B}$
   
   1. $\text{A} \cap \text{p} \cap \text{B} \cap \mu^2 \cap \text{P} \cap \text{A} \cap \text{C} \cap \text{p} \cap \text{B} \cap \text{C}$
      $\rightarrow \frac{1}{4}$  $\rightarrow \frac{1}{3}$  $\rightarrow \mu \cap \text{A} \cap \text{B} \cap \text{C}$

   2. $\text{B} \cap \text{A} \cap \text{B} \cap \mu^2 \cap \text{P} \cap \text{A} \cap \text{B} \cap \text{C}$
      
      i. $\text{B} \cap \text{A} \cap \text{B} \cap \mu^2 \cap \text{P} \cap \text{A} \cap \text{B} \cap \text{C}$
          
          i. $\frac{1}{4}$  $\rightarrow \frac{1}{4}$  $\rightarrow \mu \cap \text{A} \cap \text{B} \cap \text{C}$

      ii. $\text{B} \cap \text{A} \cap \text{B} \cap \mu^2 \cap \text{P} \cap \text{A} \cap \text{B} \cap \text{C}$
          
          i. $\frac{1}{4}$  $\rightarrow \frac{1}{4}$  $\rightarrow \mu \cap \text{A} \cap \text{B} \cap \text{C}$

      iii. $\text{B} \cap \text{A} \cap \text{B} \cap \mu^2 \cap \text{P} \cap \text{A} \cap \text{B} \cap \text{C}$
          
          i. $\frac{1}{4}$  $\rightarrow \frac{1}{4}$  $\rightarrow \mu \cap \text{A} \cap \text{B} \cap \text{C}$

      iv. $\text{B} \cap \text{A} \cap \text{B} \cap \mu^2 \cap \text{P} \cap \text{A} \cap \text{B} \cap \text{C}$
          
          i. $\frac{1}{4}$  $\rightarrow \frac{1}{4}$  $\rightarrow \mu \cap \text{A} \cap \text{B} \cap \text{C}$
~¥ β§ι ΆΆΆ~
Appendix V. 9A.
Comment of AP Acquisition Project (English Version)

Handicapped

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

Comment of Absolute Pitch Acquisition Project

Name of Instructors / Office Staff / Parents / Student: __________________________

Date: ______Y______M______D

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

Instruction: Would instructions, 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 Project”

________________________________________________________________________

________________________________________________________________________

IV. The ‘Question Paper of Absolute Pitch Assessment for New Student’

________________________________________________________________________

________________________________________________________________________

V. The “Answer Sheet of Absolute Pitch Assessment for New Student”

________________________________________________________________________

________________________________________________________________________

VI. The Absolute Pitch Assessment

________________________________________________________________________

________________________________________________________________________

VII. The ‘Question Paper of Absolute Pitch Assessment”

________________________________________________________________________

________________________________________________________________________


VIII. The “Answer Sheet of Absolute Pitch Assessment”

____________________________________________________________________

____________________________________________________________________

____________________________________________________________________

IX. The ‘Comment of Student’s Response on Absolute Pitch Assessment”

____________________________________________________________________

____________________________________________________________________

____________________________________________________________________

X. The “Student Background Information Sheet before Entering Music Home”

____________________________________________________________________

____________________________________________________________________

____________________________________________________________________

XI. The Interview

____________________________________________________________________

____________________________________________________________________

____________________________________________________________________

XII. The ‘Questionnaire of Student’s Background on Developing Absolute Pitch”

____________________________________________________________________

____________________________________________________________________

____________________________________________________________________

XIII. Piano Room

____________________________________________________________________

____________________________________________________________________

____________________________________________________________________

XIV. Piano

____________________________________________________________________

____________________________________________________________________

____________________________________________________________________

XV. Other Comment

____________________________________________________________________

____________________________________________________________________

____________________________________________________________________

Remark: Delete where inappropriate.

~The End~

~Thank You~
Appendix V.9B.
Comment of AP Acquisition Project (Chinese Version)

I. - p²¶ D Â³

II. i m²⁻¹ í µ Q ñ AÉ n Î i

III. i m²⁻¹ í µ Q ñ Æ H n

IV. i m¹⁻¹ í µ Q Ô D f n

V. i m¹⁻¹ í µ Q Ô D f n

VI. µ⁻¹ í µ Q Ô D

VII. i m¹⁻¹ í µ Q Ô D f n

VIII. i m¹⁻¹ í µ Q Ô D f n