

## Appendices I The Instructional Method

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### Appendix I.1. Piano Syllabus of Mush

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#### Grade Preparatory

1. Palmer, W. A.; Manus, M. & Lethco, A. V. *Alfred's Basic Piano Library: Lesson Book, Prep Course, Book A, B & C*. Taipei: Tien Yan Publishing Co.
2. Bastien, J. *Bastien Piano Basics: Piano, Primer Level*. Taipei: Tien Yan Publishing Co.
3. Kreader, B.; Kern, F., Keveren, P. & Rejino, M. *Hal Leonard Student Piano Library: Piano Lessons, Book 1 + CD*. Taipei: Tien Yan Publishing Co.
4. Ng, L. *Piano Lesson Made Easy, Level 1*. Penang: Rhythm Publishing Co. Sdn. Bhd.
5. Ng, L. *Finger Exercises Made Easy, Level 1*. Penang: Rhythm Publishing Co.
6. Baker, K. *The Complete Piano Player, Book 1*. New York: Amsco Publications
7. Ta Malo Shin Ogotsu. *Finger Exercises, Book 1, 2 & 3*. Taipei: Continental Book Co.
8. Thompson, J. *John Thompson's Modern Course for the Piano: Teaching Little Fingers To Play*. Taipei: Tien Yan Publishing Co.
9. Agay, D. *Denes Agay's Learning To Play Piano, Book 1: Primer*. New York: Yorktown Music Press, Inc.
10. Burnam, E. M. *A Dozen A Day, Mini & Preparatory Book*. Taipei: Tien Yan Publishing Co.
11. Kisell, E.; Natanson, V.; Nikolaev, A. & Sretenskaya, N. *The Russian School of Piano Playing 1, Part I*. London: Boosey & Hawkes Music Publishers Limited.
12. Bastien, J. *Bastien Piano Library: Favorite Classic Melodies, Primer Level*. Taipei: Tien Yan Publishing Co.

#### Grade 1

1. Palmer, W. A.; Manus, M. & Lethco, A. V. *Alfred's Basic Piano Library: Lesson Book, Levels 1B & 2*. Taipei: Tien Yan Publishing Co.
2. Bastien, J. *Bastien Piano Basics: Piano, Level 1*. Taipei: Tien Yan Publishing Co.
3. Kreader, B.; Kern, F.; Keveren, P. & Rejino, M. *Hal Leonard Student Piano Library: Piano Lessons, Book 2. + CD*. Taipei: Tien Yan Publishing Co.
4. Ng, L. *Piano Lesson Made Easy, Level 2*. Penang: Rhythm Publishing Co. Sdn. Bhd.
5. Ng, L. *Finger Exercises Made Easy, Level 2*. Penang: Rhythm Publishing Co.
6. Baker, K. *The Complete Piano Player, Book 2*. New York: Amsco Publications
7. Burnam, E. M. *A Dozen A Day, Book 1*. Taipei: Tien Yan Publishing Co. + Cassette (Starlight SMPC 8748).
8. Thompson, J. *John Thompson's Modern Course for the Piano: The First Grade book*. Taipei: Tien Yan Publishing Co. + CD (Starlight 44442109)
9. Agay, D. *Denes Agay's Learning To Play Piano, Book 2*. New York: Yorktown Music Press, Inc.
10. Kisell, E.; Natanson, V.; Nikolaev, A. & Sretenskaya, N. *The Russian School of Piano Playing 1, Part II*. London: Boosey & Hawkes Music Publishers Limited.
11. Li, P. *Everybody Play Easy Pieces, Books 1 & 2*. Hong Kong: Masterpiece Publishing Co.
12. *Scales, Arpeggios & Broken Chords, Grade 1*. London: ABRSM Publishing.

#### Grade 2

1. Bastien, J. *Bastien Piano Basics: Piano, Level 2*. Taipei: Tien Yan Publishing Co.
2. Burnam, E. M. *A Dozen A Day, Book 2*. Taipei: Tien Yan Publishing Co. + Cassette (Starlight SMPC 8749)

3. Thompson, J. *John Thompson's Modern Course for the Piano: The Second Grade book*. Taipei: Tien Yan Publishing Co. + CD (Starlight 44442110).
4. Thompson, J. *The Hanon Studies, Books 1 & 2*. Florence, Kentucky: Willis Music Co.
5. Kisell, E.; Natanson, V.; Nikolaev, A. & Sretenskaya, N. *The Russian School of Piano Playing 2*. London: Boosey & Hawkes Music Publishers Limited.
6. Palmer, W. A. (Ed.). *Czerny Practical Method for Beginners On The Pianoforte, Opus 599 (Complete)*. Van Nuys, CA: Alfred Publishing Co. Inc. + CD (Starlight 44442102).
7. Palmer, W. A. (Ed.). *Streabbog 12 Melodious Pieces, Opus 63*. Van Nuys, CA: Alfred Publishing Co.
8. Palmer, W. A. (Ed.). *Duvernoy 25 Elementary Studies, Opus 176*. Van Nuys, CA: Alfred Publishing.
9. Agay, D. *An Introduction To Classics To Moderns*. New York: Amsco Publications.
10. Appleby, A. *The Library of Children's Piano Pieces*. New York: Amsco Publications. + CD (Naxos 8.551141-50: 101 Great Orchestral Classics [10CDs], Naxos 8.505028: Romantic Piano Favorites Volume 1 [5CDs], Naxos 8.505028: Romantic Piano Favorites Volume 2 [5CDs] & Naxos 8.505029: Romantic Piano Favorites Vol.2 [5CDs]).
11. Chu, W. *Chinese Children's Folk Tunes for the Piano, Volume 1*. (· Ꞥ Â ¢ Ɔ Ā Ċ ð Æ ĵ Ĩ Ĵ ² Ä Ɔ) Taipei: Tien Tung Publishing Co.
12. *Scales, Arpeggios & Broken Chords, Grade 2*. London: ABRSM Publishing.

### Grade 3

1. Carroll, W. & Palmer, W. A. (Ed.). *First Lessons In Bach for the Piano*. Van Nuys, CA: Alfred Publishing Co. Inc + CD (Starlight 44442104).  
Palmer, W. A. (Ed.). *J. S. Bach Selections From Anna Magdalena's Notebook*. Van Nuys, CA: Alfred Publishing Co. Inc + CD (J & L Records NCD132-8).
2. Palmer, W. A. (Ed.) *Czerny The Young Pianist, Opus 823*. Van Nuys, CA: Alfred Publishing Co. Inc.
3. Palmer, W. A. (Ed.). *Köhler 12 Easy Studies, Opus 15*. Van Nuys, CA: Alfred Publishing Co. Inc.
4. Bartok, B. *Mikrokosmos, Vol.1*. London: Boosey & Hawkes Music Publishers Ltd. + CD (Claude Helffer, Piano: Mikrokosmos Integrale. Harmonia Mundi HMA 190968.69).
5. Palmer, W. A. (Ed.) *Gretchaninoff Children's Book, Opus 98*. Van Nuys, CA: Alfred Publishing Co.
6. Palmer, W. A. (Ed.). *Kabalevsky 24 pieces For Children, Opus 39*. Van Nuys, CA: Alfred Publishing Co. Inc.
7. Palmer, W. A. (Ed.) *Shostakovitch Six Pieces For Children*. Van Nuys, CA: Alfred Publishing Co. Inc.
8. Spivak, S. *58 Tuneful Technical Studies*. New York: Edward Schuberth & Co., Inc.
9. Agay, D. *Volume 17 Music for Millions Series: Easy Classics to Moderns*. New York: Amsco Publications
10. Appleby, A. *The Library of Easy Piano Favorites*. New York: Amsco Publications + CD (Naxos 8.551141-50: 101 Great Orchestral Classics [10CDs], Naxos 8.505028: Romantic Piano Favorites Volume 1 [5CDs], Naxos 8.505028: Romantic Piano Favorites Volume 2 [5CDs] & Naxos 8.505029: Romantic Piano Favorites Vol.2 [5CDs]).
11. Chu, W. *Chinese Children's Folk Tunes for the Piano, Volume 2*. (· Ꞥ Â ¢ Ɔ Ā Ċ ð Æ ĵ Ĩ Ĵ ² Ä Ɔ) Taipei: Tien Tung Publishing Co.
12. *Scales, Arpeggios & Broken Chords, Grade. 3*. London: ABRSM Publishing.

#### Grade 4

1. Lucktenberg, G. (Ed.). *Handel An Introduction To His Keyboard Works*. Van Nuys, CA: Alfred Publishing Co. Inc.
2. Palmer, W. A. & Halford, M. (Eds.). *The Baroque Era: An Introduction to the Keyboard Music*. Van Nuys, CA: Alfred Publishing Co. Inc.
3. Mozart, W. A. *14 of His Easiest Pieces: A Practical Performing Edition*. Van Nuys, CA: Alfred Publishing Co. Inc.
4. Hinson, M. (Ed.). *Czerny 100 Progressive Studies Without Octaves, Op.139*. Van Nuys, CA: Alfred Publishing Co. Inc.
5. Palmer, W. A. (Ed.). *Kohler Short School of Velocity, Op.242*. Van Nuys, CA: Alfred Publishing Co. Inc.
6. Palmer, W. A. (Ed.). *Gurlitt Album For The Young, Op.140*. Van Nuys, CA: Alfred Publishing Co. Inc.
7. Bartok, B. *For Children Piano Solo, Volumes 1 & 2*. London: Boosey & Hawkes Music Publishers Limited.
8. Bartok, B. *Mikrokosmos Vol.2*. London: Boosey & Hawkes Music Publishers Limited. + CD (Claude Helffer, Piano: Mikrokosmos Integrale. Harmonia Mundi HMA 190968.69).
9. Palmer, W. A. (Ed.). *Gretchaninoff Glass Beads for the Piano, Opus 123*. Van Nuys, CA: Alfred Publishing Co. Inc.
10. Agay, D. *Volume 27 Music for Millions Series: More Easy Classics To Moderns*. New York: Amsco Publications.
11. Chu, W. *Chinese Children's Folk Tunes for the Piano, Volume 3*. Taipei: Tien Tung Publishing Co.
12. *Scales, Arpeggios & Broken Chords, Grade. 4*. London: ABRSM Publishing.

#### Grade 5

1. Palmer, W. A. (Ed.), *J. S. Bach Inventions & Sinfonia (Two- & Three Part Inventions)*, pp.1-64. + CD (#4056). Van Nuys, CA: Alfred Publishing Co. Inc.
2. Ferguson, H. (Ed.). *Beethoven Bagatelles, Op.33, 119 & 126 WoO 52, 53, 54, 46, 59, 60*. London: ABRSM Publishing + CD (Beethoven Bagatelles Op.33, Op.119, Op.126, Naxos 8.550474).
3. Palmer, W. A. (Ed.). *Czerny The Preliminary School Of Finger-Dexterity, Op.636*. Van Nuys, CA: Alfred Publishing Co. Inc.
4. Palmer, W. A. (Ed.). *Burgmüller 25 Progressive Pieces for the Piano, Op.100*. Van Nuys, CA: Alfred Publishing Co. Inc. + CD (Christian Debats, Piano. Starlight 44442106).
5. Small, A. (Ed.). *Sonatina Album For The Piano Compiled by Louis Köhler*. + CD (Kim O'Reilly, pianist. #3997). Van Nuys, CA: Alfred Publishing Co. Inc.
6. Bartok, B. *Mikrokosmos Vol.3*. London: Boosey & Hawkes Music Publishers Limited. + CD (Claude Helffer, Piano: Mikrokosmos Integrale. Harmonia Mundi HMA 190968.69).
7. Palmer, W.A. (Ed.). *Gretchaninoff Glass Beads for the Piano, Op.123*. Van Nuys, CA: Alfred Publishing Co. Inc.
8. Palmer, W.A. (Ed.). *Prokofiev Music For Young People for the Piano, Op.65*. Van Nuys, CA: Alfred Publishing Co. Inc. + CD (Prokofiev Piano Music Vol.3, Silkroad 8296).
9. Palmer, W.A. (Ed.). *Khatchaturian Album for Young People, Volume 1*. Van Nuys, CA: Alfred Publishing Co. Inc.
10. Palmer, W.A. (Ed.). *Kabalevsky 30 Pieces For Young People, Op.27*. Van Nuys, CA: Alfred Publishing Co. Inc.  
Palmer, W.A. (Ed.). *Shostakovitch Puppet Dances for the Piano*. Van Nuys, CA: Alfred Publishing Co. Inc.

11. Eckstein, M. (Ed.). *Everybody's Favourite Series No. 3: Piano Pieces For Children*. New York: Amsco Publications. + CD (August Strindberg, piano. Starlight DDD42114).
12. *Scales, Arpeggios & Broken Chords*, Grade. 5. London: ABRSM Publishing.

### Grade 6

1. Palmer, W. A. (Ed.), *J. S. Bach Inventions & Sinfonia (Two- & Three- Part Inventions)*, pp.66-112. + CD (#4056). Van Nuys, CA: Alfred Publishing Co. Inc.
2. Palmer, W. A. (Ed.). *Mozart Six "Viennese Sonatinas" for the Piano*. Van Nuys, CA: Alfred Publishing Co. Inc.
3. Hinson, M. (Ed.). *Beethoven Seven Sonatinas for the Piano, WoO 47, 50, 51 & ANH.5*. Van Nuys, CA: Alfred Publishing Co. Inc.
4. Palmer, W. A. (Ed.). *Diabelli Eleven Sonatinas for the Piano, Opp.151 & 168*. Van Nuys, CA: Alfred Publishing Co. Inc.
5. Palmer, W. A. (Ed.). *Gurlitt Six Sonatinas for the Piano, Op.54*. Van Nuys, CA: Alfred Publishing Co. Inc.
6. Hinson, M. (Ed.). *Czerny 125 Exercises for Passage-Playing for the Piano, Op.261*. Van Nuys, CA: Alfred Publishing Co. Inc.
7. Hinson, M. (Ed.). *Czerny 24 Easy Studies for the Left Hand for the Piano, Op.718*. Van Nuys, CA: Alfred Publishing Co. Inc.
8. Palmer, W. A. (Ed.). *Schumann Album for the Young, Op.68*. Van Nuys, CA: Alfred Publishing Co. Inc + CD (Angela Brownridge, piano. Hyperion CDH88039).  
Palmer, W. A. (Ed.), *Schumann Scenes From Childhood for the Piano, Op.15*. Van Nuys, CA: Alfred Publishing Co. Inc. + CD (Idil Biret, piano: Piano Music for Children. Naxos 8.550885).
9. Novik, Y. (Ed.). *Tchaikovsky Album for the Young, Op.39*. Van Nuys, CA: Alfred Publishing Co. Inc. + CD (Idil Biret, piano: Piano Music for Children. Naxos 8.550885).
10. Baylor, M. (Ed.). *Satie 3 Gymnopedies & 3 Gnossiennes for the Piano*. Van Nuys, CA: Alfred Publishing Co. Inc. + CD (Yitkin Seow, piano: Trois Gymnopedie, Six Gnossiennes, Embryons Desseches etc. Hyperion CDA66344).
11. Bartok, B. *Mikrokosmos Vol.4*. London: Boosey & Hawkes Music Publishers Limited. + CD (Claude Helffer, Piano: Mikrokosmos Integrale. Harmonia Mundi HMA 190968.69).
12. *Scales, Arpeggios & Broken Chords*, Grade. 6. London: ABRSM Publishing.

### Grade 7

1. Schneider, J. (Ed.). *J. S. Bach French Suites with Seven Supplementary Pieces for the Keyboard*. Van Nuys, CA: Alfred Publishing Co. Inc + CD (André Schiff, piano: J.S. Bach Solo Keyboard works, Decca 452279-2).
2. Hinson, M. (Ed.). *Scarlatti Sonatas for the Keyboard, Volumes 1 & 2*. Van Nuys, CA: Alfred Publishing Co. Inc.  
Jones, R. (Ed.). *Scarlatti Selected Keyboard Sonatas, Books I, II & III*. London: ABRSM Publishing.  
Longo, A. (Ed.). *Domenico Scarlatti Great Keyboard Sonatas, Series I, II, III & IV*. New York: Dover Publications, Inc.  
+ CD (Elaine Thornburgh, piano: Scarlatti Eighteen Sonatas. Koch 3-7014-2H1. & Balázs Szoklay, piano: Scarlatti Piano Sonatas, Naxos 8.550252. & André Schiff, piano: Scarlatti Keyboard Sonatas. Decca 42142222).
3. Palmer, W. A. (Ed.). *Schmitt Preparatory Exercises for the Piano, Op.16*. Van Nuys, CA: Alfred Publishing Co. Inc.

4. Palmer, W. A. (Ed.). *Czerny 30 New Studies In Technique for the Piano, Op.849*. Van Nuys, CA: Alfred Publishing Co. Inc. + CD (Christian Debats, piano. Starlight 44442101).
5. Palmer, W. A. (Ed.). *Heller 25 Melodious Studies for the Piano, Op.45*. Van Nuys, CA: Alfred Publishing Co. Inc.
6. Palmer, W. A. (Ed.). *The Little Pischna: 48 Preparatory Exercises for the Piano by J. Pischna & B. Wolff*. Van Nuys, CA: Alfred Publishing Co. Inc.
7. Hinson, M. (Ed.). *Grieg Lyric Pieces fpo the Piano, Opp.12 & 38*. Van Nuys, CA: Alfred Publishing Co. Inc.  
Levine, H. (Ed.). *Grieg Selected Works for the Piano*. Van Nuys, CA: Alfred Publishing Co. Inc.  
Morrison, A. (Ed.). *Grieg Thirty-eight Pianoforte Pieces*. London: ABRSM Publishing.  
Oesterle, L. (Ed.). *Grieg Selected Compositions for the Piano, Books 1 & 2*. New York: G. Schirmer, Inc.  
+ CD (Einar Steen-Nøkleberg, piano: Grieg Piano Music Volumes 1-3, 8-11 & 13. Naxos 8.550881-8.550883, 8.553394-8.553397 & 8.553399).
8. Palmer, W. A. (Ed.). *MacDowell Woodland Sketches for the Piano, Op.51*. Van Nuts, CA: Alfred Publishing Co. Inc.  
Olson, L. F. (Ed.). *MacDowell Sea Pieces for the Piano, Op.55*. Van Nuys, CA: Alfred Publishing Co. Inc.
9. Palmer, W. A. (Ed.). *Bela Bartók 10 Easy Pieces for the Piano*. Van Nuys, CA: Alfred Publishing Co. Inc. + CD (Peter Frankl, piano: Bartok Piano Music. ASV DCA687)
10. Bartok, B. *Mikrokosmos Vol.5*. London: Boosey & Hawkes Music Publishers Limited.  
+ CD (Claude Helffer, Piano: Mikrokosmos Integrale. Harmonia Mundi HMA 190968.69).
11. Ngai, Y. S.; Ng, A. L.; Nd, T. Y.; Ching, L. P.; Leung, S. C.; Ha, L.; Wong, M. W. & Pang, K. Y. *Hong Kong Modern Piano Pieces*. Hong Kong: HK Piano Music. + CD (Great Masters & Masterpieces of Favourite Chinese Classics, Starlight GP68/5).
12. *Scales, Arpeggios & Broken Chords, Grade 7*. London: ABRSM Publishing.

### Grade 8

1. Jones, R. (Ed.). *J. S. Bach English Suites, Numbers.1-3 BWV 806, 807 & 808, & Numbers.4-6, BWV 809, 810 & 811*. London: ABRSM Publishing + CD (André Schiff, piano: J.S. Bach Solo Keyboard works, Decca 452279-2).
2. Hinson, M. (Ed.). *Haydn The Complete Piano Sonatas Volume 1, 2 & 3*. Van Nuys, CA: Alfred Publishing Co. Inc. + CD (John McCabe, piano: Decca 4437852).
3. Palmer, W. A. (Ed.). *Clementi 6 Sonatas for the Piano, Op.4*. Van Nuys, CA: Alfred Publishing Co. Inc.  
Buonamici, G. (Ed.). *Clementi Twelve Sonatas for the Piano, Books 1 & 2*. New York: G. Schirmer, Inc.
4. Hinson, M. (Ed.). *Czerny 160 Eight-bar Exercises for the Piano, Op.821*. Van Nuys, CA: Alfred Publishing Co. Inc.
5. Fielden, T. & Craxton, H. (Eds.). *Chopin Mazurkas*. Van Nuys, CA: Alfred Publishing Co. Inc.+ CD (Vladimir Ashkenasy, piano: Chopin The Piano Works. Decca 4437382)
6. Hinson, M. (Ed.). *Schumann Papillons for the Piano, Opus 2*. Van Nuys, CA: Alfred Publishing Co. Inc.  
Ferguson, H. (Ed.). *Schumann Waldscenen, Op.82*. London: ABRSM Publishing.  
+ CD (Claudio Arrau, piano: Schumann. Philip 432 308-2).
7. Small, A. (Ed.). *Hanon The Virtuoso Pianist in 60 Exercises*. Van Nuys, CA: Alfred Publishing Co. Inc.



**Appendix I.2.**  
**List of Music for Extracurricular Listening of MusH**

Title	Producing Company and Code
Gate To Classic I (1): Symphony I	Decca 440 001-2
Gate To Classic I (2): Symphony II	Decca 440 002-2
Gate To Classic I (3): Overture	Decca 440 003-2
Gate To Classic I (4): Orchestral Works I	Decca 440 004-2
Gate To Classic I (5): Orchestral Works II	Decca 440 005-2
Gate To Classic I (6): Symphonic Poem	Decca 440 006-2
Gate To Classic I (7): Chamber Music	Decca 440 007-2
Gate To Classic I (8): Baroque Music	Decca 440 008-2
Gate To Classic I (9): Waltz	Decca 440 009-2
Gate To Classic I (11): March	Decca 440 011-2
Gate To Classic I (13): Ballet Music	Decca 440 013-2
Gate To Classic I (16): Violin Concerto	Decca 440 016-2
Gate To Classic I (17): Piano Works I	Decca 440 017-2
Gate To Classic I (18): Piano Works II	Decca 440 018-2
Gate To Classic I (19): Piano Works III	Decca 440 019-2
Gate To Classic I (20): Piano Concerto	Decca 440 020-2
Gate To Classic II (1): Beethoven: Symphonies No.5 & 8	Decca 440 855-2
Gate To Classic II (2): Dvorak: From The New World	Decca 440 856-2
Gate To Classic II (3): Haydn: The Surprise Symphony/ Military Symphony	Decca 440 857-2
Gate To Classic II (4): Mozart: Symphony No.40 & 41	Decca 440 858-2
Gate To Classic II (5): Baroque Music Collections	Decca 440 859-2
Gate To Classic II (6): Serenade	Decca 440 860-2
Gate To Classic II (7): Famous Strauss Waltzes	Decca 440 861-2
Gate To Classic II (8): Beethoven: The Emperor/ Eroica Variations	Decca 440 862-2
Gate To Classic II (10): Mendelssohn & Tchaikovsky: Violin Concerto	Decca 440 802-2
Gate To Classic II (11): Mozart: Piano Concerto No.20 & 21	Decca 440 865-2
Gate To Classic II (14): Vivaldi: The Four Seasons/ Corelli: Christmas Concerto/ Pergollsi: Flute Concerto	Decca 440 868-2
Gate To Classic II (15): Beethoven: Piano Sonatas- Moonlight, Pathetique & Waldstein	Decca 440 869-2
Gate To Classic II (16): Schubert: "The Trout"/ "Death and the Maiden"	Decca 440 870-2
Gate To Classic II (21): Beethoven: Eroica	Decca 443 088-2
Gate To Classic II (22): Mozart: Nachtmusik K525 & K320	Decca 443 089-2
Gate To Classic II (23): Handel: Water Music & Fireworks	Decca 443 108-2
Gate To Classic II(28): Brahms: Symphony No.3 & Variations	Decca 443 097-2
Gate To Classic II(33): Mozart: Horn Concertos Nos.1-4	Decca 443 103-2
Gate To Classic II (34): Bach Brandenburg Concertos Nos.1-3	Decca 443 104-2
Gate To Classic II (35): Bach: Brandenburg Concertos No.4-6	Decca 443 105-2
Gate To Classic II (41): Beethoven: Symphony No.6 & 1	Decca 443 091-2
Gate To Classic II (46): Rimsky-Korsakov: Scheherazade	Decca 443 363-2
Gate To Classic II (48): Music Espanola	Decca 443 369-2
Gate To Classic II (50): Brahms Violin Concerto	Decca 443 108-2
Gate To Classic II (55): Piano Favorites	Decca 443 367-2

Title	Producing Company and Code
Gate To Classic II (64): Sibelius Orchestral Works	Decca 443 652-2
Gate To Classic II (65): Tchaikovsky / Dvorak: String Serenade	Decca 443 667-2
Gate To Classic II (67): Great Marches	Decca 443 662-2
Gate To Classic II (70): Piano Concerto No.2	Decca 443 361-2
Gate To Classic II (72): Violin Concertos Nos.3, 4 & 5	Decca 443 651-2
Gate To Classic II (75): Spanish Guitar Works	Decca 443 663-2
Gate To Classic II (81): Mendelssohn: Midsummer Night's Dream & Fingal's Cave Overture	Decca 443 661-2
Gate To Classic II (82): Mussorgsky: Pictures at an Exhibition/ Stravinsky: La Sacre du Printemps	Decca 444 126-2
Gate To Classic II (84): Beethoven: Symphony No.7/ The Coriolan Overture	Decca 443 654-2
Gate To Classic II (90): Tchaikovsky: Swan Lake/ The Nutcracker/ The Sleeping Beauty	Decca 443 887-2
Gate To Classic II (92): Shostakovich: Symphony No.5	Decca 443 883-2
Gate To Classic II (95): Haydn, Albinoni, L. Mozart & Hummel: Trumpet Concertos	Decca 443 889-2
Gate To Classic II (104): Brahms: Symphony No.1/ "Tragic Overture", Op. 81	Decca 444 486-2
Gate To Classic II (106): Mozart: Symphonies No.35 "Haffner & No.36 "Linz"	Decca 444 481-2
Gate To Classic II (121): Britten: Simple Symphony & Young Person's Guide to the Orchestra / Prokofiev: Classical Symphony	Decca 444 473-2
Gate To Classic II (126): Haydn: Symphony No.96 "Miracle" & No.14 "London"	Decca 444 482-2
Gate To Classic II (127): Chopin: Piano Concerto No.1 & "Funeral March" Sonata	Decca 444 465-2
Gate To Classic II(131): Vivaldi: The Four Seasons	Decca 443 443-2
Gate To Classic II(132): Beethoven: Symphonies No.5 "Fate" & No.6 "Pastoral"	Decca 448 662-2
Gate To Classic II(133): Tchaikovsky: Symphony No.6 "Pathetique"	Decca 448 445-2
Gate To Classic II(136): Brahms: Academic Festival Overture & Symphony No.2	Decca 448 448-2
Gate To Classic II (138): Rimsky-Korsakov: Scheherazade & The Flight of The Bumble Bee	Decca 448 450-2
Gate To Classic II (141): The Glory of Wolfgang Amadeus Mozart	Decca 448 453-2
Gate To Classic II (142): Great Violin Encores	Decca 448 454-2
Gate To Classic II (143): Rachmaninov: Rhapsody on a Theme of Paganini/ Piano Concerto No.2	Decca 448 455-2
Gate To Classic II (144): Frank: Symphony In D/ Schumann: Symphony No. 1 "Spring"	Decca 448 456-2
Gate To Classic II (147): Intermezzo	Decca 448 459-2
Gate To Classic II (151): Mozart: Symphonies Nos.40 & 41	Decca 448 463-2
Gate To Classic II (152): Karajan Conducts J. Strauss	Decca 448 464-2
Gate To Classic II (155): Dvorak: Serenade for Strings, Op.22/ Serenade for Wood, Op.44	Decca 448 467-2
Gate To Classic II (156): Famous Italian Overtures	Decca 448 468-2
Gate To Classic II (159): Chopin Jewelry	Decca 448 471-2
Gate To Classic II (161): Tchaikovsky: Piano Concertos Nos.1&33	Decca 448 473-2



Title	Producing Company and Code
Gate To Classic II (166): Handel: Water Music Fireworks/ Arrival of the Queen of Sheba/ The Harmonious Blacksmith	Decca 448 478-2
Gate To Classic II (167): Romantic Piano Music	Decca 448 709-2
Gate To Classic II (169): Dvorak: Symphony No.8/ Brahms: Symphony No.3	Decca 448 481-2
Gate To Classic II (170): Berlioz: Symphonious Fantastique/ Les France-Juges Overture	Decca 448 482-2
Gate To Classic II (176): Beethoven: Symphony No.9 "Choral"	Decca 448 488-2
Gate To Classic II (178): Mendelssohn: Symphony No.3 "Scottish"/ No.4 "Italian"	Decca 448 490-2
Gate To Classic II (179): Beethoven: Piano Concertos No.5 "Emperor"/No.1	Decca 448 491-2
Gate To Classic II (182): Tchaikovsky: 1812 Overture/Marcher Slave/ Romeo & Juliet-Fantasy Overture	Decca 448 492-2
Gate To Classic II (184): Mussorgsky: Picture at an Exhibition/ Night on the Bare Mountain/ Khovanshcina-Prelude	Decca 448 486-2
Gate To Classic II (191): Beethoven: Symphonies No.3 "Eroica" & No.1	Decca 448 503-2
Gate To Classic II (196): Dvorak: Dance Works	Decca 448 508-2
Gate To Classic II (197): Mozart: Piano Concertos No.21, K467 & No.12, K414	Decca 448 509-2
Gate To Classic II (200): Mozart: Eine Kleine Nachtmusik K525/ Serenade K239/ Notturmo K286	Decca 448 512-2
Academy Favorites	Decca 436 999-2
Serenade	Decca 440 860-2
The Essential Mozart	Decca 436 323-2
The World Of Schubert	Decca 436 407-2
Adagio	Naxos 8.550994
Adagio Albinoni	Naxos 8.552244
Adagio Beethoven	Naxos 8.552240
Adagio Mahler	Naxos 8.552243
Adagio Mozart	Naxos 8.552241
Baroque Favorites	Naxos 8.550102
Baroque Festival	Naxos 8.550104
Baroque Masterpieces	Naxos 8.553221
Battle Music	Naxos 8.550230
Beethoven: Symphony No.9 in D minor "Choral"	Naxos 8.550181
Bizet: Carmen/ L'Arlesienne Suites Nos. 1 & 2	Naxos 8.550061DX
Chopin: Famous Piano Music	Naxos 8.550291DX
Classical Marches	Naxos 8.550532DX
Cinema Classic Disc1	Naxos 8.560006
Dvorak: From The New World & Symphonic Variations	Naxos 8.550271DX
Famous Trumpet Concerti	Naxos 8.550243
Fur Elise: Best of Romantic Piano Music	Naxso 8.550647DX
Horn Conceit	Naxos 8.550393
Johann Strauss, Jr.: Most Famous Waltzes	Naxos 8.550152DX
Largo	Naxos 8.550950
Majestic Marches	Naxos 8.550370
Moonlight Classics	Naxos 8.55023DX

Title	Producing Company and Code
Mussorgsky Borodin: Pictures at an Exhibition/ Night on Bare Mountain/ Polovetzian Dances/ In the Steppes of Ventral Asia	Naxos 8.550551DX
Night Music 1	Naxos 8.551121
Night Music 2	Naxos 8.551122
Night Music 3	Naxos 8.551123
Night Music 4	Naxos 8.551124
Night Music 5	Naxos 8.551125
Night Music 6	Naxos 8.551126
Night Music 7	Naxos 8.551127
Night Music 8	Naxos 8.551128
Night Music 9	Naxos 8.551129
Night Music 10	Naxos 8.551130
Night Music 11	Naxos 8.551131
Night Music 12	Naxos 8.551132
Night Music 13	Naxos 8.551133
Night Music 14	Naxos 8.551134
Night Music 15	Naxos 8.551135
Night Music 16	Naxos 8.551136
Night Music 17	Naxos 8.551137
Night Music 18	Naxos 8.551138
Night Music 19	Naxos 8.551139
Night Music 20	Naxos 8.551140
Organ Meditation	Naxos 8.550791
Piano Music For Children	Naxos 8.550885DX
Prokofiev: Peter and the Wolf/ Britten: The Young Person's Guide to the Orchestra/ Saint-Saens: Carnival of the Animals	Naxos 8.550335DX
Renaissance Masterpieces	Naxos 8.550843
Best of Romantic Piano Music IV: Rhapsody on a Theme by Paganinni:	Naxos 8.554137DX
Romance	Naxos 8.553216
Romantic Music For Flute And Harp	Naxos 8.550741
Romantic Violin Favorites	Naxos 8.550125
Serenade: Best Of Romantic Piano Music III	Naxos 8.554136DX
Tchaikovsky: Nutcracker, Swan Lake	Naxos 8.550050DX
Tchaikovsky: Romeo and Juliet/ 1812 Overture/ March Slave	Naxos 8.550500DX
The Best Of Bach	Naxos 8.551106DX
The Best Of Baroque Music	Naxos 8.550014
The Best Of Beethoven	Naxos 8.551101DX
The Best Of Brahms	Naxos 8.551109
The Best Of Chopin	Naxos 8.551104DX
The Best Of Handel	Naxos8.5511151DX
The Best Of Haydn	Naxos 8.551118DX
The Best Of Johann Strauss. Jr.	Naxos 8.551114DX
The Best Of Liszt	Naxos 8.551117
The Best Of Mendelssohn	Naxos 8.551110
The Best Of Mozart	Naxos 8.551103DX
The Best Of Schumann	Naxos 8.551112
The Best Of Tchaikovsky	Naxos 8.551102
The Best Of Vivaldi	Naxos 8.551105DX
The Best of Romantic Music (II): The Maiden's Prayer	Naxos 8.550646DX

Title	Producing Company and Code
The Romantic Music: A Celebration of Mozart's Most Romantic Music	Naxos 8.552211
The Romantic Tchaikovsky	Naxos 8.552216
Violin Miniatures	Naxos 8.550306
Vivaldi: The Four Seasons/ Concerto Alla Rustica, RV151	Naxos 8.550056DX
Beethoven Greatest Hits	RCA 60831-2-RG
Bach Greatest Hits	RCA 60828-2-RG
Brahms Greatest Hits	RCA 60843-2-RG
Chopin Greatest Hits	RCA 60830-2-RG
Classics Greatest Hits	RCA 60836-2-RG
Classic For Kids	RCA09026-61489-2
More Beethoven Greatest Hits	RCA 09026-61913-2
Pachelbel Canon & Other Baroque His	RCA 60840-2-RG
Vivaldi Greatest Hits	RCA 60486-2-RG
Extreme Classic!	BMG 09026-68392-2
Greatest Classical Melodies	BMG 09026-60932-2
Greatest Overture	BMG 60839-2-RG
Lullaby	BMG 09026-60876-2
More Greatest Hits	BMG 60829-2-RG
More Mozart Greatest Hits	BMG 09026-61914-2
More Tchaikovsky Greatest Hits	BMG 09026-61951-2
Opera Without Words	BMG 09026-60931-2
Tchaikovsky Greatest Hits	BMG 60845-2RG
Vivaldi Greatest Hits	BMG 60486-2RG
Music For Relaxation Vol.2: The Romantic Bach	London 440 082-2
Music For Relaxation Vol.3: The Magic of Mozart	London 440 083-2
Music For Relaxation Vol.4: Adagio	London 440 084-2
Music For Relaxation Vol.7: Melodies For The Bath Tub	London 443 332-2
Music For Relaxation Vol.8: Country Classics	London 443 333-2
Music For Relaxation Vol.9: A Touch of Romance	London 443 334-2
Music For Relaxation Vol.10: The Night Before	London 443 335-2

--The End--



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--The End--

### Appendix I.4.

### Solfège and Letter Naming Systems in LCK MusET

Notes	Letter Name	Sol-fah Name	Sol-fah Name in Short Form
White Key Notes	C	doh	d
	D	ray	r
	E	mi	m
	F	fah	f
	G	sol	s
	A	lah	l
	B	ti	t
Sharp Notes	C#	di	di
	D#	ri	ri
	F#	fi	fi
	G#	si	si
	A#	li	li
Flat Notes	Db	re	re
	Eb	me	me
	Gb	se	se
	Ab	le	le
	Bb	te	te
Isolated Notes Without Sharp or Flat Relationship	C	doh	d
	C#	di	di
	D	ray	r
	Eb	me	me
	E	mi	m
	F	fah	f
	F#	fi	fi
	G	sol	s
	Ab	le	le
	A	lah	l
	Bb	te	te
B	ti	t	

~The End~

## Appendix I.5.

### Different Systems of Octave Designations in LCK MusET

Notation System	4 Octaves Below Middle C	3 Octaves Below Middle C	2 Octaves Below Middle C	1 Octave below Middle C	Middle C	1 Octave Above Middle C	2 Octaves Above Middle C	3 Octaves Above Middle C	4 Octaves Above Middle C
U.S.A. Standard	C <sub>0</sub> C0	C <sub>1</sub> C1	C <sub>2</sub> C2	C <sub>3</sub> C3	C <sub>4</sub> C4	C <sub>5</sub> C5	C <sub>6</sub> C6	C <sub>7</sub> C7	C <sub>8</sub> C8
Piano Tuning Standard	/	C <sub>4</sub>	C <sub>16</sub>	C <sub>28</sub>	C <sub>40</sub>	C <sub>52</sub>	C <sub>64</sub>	C <sub>76</sub>	C <sub>88</sub>
LCK MusET Standard: In Letter Names	C <sub>4</sub>	C <sub>3</sub>	C <sub>2</sub>	C <sub>1</sub>	C <sub>0</sub>	C <sup>1</sup>	C <sup>2</sup>	C <sup>3</sup>	C <sup>4</sup>
In Sol-fah Names (in short form)	doh <sub>4</sub> (d <sub>4</sub> )	doh <sub>3</sub> (d <sub>3</sub> )	doh <sub>2</sub> (d <sub>2</sub> )	doh <sub>1</sub> (d <sub>1</sub> )	doh <sub>0</sub> (d <sub>0</sub> )	doh <sup>1</sup> (d <sup>1</sup> )	doh <sup>2</sup> (d <sup>2</sup> )	doh <sup>3</sup> (d <sup>3</sup> )	doh <sup>4</sup> (d <sup>4</sup> )

--The End--

**Appendix I.6.**

**Letter Names and Sol-fah Names with Octave Designations of All Piano Tones in LCK MusET**

Register	Letter Name with Octave Designation	Sol-fah Name with Octave Designation	Hertz
The C four octaves higher than middle C	C <sup>4</sup>	d <sup>4</sup>	4186.0
Notes three octaves higher than the middle register	B <sup>3</sup>	t <sup>3</sup>	3951.1
	A# <sup>3</sup>   B <sup>b3</sup>	li <sup>3</sup>   b <sup>3</sup>	3735.6
	A <sup>3</sup>	l <sup>3</sup>	3520.0
	G# <sup>3</sup>   A <sup>b3</sup>	si <sup>3</sup>   b <sup>3</sup>	3328.0
	G <sup>3</sup>	s <sup>3</sup>	3136.0
	F# <sup>3</sup>   G <sup>b3</sup>	fi <sup>3</sup>   b <sup>3</sup>	2964.9
	F <sup>3</sup>	f <sup>3</sup>	2793.8
	E <sup>3</sup>	m <sup>3</sup>	2637.0
	D# <sup>3</sup>   E <sup>b3</sup>	ri <sup>3</sup>   b <sup>3</sup>	2493.2
	D <sup>3</sup>	r <sup>3</sup>	2349.3
Notes two octaves higher than the middle register	C# <sup>3</sup>   D <sup>b3</sup>	di <sup>3</sup>   b <sup>3</sup>	2221.2
	C <sup>3</sup>	d <sup>3</sup>	2093.0
	B <sup>2</sup>	t <sup>2</sup>	1975.5
	A# <sup>2</sup>   B <sup>b2</sup>	li <sup>2</sup>   b <sup>2</sup>	1867.8
	A <sup>2</sup>	l <sup>2</sup>	1760.0
	G# <sup>2</sup>   A <sup>b2</sup>	si <sup>2</sup>   b <sup>2</sup>	1664.0
	G <sup>2</sup>	s <sup>2</sup>	1568.0
	F# <sup>2</sup>   G <sup>b2</sup>	fi <sup>2</sup>   b <sup>2</sup>	1482.5
	F <sup>2</sup>	f <sup>2</sup>	1396.9
	E <sup>2</sup>	m <sup>2</sup>	1318.5
Notes one octave higher than the middle register	D# <sup>2</sup>   E <sup>b2</sup>	ri <sup>2</sup>   b <sup>2</sup>	1246.6
	D <sup>2</sup>	r <sup>2</sup>	1174.7
	C# <sup>2</sup>   D <sup>b2</sup>	di <sup>2</sup>   b <sup>2</sup>	1110.6
	C <sup>2</sup>	d <sup>2</sup>	1046.5
	B <sup>1</sup>	t <sup>1</sup>	987.8
	A# <sup>1</sup>   B <sup>b1</sup>	li <sup>1</sup>   b <sup>1</sup>	933.9
	A <sup>1</sup>	l <sup>1</sup>	880.0
	G# <sup>1</sup>   A <sup>b1</sup>	si <sup>1</sup>   b <sup>1</sup>	832.0
	G <sup>1</sup>	s <sup>1</sup>	784.0
	F# <sup>1</sup>   G <sup>b1</sup>	fi <sup>1</sup>   b <sup>1</sup>	741.2
F <sup>1</sup>	f <sup>1</sup>	698.5	
Notes in the middle Register	E <sup>1</sup>	m <sup>1</sup>	659.3
	D# <sup>1</sup>   E <sup>b1</sup>	ri <sup>1</sup>   b <sup>1</sup>	623.3
	D <sup>1</sup>	r <sup>1</sup>	587.3
	C# <sup>1</sup>   D <sup>b1</sup>	di <sup>1</sup>   b <sup>1</sup>	555.3
	C <sup>1</sup>	d <sup>1</sup>	523.3
	B <sub>o</sub>	t <sub>o</sub>	493.9
	A# <sub>o</sub>   B <sub>o</sub> <sup>b</sup>	li <sub>o</sub>   b <sub>o</sub>	466.9
	A <sub>o</sub>	l <sub>o</sub>	440.0
	G# <sub>o</sub>   A <sub>o</sub> <sup>b</sup>	si <sub>o</sub>   b <sub>o</sub>	416.0
	G <sub>o</sub>	s <sub>o</sub>	392.0
F# <sub>o</sub>   G <sub>o</sub> <sup>b</sup>	fi <sub>o</sub>   b <sub>o</sub>	370.6	
F <sub>o</sub>	f <sub>o</sub>	349.2	
E <sub>o</sub>	m <sub>o</sub>	329.6	
D# <sub>o</sub>   E <sub>o</sub> <sup>b</sup>	ri <sub>o</sub>   b <sub>o</sub>	311.6	
D <sub>o</sub>	r <sub>o</sub>	293.7	
C# <sub>o</sub>   D <sub>o</sub> <sup>b</sup>	di <sub>o</sub>   b <sub>o</sub>	277.6	
C <sub>o</sub>	d <sub>o</sub>	261.6	



Register	Letter Name with Octave Designation	Sol-fah Name with Octave Designation	Hertz
Notes one octave lower than the middle register	B <sub>1</sub>	t <sub>1</sub>	246.9
	A# <sub>1j</sub> B <sub>b1</sub>	li <sub>1j</sub> l <sub>b1</sub>	233.5
	A <sub>1</sub>	l <sub>1</sub>	220.0
	G# <sub>1j</sub> A <sub>b1</sub>	si <sub>1j</sub> l <sub>b1</sub>	208.0
	G <sub>1</sub>	s <sub>1</sub>	196.0
	F# <sub>1j</sub> G <sub>b1</sub>	fi <sub>1j</sub> l <sub>b1</sub>	185.3
	F <sub>1</sub>	f <sub>1</sub>	174.6
	E <sub>1</sub>	m <sub>1</sub>	164.8
	D# <sub>1j</sub> E <sub>b1</sub>	ri <sub>1j</sub> l <sub>b1</sub> e <sub>1</sub>	155.8
	D <sub>1</sub>	r <sub>1</sub>	146.8
	C# <sub>1j</sub> D <sub>b1</sub>	di <sub>1j</sub> l <sub>b1</sub> e <sub>1</sub>	138.8
C <sub>1</sub>	d <sub>1</sub>	130.8	
Notes two octaves lower than the middle register	B <sub>2</sub>	t <sub>2</sub>	123.4
	A# <sub>2j</sub> B <sub>b2</sub>	li <sub>2j</sub> l <sub>b2</sub>	116.7
	A <sub>2</sub>	l <sub>2</sub>	110.0
	G# <sub>2j</sub> A <sub>b2</sub>	si <sub>2j</sub> l <sub>b2</sub>	104.0
	G <sub>2</sub>	s <sub>2</sub>	98.0
	F# <sub>2j</sub> G <sub>b2</sub>	fi <sub>2j</sub> l <sub>b2</sub>	92.7
	F <sub>2</sub>	f <sub>2</sub>	87.3
	E <sub>2</sub>	m <sub>2</sub>	82.4
	D# <sub>2j</sub> E <sub>b2</sub>	ri <sub>2j</sub> l <sub>b2</sub> e <sub>2</sub>	77.9
	D <sub>2</sub>	r <sub>2</sub>	73.4
	C# <sub>2j</sub> D <sub>b2</sub>	di <sub>2j</sub> l <sub>b2</sub> e <sub>2</sub>	69.4
C <sub>2</sub>	d <sub>2</sub>	65.4	
Notes three octaves lower than the middle register	B <sub>3</sub>	t <sub>3</sub>	61.7
	A# <sub>3j</sub> B <sub>b3</sub>	li <sub>3j</sub> l <sub>b3</sub>	58.4
	A <sub>3</sub>	l <sub>3</sub>	55.0
	G# <sub>3j</sub> A <sub>b3</sub>	si <sub>3j</sub> l <sub>b3</sub>	52.0
	G <sub>0</sub>	s <sub>3</sub>	49.0
	F# <sub>3j</sub> G <sub>b3</sub>	fi <sub>3j</sub> l <sub>b3</sub>	46.3
	F <sub>3</sub>	f <sub>3</sub>	43.7
	E <sub>3</sub>	m <sub>3</sub>	41.2
	D# <sub>3j</sub> E <sub>b3</sub>	ri <sub>3j</sub> l <sub>b3</sub> e <sub>3</sub>	39
	D <sub>0</sub>	r <sub>3</sub>	36.7
	C# <sub>3j</sub> D <sub>b3</sub>	di <sub>3j</sub> l <sub>b3</sub> e <sub>3</sub>	34.7
C <sub>3</sub>	d <sub>3</sub>	32.7	
Notes four octaves lower than the middle register	B <sub>4</sub>	t <sub>4</sub>	30.9
	A# <sub>4j</sub> B <sub>b4</sub>	li <sub>4j</sub> l <sub>b4</sub>	29.2
	A <sub>4</sub>	l <sub>4</sub>	27.5

~The End~

**Appendix I.7.**  
**Absolute Pitch Practice Guidelines of MusH**

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A. Practice Method

Absolute pitch is an endowment for musicians. Although musicians who possess absolute pitch are rare, all students at the Music Home should be able to acquire this ability. In order to develop AP, students and parents must follow the guidelines described below.

1. The piano should be tuned at least once every four months and maintained in a good condition. Refer to the “Guideline on Tuning and Maintenance” for details.
2. Parents should purchase good quality hi-fi equipment for listening and recording music. Refer to the “Guideline on the Purchase and Operation of Audio Equipment and CDs”. Students should listen to the music of the piano text-books and the music for extracurricular listening frequently, preferably with singing absolute solfège.
3. Before practising the piano, the student should follow the music of the instructor’s demonstration or CDs/cassettes to sing sol-fah names. In the instructor’s demonstration, the music is accompanied by singing sol-fa names. If the music is from the CDs or cassettes accompanied with the piano books, the student must sing the absolute solfège on his/her own. After practising well with the CDs or cassettes, the student should sing plainly on his/her own. S/he must pay attention to the accuracy of tones. After the plain singing, s/he can practise the piano. In practising the piano, the student should sing sol-fah names simultaneously.
4. The steps for practising pitch identification are as follows.
  - i. Go to the office to get an “A6 Note Album” and check whether the note -sheets are in order from high to low.
  - ii. The first group of tones to be practised is from middle C to the C an octave higher, i.e.  $C_0$ - $C^1$ .
  - iii. The white key tones are practised first. Start with the highest note and practise downwards tone after tone.  $C^1$  should be the first pitch to practise. Open the “ $C^1$  note sheet” inside the “A6 Note Album”.
  - iv. The parent should press the piano key  $C^1$  five times, that is  $C^1$ - $C^1$ - $C^1$ - $C^1$ - $C^1$  with mf to f, in the tempo of a second a note (i.e. a beat equals to 60 in the metronome). At the same time, the student looks at the note-head (do not look at the stem), listens to the piano tone  $C^1$ , sings  $doh^1$  five times after the piano tone, i.e.  $doh^1$ - $doh^1$ - $doh^1$ - $doh^1$ - $doh^1$ , points at the note-head (not the stem) with a pointer and memorizes the pitch.
  - v. After singing  $C^1$  five times, the student then sings downwards note after note, i.e.  $B_0$  (sing ti),  $A_0$  (sing lah),  $G_0$  (sing sol),  $F_0$  (sing fah),  $E_0$  (sing mi),  $D_0$  (sing ray) and  $C_0$  (sing doh). The student repeats the middle C again, and then goes upward note by note, i.e.  $D_0$ ,  $E_0$ ,  $F_0$ ,  $G_0$ ,  $A_0$ ,  $B_0$  and  $C^1$ . The method of practising method is the same as practising  $C^1$  as described in point iv.
  - vi. If the student and parent want to practise more, repeat points iii to v. It is

recommended that the student spends 10 minutes a day to practise until the he/she acquires the ability.

- vii. After the student has practised for a period of time, the parent may test him/her by pressing the piano tone randomly within that range to see whether s/he can identify it. If the student can recognize the pitch, the parent responds “right” or “good”. The parent must not forget to smile and praise him/her. If s/he fails to give the right answer, the parent should give him/her the right answer immediately. Once again the parent should remember to smile and encourage him/her either. The proper answer from the student, for example, for G<sub>0</sub> should be “sol in the middle register”, not only “sol”. The student must identify which sol and in which octave. Alternatively, the student may point at the piano key or the note in the “Note Album”, but s/he has to name the note immediately afterwards. The parent sweeps the piano keys at least once, in order for the sound to hinder the student from comparing previous tones.
- viii. When the student can identify tones, the parents can point at a key silently or note on the stave randomly and ask him/her to sing back the pitch. After the child has sung, the parent presses the same key to check whether s/he sings the right pitch.
- ix. The practice in the later days involves checking, listening and singing tones frequently, until the child can acquire the pitches of this range.
- x. The parent may find some melodic excerpts from scores or CDs and ask the student to identify and sing them.
- xi. After the white keys, the parent should practise playing the black keys together with white keys with the child. C<sup>1</sup> is the note to start with too. The practice method is the same as points iii to iv. The notes are B<sub>0</sub> (sing ti), B<sub>b0</sub> (sing te), A<sub>0</sub> (sing lah), A<sub>b0</sub> (sing le), G<sub>0</sub> (sing sol), G<sub>b0</sub> (sing se), F<sub>0</sub> (sing fah), E<sub>0</sub> (sing mi), E<sub>b0</sub> (sing me), D<sub>0</sub> (sing ray), D<sub>b0</sub> (sing re) and C<sub>0</sub> (sing doh). The sharp notes and the enharmonic flat notes are written on the same stave paper. The student should point at the flat notes when singing the black keys.
- xii. The practice keeps on. When going down to C, the student repeats the middle C, and then goes up semitone by semitone to C<sup>1</sup>, i.e. C<sub>0</sub> (sing doh), C<sub>#0</sub> (sing di), D<sub>0</sub> (sing ray), D<sub>#0</sub> (sing ri), E<sub>0</sub> (sing mi), F<sub>0</sub> (sing fah), F<sub>#0</sub> (sing fi), G<sub>0</sub> (sing sol), G<sub>#0</sub> (sing si), A<sub>0</sub> (sing lah), A<sub>0</sub> (sing li), B<sub>0</sub> (sing ti) and C<sup>1</sup> (sing doh<sup>1</sup>). The practice method is as described in points iii to x. Be careful when singing sharp notes. The sharp note and the enharmonic flat note are written on the same stave paper. The student should point at the sharp notes when singing black keys this time. Practising from C<sup>1</sup> to middle C and back to C<sup>1</sup> makes a complete cycle.
- xiii. After practicing for a period of time with the child, the parent can test him/her by pressing any keys in that range randomly and see whether s/he can present the right answer. The way is the same as point vii. The child may give answers of sharp or flat notes for black keys. According to previous experiences, if C<sub>#</sub>/D<sub>b</sub> is sounded, the student would answer di, D<sub>#</sub>/E<sub>b</sub> me, F<sub>#</sub>/G<sub>b</sub> fi, G<sub>#</sub>/A<sub>b</sub> le, and A<sub>#</sub>/B<sub>b</sub> te. The parent

should follow this naming system in naming isolated tones.

- xiv. The coming procedures are those described in points viii to x, until the student can establish AP for this region.
- xv. The next compass to practise is  $C_1-C_0$ . The practice method is like that of practising  $C_0-C^1$ . Please refer to points iii to xiv for details. If the student has difficulty in singing lower notes, s/he may sing them an octave higher. The proper answer for the notes of this register, for example, for  $F_1$  is ‘fah, an octave lower’ or ‘an octave lower, fah’.
- xvi. After finishing  $C_0-C^1$  and  $C_1-C_0$ , the student may practise  $C_1-C^1$ . Start with  $C^1$ , practise downwards semitone by semitone to  $C_1$  and go upwards semitone after semitone to  $C^1$ . Follow the practice method mentioned in points xi to xiii. Refer to points vii to x for follow-up procedures.
- xvii. The third octave is  $C^1-C^2$ . Up to this point, the student should be able to manage the skill in singing solfège. Whether to sing from  $C^1$  upwards or from  $C^2$  downwards is up to the student’s choice. Any notes which are too high to sing should be sung an octave lower. The notes which the student can reach should be sung in their original levels. The practice method is similar to points iii to xiv.
- xviii. After practising  $C_1-C^1$  and  $C^1-C^2$ , the student should practise  $C_1-C^2$ . The student may sing a semitone upwards from  $C_1$  or semitone downwards from  $C^2$ . The practice and follow-up procedures are like point xvi. The method is similar to practise  $C_1-C^1$ .
- xix. The next compass is  $C_2-C_1$ . The practice method follows points xvii and xviii.
- xx. The octave which follows  $C_2-C_1$  is  $C^2-C^3$ . The practice method is like point xix.
- xxi. The last register is  $A_4-C_2$ . The practice method is as point xx. Up to this stage, the student should develop AP for all piano tones.
- xxii. The student, for the coming days of learning, should keep practising pitch identification, singing absolute solfège in all music activities, testing the ability on AP, and maintaining the piano in good condition and in tune.

## B. Remarks

1. If the student practises tonal identification without any help from others, s/he may press the piano keys with one hand, point at the notes with another, and at the same time look at the notes, sing the tones and memorize the pitches. In testing, lift the head upward, press the key with one finger and listen to the pitch. After naming and/or singing the tone, look at the pressed key to check the answer.
2. Parents and students should stay calm in the whole course of practising tone identification. If anyone is not in a good mood, stop and practise at some other time. Different students will make different progress in developing AP.

~The End~

## Appendix I.8.

### Syllabus of Absolute Pitch Training in Preparatory Grade of MusH

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- I. Objective: Develop students' AP for the piano tones of  $C_0$ - $C^1$  (i.e. middle C to the C an octave above middle C).
- II. Participants: All the piano students who have not participated or passed in this course before can enroll.
- III. Sessions: one session a month, an hour each and totally four sessions.
- IV. Materials: 1. an "A6 Note Album" with  $C$  - $C^1$  note sheets; 2. two pointers; 3. a pencil.
- V. Teaching Procedures
  1. Ask the students to go to the office and get an "A6 Note Album". Check whether the note-sheets of  $C_0$ - $C^1$  are arranged in order from high to low.
  2. The first group of tones to be practised is from middle C to the C an octave higher, i.e.  $C_0$ - $C^1$ .
  3. The white key tones are practised first. Start with the highest note and practise downwards tone after tone. So, practise  $C^1$  first. Ask students to open the " $C^1$  note sheet" inside the "A6 Note Album".
  4. The instructor presses the piano key  $C^1$  five times, that is  $C^1$ - $C^1$ - $C^1$ - $C^1$ - $C^1$ , with mf to f, using the tempo of a second a note (i.e. a beat equals to 60 in the metronome). At the same time, students look at the note (do not look at the stem), listen to the piano tone  $C^1$ , sing  $doh^1$  five times after the piano tone, i.e.  $doh^1$ - $doh^1$ - $doh^1$ - $doh^1$ - $doh^1$ , point at the note (not the stem) with pointers, and memorize the pitches. Parents should help young or SEN students.
  5. After singing  $C^1$  five times, students sing downwards note after note, i.e.  $B_0$  (sing ti),  $A_0$  (sing la),  $G_0$  (sing sol),  $F_0$  (sing fa),  $E_0$  (sing mi),  $D_0$  (sing ray) and  $C_0$  (sing doh). Repeat middle C again and go upward note by note, i.e.  $D_0$ ,  $E_0$ ,  $F_0$ ,  $G_0$ ,  $A_0$ ,  $B_0$  and  $C^1$ . The practice method is the same as practising  $C^1$  as described in point 4.
  6. If there is time in class, the instructor may practise more with students repeating points 3 to 5, until the student acquire the practice skill.
  7. In the second and third lectures, the instructor may offer simple AP tests to students by pressing piano tones within that range randomly. If they can identify the pitches, say "right" or "good". Don't forget to smile and praise them. If they fail to give right

answers, correct them immediately. Don't forget to smile and encourage them either. The proper answer, for example, for  $G_0$  is "sol in the middle register", but not only "sol". Students must identify which sol in which octaves. Alternatively, they may respond by pointing at piano keys, or the notes in note albums, but they must name the tones immediately afterwards. The instructor may sweep the piano keys once as distraction.

8. When students can identify the tones, the instructor points at any keys silently or notes on staves randomly within that range and ask them to sing the pitches. After they have sung the tones, the instructor presses the keys to check whether they sing the right pitches.
9. The practice after the first lecture involves checking, listening and singing tones, until the child can acquire the pitches of this range.
10. The instructor may find some melodic excerpts from scores or CDs, and ask students to identify and sing.
11. After the white keys, practise black keys together with the white keys.  $C^1$  is the note to start with too. The practice method is the same as points 3 to 4. The notes are  $B_0$  (sing ti),  $Bb_0$  (sing te),  $A_0$  (sing lah),  $Ab_0$  (sing le),  $G_0$  (sing sol),  $Gb_0$  (sing se),  $F_0$  (sing fah),  $E_0$  (sing mi),  $Eb_0$  (sing me),  $D_0$  (sing ray),  $Db_0$  (sing re) and  $C_0$  (sing doh). The sharp notes and the enharmonic flat notes are written on the same stave paper. Students should point at the flat note when singing the black keys.
12. The practice keeps on. When going down to C, students repeat the middle C, and then go up semitone by semitone to  $C^1$ , i.e.  $C_0$  (sing doh),  $C\#_0$  (sing di),  $D_0$  (sing ray),  $D\#_0$  (sing ri),  $E_0$  (sing mi),  $F_0$  (sing fah),  $F\#_0$  (sing fi),  $G_0$  (sing sol),  $G\#_0$  (sing si),  $A_0$  (sing lah),  $A_0$  (sing li),  $B_0$  (sing ti) and  $C^1$  (sing doh<sup>1</sup>). The practice method is as described in points 3 to 10. The sharp notes and the enharmonic flat notes are written on the same stave paper. Students should point at the sharp notes when singing the black keys this time. That to practise from  $C^1$  to middle C and then back to  $C^1$  makes a complete cycle.
13. After this lecture, the instructor may offer students simple tests by pressing any piano keys in that range randomly and see whether they can present the right answers. The way is the same as point 7. Students may give answers of sharp or flat notes for independent black keys. According to previous experiences, if  $C\#/Db$  is sounded, the student would answer di,  $D\#/Eb$  me,  $F\#/Gb$  fi,  $G\#/Ab$  le, and  $A\#/Bb$  te. The instructor

should follow this naming system in naming tones.

14. The procedures in the coming lectures are those described in points 8 to 10, until students can develop AP from  $C_0$  to  $C^1$ .
15. The second half of the last session is the assessment. The particulars are listed below.
  - i. Students take the test together in class. No students or parents are allowed to say anything about answers.
  - ii. There are totally 10 items. The instructor takes all the five black key tones and selects randomly five white key notes as test items from  $C_0$  to  $C^1$ .
  - iii. Test tones are randomly ordered. Each item must be separated at least a major third apart.
  - iv. The instructor plays the piano notes with *mf* to *f*.
  - v. The instructor plays each note once for two seconds.
  - vi. In response, students should point at keys of the keyboard diagram on the answer sheet within three seconds.
  - vii. Students or parents of young or SEN students write down item numbers 1, 2, 3 etc. in the box of the keyboard diagram, or write letter or sol-fah names in the blank of the answer sheet. (Students, including the SEN, usually identify tones better than their parents. So, parents are incapable of cheating).
  - viii. Students respond one tone after another. No feedback is given by the instructor.
  - ix. Between two items, the instructor should sweep piano keys twice as the distraction.
  - x. The instructor would not present the next test tone until every student or parent write down the previous answer.
  - xi. Ten marks are allocated for each correct answer, and 0 for each wrong answer. The full mark is 100 and 60 the passing mark.
  - xii. After the AP assessment, the instructor may check answers with students and calculate scores in class. The papers with high marks are posted in the notice board at the hall for praise.

#### VI. Promotion

If pass, students with grade one or higher in the piano performance may proceed to the “Grade One Absolute Pitch Training Course”.

~THE END~

## Appendix I.9.

### Syllabus of Absolute Pitch Training in Grade One of MusH

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- I. Objective: Develop students' AP in the piano tones of  $C_1$ - $C^1$  (i.e. the C an octave lower than middle C to the C an octave higher than middle C).
- II. Participants: All grade one or above piano students who have passed the Preparatory Grade Absolute Pitch Training Course, but have not participated or passed in this course before can enroll for this class.
- III. Sessions: one session a month, an hour each and totally four sessions.
- IV. Materials: 1. an "A6 Note Album" with  $C_1$ - $C^1$  note sheets; 2. two pointers; 3. a pencil.
- V. Teaching Procedures
  1. The instructor asks the students who have no "A6 Note Album" to go to the office and get one. Check whether the note-sheets of  $C_1$  to  $C^1$  are arranged in order from high to low.
  2. The instructor revises the note identification of the preparatory grade with students, i.e. the range from  $C_0$  to  $C^1$ .
  3. The compass which the instructor begins with is  $C_1$ - $C_0$ . The practice method is like that of practising  $C_0$ - $C^1$  in the preparatory grade. Refer to section V points 1 to 14 of the Preparatory Grade Absolute Pitch Training Course.
  4. The next range is  $C_1$ - $C^1$ .  $C^1$  is the note to start with. Refer to section V points 1 to 14 of the Preparatory Grade Absolute Pitch Training Course for the practice method. The practice starts in  $C^1$ , goes down to  $C_1$  and back to  $C^1$  to form a complete cycle.
  5. The second half of the last session is the assessment of AP. The testing method resembles that of the preparatory grade except otherwise indicated.
    - i. There are 20 items. The instructor takes all the 10 black keys and selects randomly 10 white key notes within  $C_1$ - $C^1$  as test tones.
    - vi. Complete written answers must include sol-fah or letter names with octave indications.
    - vii. Five marks are allocated for each answer with the correct sol-fah or letter name and the correct octave sign, 2.5 marks are given to the answer with the correct sol-fah or letter name and the incorrect octave sign and 0 mark is allocated for answers of incorrect sol-fah or letter names with correct or incorrect octaves signs. The total mark is 100 and 50 the passing mark.
- VI. Promotion

If pass, students with grade two or higher in the piano performance may proceed to the "Grade Two Absolute Pitch Training Course".

~The End~



## Appendix I.10.

### Syllabus of Absolute Pitch Training in Grade Two of MusH

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- I. Objective: Develop students' AP in the piano tones of  $C_2$ - $C^2$  (i.e. the C two octaves lower than middle C to the C two octaves higher than middle C).
- II. Participants: All grade two or above piano students who have passed the Grade One Absolute Pitch Training Course, but have not participated or passed in this course before can enroll for this class.
- III. Sessions: one session a month, an hour each and totally four sessions.
- IV. Materials: 1. an "A6 Note Album" with  $C_2$ - $C^2$  note sheets; 2. two pointers; 3. a pencil.
- V. Teaching Procedures
  1. The instructor asks the students who have no "A6 Note Album" to go to the office and get one. Check whether the  $C_2$  to  $C^2$  note-sheets are arranged in order from high to low.
  2. The instructor revises the note identification of grade one with students, i.e. the range from  $C_1$  to  $C^1$ .
  3. The compass which the instructor begins with is  $C^1$ - $C^2$ . Up to this moment, students should have managed the skill of singing solfège. That to sing from  $C^1$  upwards or from  $C^2$  downwards is up to the instructor's or students' choices. The practice method is like that of practising  $C_0$ - $C^1$  in the preparatory grade. Refer to section V points 1 to 14 of the Preparatory Grade Absolute Pitch Training Course.
  4. The next range is  $C_2$ - $C_1$ .  $C_1$  should be the note to start with. Refer to section V points 1 to 14 of the Preparatory Grade Absolute Pitch Training Course for the practice method.
  5. After practising  $C^1$ - $C^2$  and  $C_2$ - $C_1$ , the instructor should practise  $C_2$ - $C^2$  with students. The practice procedures are like those in the previous two grades.
  6. The second half of the last session is the assessment of AP. The testing method resembles that of grade one except the test tones are selected from  $C_2$  to  $C^2$ .
- VI. Promotion

If pass, students with grade three or higher in the piano performance may proceed to the "Grade Three Absolute Pitch Training Course".

~The End~

## Appendix I.11.

### Syllabus of Absolute Pitch Training in Grade Three of MusH

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- I. Objective: Develop students' AP in the piano tones of  $A_4-C^4$  (i.e. the A four octaves below the middle register to the C four octaves above middle C).
- II. Participants: All grade three or above piano students who have passed the Grade Two Absolute Pitch Training Course, but have not participated or passed in this course before can enroll for this class.
- III. Sessions: one session a month, an hour each and totally four sessions.
- IV. Materials: 1. an "A6 Note Album" with  $A_4-C^4$  note sheets; 2. two pointers; 3. a pencil.
- V. Teaching Procedures
  1. The instructor asks the students who have no "A6 Note Album" to go to the office and get one. Check whether the  $A_4-C^4$  note-sheets are arranged in order from high to low.
  2. The instructor revises the note identification of grade two with students, i.e. the range from  $C_2$  to  $C^2$ .
  3. Practise  $C^2-C^3$ , following the method described in the previous grades.
  4. Practise  $A_4-C_2$ , following the method described in the previous grades.
  5. Practise  $C^3-C^4$ , following the method described in the previous grades.
  6. After practising  $C^2-C^4$  and  $A_4-C_2$ , the instructor should practise  $A_4-C^4$  with students. The practice procedures are like those in the previous grades. Up to this stage, the students ought to develop AP for the entire range of the piano tones.
  8. The second half of last session is the assessment of AP. The testing method resembles that of grade two except otherwise indicated.
    - i. There are totally 25 items. The instructor selects 12 black key and 13 white key notes within  $A_4-C^4$ .
    - ii. Four marks are allocated for each answer with the correct sol-fah or letter name and the correct octave sign, two marks are given to the answer with the correct sol-fah or letter name and the incorrect octave sign and 0 mark is allocated for answers of incorrect sol-fah or letter names with correct or incorrect octaves signs. The total mark is 100 and 50 the passing mark.
- VI. Promotion

If pass, students with grade four or higher in the piano performance may proceed to the "Grade Four Absolute Pitch Training Course".

~The End~

## Appendix I.12.

### Guidelines on Purchase Pianos of MusH

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#### I. The Introduction

A high quality piano produces tones with a good tone quality. It can be used for an extended period of time and still be in a good condition if kept properly.

#### II. Brand and Model

1. If the budget permits, it is recommended that you buy a brand new Yamaha U1/NU1 upright piano, otherwise a 90% new U1 upright piano. Please contact the staff in the office. Pianos through Music Home can be brought at lower market prices. An after-purchase service is also provided.
2. Parents and students can decide on the style and the colour of the piano to match with the furniture at home.

#### III. Accessories

1. Piano Bench: Adjustable, suitable for students with different heights.
2. Piano Lid Descender: Makes the piano lid close slowly to protect children from hurting due to the sudden falling of the heavy lid.
3. Table Lamp: Supply light for insufficient in-door lighting, 40 watts, with green lampshade and a milky bulb.
4. Foot-stool: To support the short legs of children and to avoid fatigue, poor blood circulation and swinging.
5. Electronic Metronome: Establish a sense of tempo and a steady tempo in playing the piano.
6. Piano Cover: To protect and beautify the piano.
7. Piano Key Cover: Protects piano keys.

#### V. Remarks

1. A good piano must have a good inner structure and sound box, which produces beautiful tones. The Yamaha U1/NU1 piano can achieve this goal at a reasonable price.
2. Please contact the office staff before intending to buy a piano.
3. Parents and students may consult Mr. Lau Chiu Kay or the contracted piano tuner in purchasing pianos.

~THE END~

## Appendix I.13.

### Guidelines on Piano Tuning and Maintenance of MusH

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#### I. The Introduction

To maintain the piano in a good condition is crucial for a student to learn to play the piano well. It is especially important to keep the piano tuned regularly. A badly maintained piano may result in poor tone qualities, inaccurate pitches and short life span. The precautions of the piano tuning and maintenance are described below.

#### II. Location

1. Do not place the piano in a place of great variations in temperature, such as nearby to an air-conditioner, heater, cooker, boiler or stove etc., or against the outer wall or under the window. Do not place the piano in a room without air conditioning or of the highest flat in the house without any devices to protect against sunlight and heat in the summer. It is disastrous to expose the piano to direct sunshine. Try to leave the piano some space away from the wall.
2. Do not place the piano in a humid place, against a humid wall, near a water tap, or near a window or a door that can be affected by the rainfall. If one lives near the hillside, the riverside or the seaside, one should always turn on the dehumidifier in the piano room.
3. A dehumidifier is always needed in Hong Kong, no matter whether one lives in the rural or urban area. The humidity level should be adjusted to  $60\% \pm 5\%$ .
4. Do not move the piano unless very necessary.

#### II. Constant Tuning and Check Up

When playing the piano, strings are struck. The pitch would be lowered. Even without playing, the piano strings would become loose automatically and the piano would still be out of tune after a period of time. Constant tuning is crucial. The piano should be tuned three times a year, i.e. once in every four months. It is advisable that all students' pianos

are tuned by the contracted piano tuner of MusH. Mr Leung, a qualified and competent piano tuner, was trained at Canton Piano Manufacturing Company and has had 35 years of piano tuning experiences. He is one of the very few piano tuners who can tune the piano to A=440 and can tune the entire piano range in tune. He also asks for a low charge for the service.

### III. Constant Cleaning

A piano should be cleaned constantly to keep up a good outlook. It makes the student more eager to play. The following points should be attended in cleaning the piano:

1. Use cotton cloth with fine fibre to clean the piano. Use the liquid and cloth that are especially made for the cleaning of the piano. Do not use the cleaning cloth, washing up liquid, wax, water or any detergent for ordinary household use.
2. Do not attack or press hard on to the piano keys. This can cause the piano to become out of tune. Clean the keys from inside out to avoid dust and dirt dropping into the cracks between keys.
4. Use small vacuum cleaner to suck away dust and dirt from cracks between keys, wooden frame and the metal framework. Do not use too much force to clean the piano parts. Do this before tuning.

### IV. The Conclusion

The piano must be taken care of constantly to ensure that is in tune and in a good condition. A well maintained piano can be used for a whole life and still be in a good condition. It is expensive only if you do not treat it properly. Moreover, it helps parents to bring up a child to be a cultured, brilliant and useful person. It is more than just worthy.

~THE END~

**Appendix I.14.**  
**Guidelines on Purchase and Operation of Audio Equipment and Compact Discs of**  
**MusH**

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A. Things to Notice

Even though the audio equipment sold in Hong Kong is good generally, some points have to be addressed.

1. Buy a digital MD or a digital MP3 player instead of a cassette tape recorder to record and play the teacher's demonstration in class. The recording effect of the MD or MP3 player is far better than that of a cassette tape recorder.
2. Buy a good 3-in-1 mini hi-fi set instead of a portable hi-fi. If the family budget permits, buy a hi-fi component specially designed to play classical music. In a hi-fi component system, there should be at least a control deck, a CD player, a VCD player, a MD player, a tuner, a cassette deck and two loudspeakers.
3. There is a selection of sound modes in the portable or 3-in-1 mini hi-fi set. When playing classical music, one should turn to the "bypass" instead of the "hall", "classical", "theatre" or "stadium" etc. If there is a "bass boosted" system, turn it off too. The "bypass" effect is the real effect, which the music has when it is recorded in the studio. The original quality is preserved to the greatest extent.
4. Do not listen to music through headphones. The music effect is much better through loudspeaker than through headphones. There are distortions in frequencies when the music is presented through headphones. The situation is worse if students hear music through headphones in the noisy environment. They would turn the music up. If this happens frequently, the intensified music could certainly destroy their hearing acuity.
5. Buy music CDs, not tapes, if there is a choice.
6. Buy music CDs and tapes at MusH. All CDs and tapes sold at MusH are selected to ensure the right choice, high quality and low prices.
7. Do not record music from CDs or tapes to tapes through a portable hi-fi or a 3-in-1 mini hi-fi set. The low recording quality makes the recorded music distorted. Some irritating high frequencies and noises, which may not be noticed by adults, would damage the acute hearing of children.

B. The Conclusion

Audio equipment is a factor that only affects students' piano learning, but also influences their acuity hearing in pitches. It is only through listening to quality and in-tune music frequently, the student can develop AP and an excellent musical sense.

~THE END~