

# **Musical Interest and Its Influence in Musical Perception of Bachelor of Physical Education Students of City College of Angeles**

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*Musical involvement in schools has been increasingly linked to a range of benefits deemed critical for today's students. Music has a benefit in terms of developing and educating the children. Thus, the present study seeks to identify the influences of musical interest and musical perception of Bachelor of Physical Education (BPE) students in City College of Angeles. Data were collected through adapted questionnaires that yielded quantitative data. The general findings show that there is a significant relationship between musical interest and musical perception. Results from this study can be utilized to improve the current music curricula and preparation for music majors.*

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*Keywords: Musical Interest, musical perception*

## **Introduction**

Music is both an aural and a temporal art. All its elements, when put together in the highest order of artistic expression, are likened to a tapestry that moves in time. The global weavings of this tapestry in historical and cultural contexts are different – the existence of an ongoing development to include a full range of purposes, functions, and identities – from utilitarian to aesthetic (Department of Education, 2012).

According to Thomas (2012), the nature of music is expressive, advance and creative. Music passes on data and statements in a way that addresses the human soul and has colossal significance in its communicative preparedness. Music is important in life as it is one of the ways of expressing feelings as well as emotions. Musical involvement in schools has been increasingly linked to a range of benefits deemed critical for today's students. This includes fostering creativity, offering unique ways of understanding and interpreting the world, and promoting numerous forms of school engagement (Crooke, 2017). Music is still relevant in today's academic setting because it helps students develop skills not only in their artistic domain but also in their cognitive domain.

The expanding significance given to music instruction was reflected with the passage of Republic Act 4723 or the Music Law of 1966. The primary purpose of this law is to improve the administration and delivery of school music instruction. But as the years pass, this law is becoming irrelevant due to increasing dynamics of musical interests among students. Musical abilities and active engagement with music have shown to be positively associated with many cognitive abilities as well as social skills and academic performance in secondary school students (Mullensiefien, et al., 2015).

Thus, this study aims to establish the link of musical interest and musical perception among future teachers. Towards the end, this relationship was discussed as a possible fulcrum

on how students acquire and develop musical-related skills. The succeeding paragraphs present the review of literature and state of the arts in developing musical skills among learners.

### *Factors affecting musical interests*

Karpinski (2000) noted that performers in college level obtain the ability in two specific regions of melodic behavior (1) tuning in and (2) perusing and performing. The same researcher further cited that music tuning abilities covers a wide extend of exercises that center in better highlights such as tone quality and pitch and that perusing and performing abilities are similarly complex and involve the vocal strategy, reading notation and production skills specifically tonal orientation.

Drawing on later discoveries, the current researchers propose that music securing starts with fundamental highlights, such as fringe frequency-coding instruments and multisensory timing associations, and continues through enculturation, whereby regular presentation to a specific music framework makes, in a precise arrange of procurement (Hannon & Trainor, 2007). Music has a benefit in terms of developing and educating the children. Henley (2011) mentioned that such benefit is intended for overall development particularly in terms of academic and social skills.

According to Anthony (1974), music education involves interplay with the music preferences of college students on a daily basis. Musical taste, mindset and preference can be tough and elusive areas of human nature to study. Initially, one wishes to decide, in particular, on what to study - is tune taste defined by track human beings listen to or is it associated to the fashion of track they prefer? What is the difference between style and preference? Can style exchange from day to day, or is it an attribute of one's attitude about track that is likely to exchange only over lengthy periods of time? Is choice simply the act of liking and disliking a musical stimulus? These and different questions have to be addressed in order to grant a comprehensive account of musical style and preference.

As stated in the study of Antony (2018) teaching music and its effects to student are a double-edged sword that can either stimulate and motivate the students to peak performance or reduce the students to ineffectiveness. Music helps them relax and, in turn, increases their efficiency and focus toward academics. Music will not just benefit one's academics but also his daily life. It will help each other to have a relaxed mind and music has a strong positive impact that can change lives for the better.

### *Musical perception among students*

Music could be a portion of each human life, acing one aptitude in music is went with by encounter, playing a disobedient, perusing a melodic scales and notes, detached tuning in, melodic presentation too depends upon the nearness or nonattendance of natural property differently named "talents" or characteristics fitness (Neelamegarajan&Uttapa, 2017)

According to Ho (2009), children have different musical experiences. Some parents influence concert attendance, and offer financial support for their children's participation in music. Also, school music education is highly regarded by most parents though they do not expect their children to aspire for further development of their musical abilities in the future. This means that musical perception is not just for student; parents have viewpoint, too.

### *Teaching music and its effect to students*

Macdonald (2008) examined the proof to support the belief that “we are all musical; everyone is capable in learning music”. However, there is a misconception that the emphasis on the technical aspects of performance in music corresponds to lack of application of critical thinking and the development of creativity. That could be one of the reasons why most people feel “un-musical.”

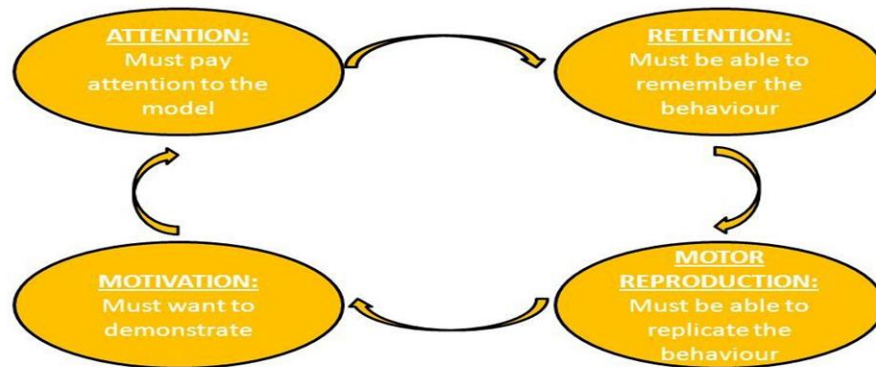
As stated in the study of Antony (2018), teaching music and its effect to student are a double-edged sword that can either stimulate and motivate the students to peak performance or reduce the students to ineffectiveness. Music helps them relax and, in turn, increases their efficiency and focus toward academics. Music will not just benefit one’s academics but also his daily life. It will help each other to have a relaxed mind and music has a strong positive impact that can change lives for the better.

To further elaborate the relationships stated above, this study aimed to determine the influence of musical interest and musical perception. Specifically, it answered the following questions:

1. How may the respondents be described in terms of their musical interest?
2. How may the respondents’ musical perception be described in terms:
  - a. pitch awareness
  - b. pitch discrimination and identification
  - c. timber identification
  - d. melody recognition
  - e. rhythm perception
3. Is there a significant difference between musical interest and musical related-skills when grouped according to their demographic profile?
4. is there a significant relationship between musical interest and musical related-skills?

## Theoretical Framework

### Social Learning Theory



*Figure 2. Theoretical Framework*

This study is guided by two theoretical underpinnings: Skill Acquisition Theory by De Keyser (2015) and Social Learning Theory by Bandura (1977). There are a lot of things or factors that influence the musical interest of a person, such as: family, friends, peers, culture, society, etc. There are also external factors, such as: training, venue, social perspective, etc. However, the researchers decided to utilize the CCA BPE students' musical interests as the independent variables.

The Skill Acquisition Theory (DeKeyser, 2015) accounts for how an individual progresses in learning a wide variety of skills, from initial learning to advanced proficiency. The theory claims that learning and acquiring certain skills shows a remarkable similarity in development that follows a progressive step: from initial representation of knowledge through changes in behavior, to eventual fluent, spontaneous, largely effortless, and highly skilled behavior. This set of phenomena is accounted for by a set of basic principles common to the acquisition of all skills. In relation to the study, an individual with interest in music will start first from initial representation of knowledge, encounter the entire process and later be a proficient musician.

On the other side, the Social Learning Theory by Bandura (1977) is often called as the bridge between behaviorist and cognitive learning theories because it includes attention, memory, and motivation. This theory suggests that people learn from one another or from his or her environment via observation, imitation and modelling. In relation to the study individuals with interest in music can learn certain skills through observational learning; it is all about observing others' behaviors, attitude and outcome of those behaviors. According to him, individuals that are being observed are called models. In the society, children are surrounded by many influential models, such as parents within the family, friends within peer group and teachers in school. In learning certain skills in music, children may pay attention to some people who have skills in music and encode their behavior. And in later time, they may imitate the behavior they have observed.

## Methodology

This study employed quantitative research method, which deals with systematic way of investigation of the musical interest and musical perception of the respondents. The researchers utilized descriptive design to get data concerning the current status of the wonders and depict "what exists" with regard to factors or conditions in a situation (Posinasetti, 2014). Purposive sampling technique was used to recruit respondents.

This study identified the relationship between the musical interest and musical perception among first year to third year Bachelor of Physical Education students in City College of Angeles. This research investigated three (3) variables: demographics, musical interest, and musical perception. The input included the respondents' demographics that have the following indicators: age, gender and year level. The researchers also gathered the participants' musical interest and musical perception. The process was done through the use of questionnaires. The tool contained the following divisions: demographics, musical interest and musical perception. Lastly, the output is a module that contains the profile of all concerned BPE students, including data gathered, as well as the hypotheses, the correlations and the recommendations.

The selection criteria the following:

- Must be a student from City College of Angeles from the Institute of Education, Arts, and Sciences (IEAS) taking up Bachelor of Physical Education
- A regular or irregular student
- Must be 18 years old or older

This study used self-administered survey for data gathering. The questionnaire has three (3) parts: demographics, musical interest, and musical aptitude scale. In demographics, the researchers included age, gender and year and section. The researchers included musical interest and in the last part the researchers included also the musical aptitude scale of the respondents that determined the following:

*Pitch awareness* – (Items: 1, 4, 6, & 11)

*Pitch discrimination and identification*–(Items: 2, 5, & 14)

*Timber identification*–(Items: 7, 8, 10, 12, 13, 16, & 17)

*Melody recognition*– (5, 9, 15, 17, 18, 19, & 20)

*Rhythm perception*–(3, 21, 22, 23, 24, 25, & 26)

The questionnaire used was modified by the researchers and served as the primary tool in gathering the data needed. The questionnaire was in a "Yes or No" form and was adapted from the study "Development and Standardization of Questionnaire on Music Perception Ability". In order for the questionnaire to be useful in the researcher's study, it was modified into a likert scale and validated by different professors.

In order to better facilitate a reliable questionnaire, the researchers conducted pilot testing on March 25, 2019. It is needed to point out any complications with the instructions of the survey questionnaire, instances where items are not clear, formatting and other typographical error issues. The researchers conducted the pilot testing among Bachelor of Performing Arts students at the same institution since the targeted respondents had the same characteristics with that of their student population. Twenty (20) BPA students participated in the pilot testing. After processing the results of the pilot test, the developed questionnaire was then improved.

The final data gathering was conducted between April 15 to 22, 2019. Prior to this, the researchers secured a written permit to float the questionnaire from the CCA Vice President for Academic Affairs and the Vice President for Research for protocol purposes. After given the permission, the researchers explained the purpose of the study to the selected respondents who corresponded to their criteria, and then distributed the paper questionnaires.

*Table 1. Demographic information of the respondents*

<b>Age</b>	<b>No. of Students</b>	<b>Percentage</b>
below 20	73	60.8
20 and above	47	39.2
<b>Sex</b>		
Male	75	62.5
Female	45	37.5
<b>Institute</b>		
First	87	72.5
Second	23	19.2
Third	10	8.3

Table 1 shows that, in terms of age, majority of the respondents (60.8%) are below 20 years old while the remaining percentage (39.2%) represents those above 20 years old. In terms of gender, most of the respondents (75; 62.5%) are male. In terms of year level, most of the respondents are from first year level (87; 72.5%)

Data were analyzed using descriptive and inferential statistics. Frequency, percentage and mean were used to measure the answers of the respondents on the questionnaire. Analysis of Variance (ANOVA) and Pearson r were used in analyzing the data to prove the following alternative hypotheses:

1. There is a significant difference between musical interest and musical perception when grouped according to their demographic profile.
2. There is a significant relationship between interest and musical perception.

The main limitation of this study is that musical perception was measured based on a written questionnaire instead of an actual musical performance. Because of the lack of time and resources, musical perception was best measured through a self-administered survey.

## **Results and Discussion**

The table below shows the frequency distribution of the BPE students according to their level of interest in music. It can be seen that 37 participants (30.8%) are at low level, 71 (59.2%) are at middle level and only 12 (10.0%) are at high level. This result shows that most of the students have average interest in music. In a study made by Wilson and MacDonald (2019), participants were found to enjoy and sustain engagement with a program of dedicated group

music workshops delivered by staff trained in an empathic and inclusive approach. Impacts included an ongoing enthusiasm to engage in music; wider recognition of musicality; increased self-confidence; being happier, more relaxed, and/or enthusiastic after the workshops; better ability to interact with unfamiliar situations and people; and participation in social activities for an unprecedented length of time. Key factors in achieving those impacts are that participants: had fun and interacted socially; felt secure, welcomed, and involved at all times; exercised choice; worked with others in nonverbal tasks; and encountered challenge while engaging and progressing at their own rate.

*Table 2. Level of musical interest of the respondents*

<b>Musical Interest</b>	<b>No. of Respondents</b>	<b>Percentage</b>
Low	37	30.8
Middle	71	59.2
High	12	10.0

Table 3 shows the level of pitch awareness of BPE students; 32 (26.7%) are at low level, 73 (60.8%) are at middle level, and 15 (12.5%) are at high level. Most of the students are at the middle level, indicating that they are more likely to improve their awareness in pitch. In the study of Patscheke, et al. (2018), music training is frequently used for enhancing phonological awareness. The disentanglement of the influences of basic music essentials on phonological awareness could contribute to the measurement of their effectiveness.

*Table 3. Level of pitch awareness of the respondents*

<b>Pitch Awareness</b>	<b>No. of Respondents</b>	<b>Percentage</b>
Low	32	26.7
Middle	73	60.8
High	15	12.5

Table 4 shows that, in terms of pitch discrimination and identification, 43 (35.8%) of the respondents are at low level, 56 (46.7%) are at middle level, and 21 (17.5%) are at high level. As mentioned by Smith, et al. (2017), despite efforts to characterize the different aspects of musical abilities in humans, many elements of this complex area remain unknown. Musical abilities are known to be associated with factors like intelligence, training, and sex, but a comprehensive evaluation of the simultaneous impact of multiple factors has not yet been performed.

*Table 4. Level of pitch discrimination and identification of the respondents*

<b>Pitch Discrimination and Identification</b>	<b>No. of Respondents</b>	<b>Percentage</b>
Low	43	35.8
Middle	56	46.7
High	21	17.5

The table below shows that, in terms of timber identification, 45 (37.5%) of the respondents are at low level, 59 (49.2) are at middle level, and 16 (13.3%) are at high level. According to Hung, et al. (2018), timber and pitch are the two main perceptual properties of musical sounds. Depending on the target applications, people sometimes prefer to focus on one of them, while reducing the effect of the other.

*Table 5. Timber identification of the respondents*

<b>Timber Identification</b>	<b>No. of Respondents</b>	<b>Percentage</b>
Low	45	37.5
Middle	59	49.2
High	16	13.3

Table 6 shows that, in terms of melody recognition, 51 (42.5%) of the respondents are at low level, 45 (37.5%) are middle level, and 24 or 20.0% are at high level. Herf and Czernochowski (2019) mentioned that melody recognition was modulated by musical expertise, as greater expertise was associated with better performance. Recognition performance increased with every additional presentation of a target melody. The divided-attention condition required concurrently performing non-music related digit-monitoring task while simultaneously listening to the melodies.

*Table 6. Melody recognition of the respondents*

<b>Melody Recognition</b>	<b>No. of Respondents</b>	<b>Percentage</b>
Low	51	42.5
Middle	45	37.5
High	24	20.0

The table below shows that, in terms of rhythm perception, 30 (25.0%) of the respondents are at low level, 64 (53.3%) are at middle level, and 26 or 21.7% are at high level. Gordon, et al. (2015) proved the relation between rhythm perception skills and individual differences in phonological awareness and grammar abilities, which are two language skills crucial for academic achievement.



*Table 7. Rhythm perception of the respondents*

<b>Rhythm Perception</b>	<b>No. of Respondents</b>	<b>Percentage</b>
Low	30	25.0
Middle	64	53.3
High	26	21.7

Table 8 shows that no significant difference exists in the musical interest of respondents when grouped according to age ( $F = .153$ ,  $p = .879$ ), gender ( $F = .162$ ,  $p = .872$ ), and year level ( $F = .956$ ,  $p = .388$ ). Sachs, et al. (2016) suggested evidence for a neural basis of individual differences in sensory access to the reward system, and that social-emotional communication through the auditory channel may offer an evolutionary basis for music making as an aesthetically rewarding function in humans.

*Table 8. Inferential analysis of musical interest among BPE students*

		<b>Mean</b>	<b>SD</b>	<b>F</b>	<b>p (2-tailed)</b>
<b>Age</b>	below 20	1.81	.57	.153	.879
	20 and above	1.80	.56		
<b>Gender</b>	Male	1.81	.60	.162	.872
	Female	1.80	.51		
<b>Year Level</b>	First	1.83	.56	.956	.388
	Second	1.80	.62		
	Third	1.57	.51		

The table below shows that no significant difference exists in the pitch awareness of respondents when grouped according to age ( $t = -.310$ ,  $p = .757$ ), gender ( $t = -.337$ ,  $p = .737$ ), and year level ( $t = 2.525$ ,  $p = .084$ ). Clayton, et al. (2016) also proved that there is a relationship between musicianship and cognitive factors including domain-general selective attention and working memory in solving the “cocktail party problem”.

*Table 9. Inferential analysis of pitch awareness*

		<b>Mean</b>	<b>SD</b>	<b>T</b>	<b>p (2-tailed)</b>
<b>Age</b>	below 20	1.72	.70	-.310	.757
	20 and above	1.76	.53		
<b>Gender</b>	Male	1.72	.67	-.337	.737
	Female	1.76	.59		
<b>Year Level</b>	First	1.70	.68	2.525	.084
	Second	1.71	.47		
	Third	2.17	.42		

*Table 10. Inferential analysis of pitch discrimination and identification*

		<b>Mean</b>	<b>SD</b>	<b>T</b>	<b>p (2-tailed)</b>
<b>Age</b>	below 20	1.58	.80	-.448	.655
	20 and above	1.64	.73		
<b>Gender</b>	Male	1.63	.82	.411	.682
	Female	1.57	.70		
<b>Year Level</b>	First	1.60	.81	.045	.956
	Second	1.60	.73		
	Third	1.68	.57		

The above table shows that no significant difference exists in the pitch discrimination and identification of respondents when grouped according to age ( $t = -.448$ ,  $p = .655$ ), gender ( $t = .411$ ,  $p = .682$ ), and year level ( $t = .045$ ,  $p = .956$ ). Comprehensive factors that might function in the formation of homophily are further probed, and many interesting patterns are profoundly revealed. It is found that female friends are more homogeneous in music listening and that positive and energetic songs significantly pull users close (Zhou, et al, 2018).

*Table 11. Inferential analysis of timber identification*

		<b>Mean</b>	<b>SD</b>	<b>T</b>	<b>p (2-tailed)</b>
<b>Age</b>	below 20	1.72	.69	-.149	.882
	20 and above	1.74	.60		
<b>Gender</b>	Male	1.72	.70	-.050	.960
	Female	1.73	.58		
<b>Year Level</b>	First	1.70	.70	.293	.747
	Second	1.76	.55		
	Third	1.86	.53		

Table 11 shows that no significant difference exists in the timber identification of respondents when grouped according to age ( $t = -.149$ ,  $p = .882$ ), gender ( $t = -.050$ ,  $p = .960$ ), and year level ( $t = .293$ ,  $p = .747$ ). However, a study by Dyck, et al. (2015) showed that music tempo can spontaneously impact running cadence. A basin for unsolicited entrainment of running cadence to music tempo was discovered, and the effect of music tempo on running cadence proves to be stronger for women than for men.

*Table 12. Inferential analysis of melody recognition*

		<b>Mean</b>	<b>SD</b>	<b>T</b>	<b>p (2-tailed)</b>
<b>Age</b>	below 20	1.72	.84	.395	.694
	20 and above	1.66	.83		
<b>Gender</b>	Male	1.75	.81	.836	.405
	Female	1.61	.88		
<b>Year Level</b>	First	1.74	.86	.428	.653
	Second	1.61	.76		
	Third	1.53	.77		

The above table shows that no significant difference exists in the melody recognition of respondents when grouped according to age ( $t = -.395$ ,  $p = .694$ ), gender ( $t = -.836$ ,  $p = .405$ ), and year level ( $t = .428$ ,  $p = .653$ ). According to Bartlett, et al. (2008), with increasing age, older listeners appear to have difficulty processing very rapid auditory patterns. In a previous study by Andrews, et al. (1998), listeners heard familiar melodies played at an extremely fast tempo that became progressively slower until the melodies could be identified.

*Table 13. Inferential analysis of rhythm perception*

		<b>Mean</b>	<b>SD</b>	<b>T</b>	<b>p (2-tailed)</b>
<b>Age</b>	below 20	1.82	.72	-.906	.367
	20 and above	1.94	.57		
<b>Gender</b>	Male	1.89	.66	.402	.688
	Female	1.84	.67		
<b>Year Level</b>	First	1.83	.70	.497	.609
	Second	1.94	.58		
	Third	2.01	.52		

The above table shows that no significant difference exists in the rhythm perception of respondents when grouped according to age ( $t = -.906$ ,  $p = .367$ ), gender ( $t = -.402$ ,  $p = .688$ ), and year level ( $t = .497$ ,  $p = .609$ ). Slevc, et al. (2016) mentioned that cognitive advantages associated with musical ability are not limited to auditory processes, but are limited to specific aspects of executive functions. This supports a process-specific (but modality-general) relationship between musical ability and non-musical aspects of cognition.

*Table 14. Inferential analysis of rhythm perception*

	<b>Perception</b>
Pitch Awareness	.492**
Pitch Discrimination and Identification	.530**
Timber Identification	.541**
Melody Recognition	.416**
Rhythm Perception	.464**

*\*\*Correlation is significant at .01 level*

The above table shows the significant relationship exists between musical interest and pitch awareness ( $r = .492$ ), pitch discrimination and identification ( $r = .530$ ), timber identification ( $r = .541$ ), melody recognition ( $r = .416$ ), rhythm perception ( $r = .464$ ). The researchers discovered that there is no significant difference in terms of the musical interest and the demographics of the respondents and also to their musical perception. Therefore, the researchers found out that there is a significant correlation between musical interest and demographics and the musical perception.

As a summary, the general outcomes for this study are the following:

1. Musical interests occurs in any age, gender, and year level.
2. Most of the respondents (59.2%) have middle level of interest in music while 40.8% have low and high level of musical interest.

## Conclusions and Recommendations

The present study correlates the musical interest and musical perception of BPE students at CCA. The researchers concluded that:

1. There is no significant difference between musical interest and musical-related skills when grouped according to their demographic profile.
2. There is a significant relationship between interest and musical-related skills.

From the results acquired the researchers recommend the following for better understanding and appreciation of the research:

1. The use of qualitative method for better and in depth data would obtain prior knowledge and experiences in music.
2. Formulate another tool for data gathering in order to collect more information that may help the variables such as music influencers, musicality to have more reliable data.
3. It is better to include more variables such as ethnicity, from urban to rural etc. that may affect the relationship between interest and musical perception so that the data can be utilized and analyzed further.
4. Skill-based musical assessment can also be utilized to contextualize the interest and aptitude of each student.
5. It is also recommended that a larger sample size be used such as elementary and high school so that the sample will be for reliable.

The following are recommended to stakeholders on how to find appropriate studies that may be helpful to their field:

1. Future researchers may conduct the same study and use it as a reference.
2. For music teachers, the data collected on the study can be used to determine the students' performance during their music class by simply measuring their musical interest.
3. For BPE students and music learners, the findings of the study can be used to determine that their performance does not depend on their past experiences in different music activities but on their interest.
4. For music teachers, plan to boost interest in music can be used in the music subject, for students to give more interest in music that can help strengthen the performances and perception in music.

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