

暑假完結了！同學們是否過了一個充實完滿的假期呢？

Music Room 一系列的暑期活動已完滿結束！
讓我們一同分享同學們在 *Music Room* 度過的
愉快音樂假期~



Young Performer Music Day Camp

Mr.Bob 主理的 Young Performer Music Day Camp
讓小朋友跳出傳統學鋼琴的模式，以互動的遊戲學習抽象的
音樂概念。

Baroque Dances Workshop

Bourree, Gavotte, Gigue, Minute, 等等的舞曲為學習巴洛克時期
音樂的重要作品。各同學及老師在 **Mr.Bob** 的指導下，用身體感受
當中的搖曳及優雅，了解這些舞蹈的服飾，場合等。配合即席彈奏
這些舞曲，大大提升箇中趣味及代入感。



作為老師的我，親身體驗
過各種舞蹈，更能了解當
中的含意，把 Baroque
Dances 的精粹活化在日常的教學當中。



古典的舞蹈原來非常有趣~



Music Room 的莫老師有幸被邀請作英國皇家音樂學院(ABRSM) Libretto 雜誌訪問，分享

教授幼兒音樂及鋼琴的心得。

<http://www.musicroom.hk/Documents/Libretto2009.pdf>



Good foundations

A solid musical foundation is essential for learning any instrument and for the pupils of one Hong Kong-based teacher, work on the building blocks of music begins early.

Lucy North spoke to Ellen Mok to find out more.

Just Ellen Mok's Hong Kong teaching studio, MusicRoom@Central, and you might be surprised to find some very young children taking part in their first music class. Mok's youngest pupils are a mere 18 months old and she has made a specialisation of teaching children in the up to five age group. In Hong Kong it is quite common for children to take part in general music classes from the age of two, so why does Mok start them earlier? Children at this age are sensitive to learning the basic skills that make internalisation of music easier at a later stage, says Mok. However, this is no ordinary music learning and Mok has adopted a range of teaching methods to unlock the talents of her young students.

Many teachers now use highly individual methods in their teaching and Mok employs dermatoglyphics to identify a pupil's strengths and weaknesses. 'We analyse each child's fingerprints using a computer programme,' she explains. 'This can help to uncover aptitudes and abilities. It's so important to set the right path - their talents are unique, and so are their preferred learning styles.'

Mok then tailors her teaching to the needs of each pupil but in all cases takes a multi-sensory approach that encourages children to internalise and own the music from the outset. This helps with aural-listening and

response, musical thinking and feeling, and interpretation and creation,' explains Mok. She also draws heavily on Dalcroze Eurhythmics and Orff. Their holistic approach and, in the case of Dalcroze Eurhythmics, use of whole body movement to explore basic musical elements, are particularly suited to young children.

Teaching the very young does present challenges, as Mok explains. 'It can sometimes be difficult to communicate and young children do have shorter attention spans,' says Mok. However, the rewards are many. 'There are too many to mention them all, but I love to see the children enjoying music, as well as learning and displaying their talents.'

Although Mok has been teaching the piano for 17 years, the focus on this age group is a relatively recent development for her: she began teaching pre-school classes eight years ago. Mok credits ABRSM's Certificate of Teaching course with providing the impetus to reassess her career. 'It was a very inspiring course that changed my thinking on instrumental teaching. New ideas flourished! I started further studies after that, created more group lessons for my students and started to teach little ones - all something beyond traditional teaching.' Mok now has a thriving teaching practice with more than 50 students a week. Around half have general

music lessons in groups of 3 to 10, while the remainder, which includes pupils up to the age of 14, have individual piano lessons along with regular group activities.

'Some of Mok's students move from general music classes to one-to-one piano lessons at around three years old. Mok puts this relatively early transition down to the time spent laying such strong musical foundations. Another distinctive aspect of Mok's approach is the importance she places on the role of parents. 'Parents are my students' home tutors. I convince them that the simple games and techniques used in lessons have a direct effect on learning the more difficult musical skills and theory. The more they practise the games at home with their children the better the foundation for growth.'

Amidst her busy life as a teacher Mok still finds time to further her understanding of teaching and learning, exploring the 'new unknowns' and looking forward to sharing 'more interesting findings' with other teachers. But central to her teaching philosophy is an enthusiasm for helping each child to make the most of his or her musical potential. 'Every little child is unique, with unique strengths and unique weaknesses. It's hard to anticipate outcomes but I try to guide them in the right direction and to encourage their interests and talents.'



2009 第十五屆香港—亞洲鋼琴公開比賽 The 15th Hong Kong - Asia Piano Competition

兩年一度的亞洲鋼琴公開比賽假 **Music Room** 作比賽場地，

本館兩位校長 **Ms Ho** 和 **Ms Mok** 被邀請作為評判，以專業的

評審角度選出最優秀的參賽者。

Music Room 被 <壹週刊>

雜誌 刊登有關指紋檢測對了解

小孩的先天潛能之分佈及合適

的教育方式

指紋檢測大腦潛能

醫學界已發現手指皮紋與大腦先天多元智能之間的關聯，而皮紋形成以後終生不變，以此影響個人潛能及性格！專業分析師會根據小朋友的個別情況作詳細解說，並建議適當的溝通、教育方式，盡早確定孩子的先天潛能分佈，提早投資在「加分」項目。

主辦機構：Music Room@Central

對象：0歲-18歲孩子

日期：需預約

地點：中環

費用：\$1,620

查詢：3195 0798

網址：www.musicroom.hk



Music Room 的生日派對

五月份 Jesse 老師



六月份 Joyce 老師



八月份 Ms Ho



九月份 Cindy 姨姨



Happy Birthday to ALL!!

Upcoming Events:

Mr. Jeremy Carter 香港鋼琴教學週

25 /10 /2009 ~ 1 /11 /2009

英國著名的演奏家及音樂教育家 *Mr. Jeremy Carter* 又再度訪港教學了！*Mr. Carter* 於過去五年一直與 Music Room 合辦無數音樂課程，孕育了數千名出色的鋼琴學生及教師。*Mr. Carter* 不單具備相當的音樂造詣及極豐富的公開演出經驗，加上他教學的生動及對學生的慷慨施教、鼓勵，令他深受不同年齡，資歷的學生及老師愛戴。每次 *Mr. Carter* 的教學活動都爆滿。

今次的教學週除了有一貫的課程以外，還有誠意推薦大家參加的『考試疑難分享講座』！

累積多年考試實戰經驗的 *Mr. Carter* 發覺考生、老師和家長原來對考試都有極多不同的疑惑，以致未能用以給予考官良好印象，去全面提升整個考試分數。*Mr. Carter* 現綜合其多年經驗及獨到心得，即場提點老師及家長們實用的 DOs and DONTs 。

Mr. Carter 考試疑難分享講座

日期：2009 / 10 / 27 (星期二)

時間：10:30AM – 12:30PM

費用：\$250

第 62 屆校際音樂節 兒童獨唱項目

年幼的小朋友可以盡早獲得更多的舞台經驗嗎？孩子大多喜歡音樂和唱歌，唱歌是最直接以音樂來抒發情緒與感受。學習唱歌能訓練幼兒的記憶力和集中力，啟發音樂潛能，刺激大腦發展，更有助學習鋼琴。籍著 2010 年校際音樂節這次機會，鍛鍊小朋友的勇氣及自信，作第一次的舞台演出！

本館特意邀請專業聲樂老師，為小朋友開設小組唱歌課程，對象為 5-6,7-9 歲的小朋友，此課程以參加 2010 年 3 月校際音樂節歌唱組為目標，為期 4 個月。

詳情請向 **MusicRoom** 索取 3195-0798