



Social and Emotional Dynamics of College Students
with Musical Intelligence and Musical Training:
A Multiple Case Study

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INTRODUCTION

Music has been in its formal existence for so many years now and it has also been utilized to enhance, relax and help man's meditation. This study focused on how music can or may influence an individual. The researchers investigated and described the influence of Howard Gardner's theory on Multiple Intelligence (specifically, musical intelligence) The study is a qualitative investigation on the respondents' social and emotional dynamics in relation to musical intelligence and music training.

The study aimed to determine any significant changes or developments among the students' personality, social and emotional dynamics such as social relations, social interactions, social perceptions, social behavior, social identity, expression of emotions, emotional perceptions, moods, attitudes, self – esteem, self - confidence, and self – identity that may be attributed to musical intelligence. It is a pilot survey in this particular area.

This current study can be used as a basis for future studies about musical intelligence and musical training either at an early age or during adolescence period. It limited itself in just describing the social and emotional dynamics that musical intelligence or musical training's influence in their personal lives.

SCOPE AND DELIMITATION

The study did not experiment, compare or evaluate any particular group of individuals but instead, investigated and described the social and emotional dynamics of selected college student participants. It is considered as a qualitative study that entailed multiple case studies.

BACKGROUND

Alfred Binet

(July 8, 1857- October 18, 1911), French Psychologist.

Alfred Binet's Intelligence Quotient Test (IQ Test) is a psychological tool in measuring intelligence of individuals as a basis for the competency.

After receiving his law degree in 1878, Alfred Binet began to study science at the Sorbonne. However, he was not overly interested in his formal schooling, and started educating himself by reading psychology texts at the National Library in Paris. He soon became fascinated with the ideas of John Stuart Mill, who believed that the operations of intelligence could be explained by the laws of associationism. Binet

eventually realized the limitations of this theory, but Mill's ideas continued to influence his work.

In 1883, Binet began to work in Jean-Martin Charcot's neurological laboratory at the Salpêtrière Hospital in Paris. At the time of Binet's tenure, Charcot was experimenting with hypnotism. Binet was strongly influenced by this great man, and published four articles about his work in this area. Unfortunately, Charcot's conclusions did not hold up under professional scrutiny, and Binet was forced to make an embarrassing public admission that he had been wrong in supporting his teacher.

When his intrigue with hypnosis waned as a result of failure to establish professional acceptance, he turned to the study of development spurred on by the birth of his two daughters, Madeleine and Alice (born in 1885 and 1887, respectively). In the 21 year period following his shift in career interests, Binet "published more than 200 books, articles, and reviews in what now would be called experimental, developmental, educational, social, and differential psychology" (Siegler, 1992). Bergin and Cizek (2001) suggest that this work may have influenced Jean Piaget, who later studied with Binet's collaborator Theodore Simon in 1920. Binet's research with his daughters helped him to further refine his developing conception of intelligence, especially the importance of attention span and suggestibility in intellectual development.

Despite Binet's extensive research interests and wide breadth of publications, today he is most widely known for his contributions to intelligence. Wolf (1973) postulated that this is the result of his not being affiliation with a major university. Because Binet did not have any formal graduate study in psychology, he did not hold a professorship with a prestigious institution where students and funds would be sure to perpetuate his work (Siegler, 1992). Additionally, his more progressive theories did not provide the practical utility that his intelligence scale would evoke.

In 1891, Binet began working at the Sorbonne's Laboratory of Experimental Psychology and was appointed its Director in 1894. In that same year, he co-founded *L'Annee Psychologique*, a major psychology journal. While directing the Laboratory, Theodore Simon applied to do doctoral research under Binet's supervision. This was the beginning of their long, fruitful collaboration.

In 1904 a French professional group for child psychology, *La Société Libre pour l'Etude Psychologique de l'Enfant*, was called upon by the French government to appoint a commission on the education of retarded children. The commission was asked to create a mechanism for identifying students in need of alternative education. Binet, being an active member of this group, found the impetus for the development of his mental scale.

Binet and Simon, in creating what historically is known as the Binet-Simon Scale, comprised a variety of tasks they thought were representative of typical children's abilities at various ages. This task-selection process was based on their many years of observing children in natural settings. They then tested their measurement on a sample of fifty children, ten children per five age groups. The children selected for their study

were identified by their school teachers as being average for their age. The purpose of this scale of normal functioning, which would later be revised twice using more stringent standards, was to compare children's mental abilities relative to those of their normal peers (Siegler, 1992).

The scale consisted of thirty tasks of increasing complexity. The easiest of these could be accomplished by all children, even those who were severely retarded. Some of the simplest test items assessed whether or not a child could follow a lighted match with his eyes or shake hands with the examiner. Slightly harder tasks required children to point to various named body parts, repeat back a series of 3 digits, repeat simple sentences, and to define words like house, fork or mama. More difficult test items required children to state the difference between pairs of things, reproduce drawings from memory or to construct sentences from three given words such as "Paris, river and fortune." The hardest test items included asking children to repeat back 7 random digits, find three rhymes for the French word *obéissance* and to answer questions such as "My neighbor has been receiving strange visitors. He has received in turn a doctor, a lawyer, and then a priest. What is taking place?" (Fancher, 1985).

For the practical use of determining educational placement, the score on the Binet-Simon scale would reveal the child's mental age. For example, a 6 year-old child who passed all the tasks usually passed by 6 year-olds--but nothing beyond--would have a mental age that exactly matched his chronological age, 6.0. (Fancher, 1985).

Binet was upfront about the limitations of his scale. He stressed the remarkable diversity of intelligence and the subsequent need to study it using qualitative as opposed to quantitative measures. Binet also stressed that intellectual development progressed at variable rates, could be impacted by the environment and was therefore not based solely on genetics, was malleable rather than fixed, and could only be used on children with comparable backgrounds (Siegler, 1992). Given Binet's stance that intelligence testing was subject to variability and was not generalizable, it is important to look at the metamorphosis that mental testing took on as it made its way to the U.S.

While Binet was developing his mental scale, the business, civic, and educational leaders in the U.S. were facing issues of how to accommodate the needs of a diversifying population, while continuing to meet the demands of society. There arose the call to form a society based on meritocracy (Siegler, 1992) while continuing to underline the ideals of the white upper class. In 1908, H.H. Goddard, a champion of the eugenics movement, found utility in mental testing as a way to evidence the superiority of the white race. After studying abroad, Goddard brought the Binet-Simon Scale to the United States and translated it into English.

Following Goddard in the U.S. mental testing movement was Lewis Terman who took the Simon-Binet Scale and standardized it using a large American sample. The new Stanford-Binet scale, was no longer used solely for advocating education for all children, as was Binet's objective. A new objective of intelligence testing was illustrated in the Stanford-Binet manual with testing ultimately resulting in "curtailing the

reproduction of feeble-mindedness and in the elimination of an enormous amount of crime, pauperism, and industrial inefficiency (p.7)" (White, 2000).

It follows that we should question why Binet did not speak out concerning the newfound uses of his measure. Siegler (1992) pointed out that Binet was somewhat of an isolationist in that he never traveled outside of France and he barely participated in professional organizations. Additionally, his mental scale was not adopted in his own country during his lifetime and therefore was not subjected to the same fate. Finally, when Binet did become aware of the "foreign ideas being grafted on his instrument" he condemned those who with 'brutal pessimism' and 'deplorable verdicts' were promoting the concept of intelligence as a single, unitary construct (White, 2000).

Reference: Indiana State University, Januar 6, 2012.
<http://www.indiana.edu/~intell/binet.shtml>

In contrast to this, Howard Gardner has devised a theory called Multiple Intelligence which is now being used by many researchers and social scientists alike. Howard Earl Gardner's (1943-) work has been marked by a desire not to just describe the world but to help to create the conditions to change it. The scale of Howard Gardner's contribution can be gauged from following comments in his introduction to the tenth anniversary edition of his classic work *Frames of Mind*. The theory of multiple intelligences:

In the heyday of the psychometric and behaviorist eras, it was generally believed that intelligence was a single entity that was inherited; and that human beings – initially a blank slate – could be trained to learn anything, provided that it was presented in an appropriate way. Nowadays an increasing number of researchers believe precisely the opposite; that there exists a multitude of intelligences, quite independent of each other; that each intelligence has its own strengths and constraints; that the mind is far from unencumbered at birth; and that it is unexpectedly difficult to teach things that go against early 'naive' theories of that challenge the natural lines of force within an intelligence and its matching domains. (Gardner 1993: xxiii)

One of the main impetuses for this movement has been Howard Gardner's work. He has been, in Smith and Smith's (1994) terms, a paradigm shifter. Howard Gardner has questioned the idea that intelligence is a single entity, that it results from a single factor, and that it can be measured simply via IQ tests. He has also challenged the cognitive development work of Piaget. Bringing forward evidence to show that at any one time a child may be at very different stages for example, in number development and spatial/visual maturation, Howard Gardner has successfully undermined the idea that knowledge at any one particular developmental stage hangs together in a structured whole.

In this article we explore Howard Gardner's contribution and the use to which it has been put by educators.

Howard Gardner – a life

Howard Gardner was born in Scranton, Pennsylvania in 1943. His parents had fled from Nürnberg in Germany in 1938 with their three-year old son, Eric. Just prior to Howard Gardner's birth Eric was killed in a sleighing accident. These two events were not discussed during Gardner's childhood, but were to have a very significant impact upon his thinking and development (Gardner 1989: 22). The opportunities for risky physical activity were limited, and creative and intellectual pursuits encouraged. As Howard began to discover the family's 'secret history' (and Jewish identity) he started to recognize that he was different both from his parents and from his peers.

His parents wanted to send Howard to Phillips Academy in Andover Massachusetts – but he refused. Instead he went to a nearby preparatory school in Kingston, Pennsylvania (Wyoming Seminary). Howard Gardner appears to have embraced the opportunities there – and to have elicited the support and interest of some very able teachers. From there he went to Harvard University to study history in readiness for a career in the law. However, he was lucky enough to have Eric Erikson as a tutor. In Howard Gardner's words Erikson probably 'sealed' his ambition to be a scholar (1989: 23). But there were others:

My mind was really opened when I went to Harvard College and had the opportunity to study under individuals—such as psychoanalyst Erik Erikson, sociologist David Riesman, and cognitive psychologist Jerome Bruner—who were creating knowledge about human beings. That helped set me on the course of investigating human nature, particularly how human beings think. (Howard Gardner quoted by Marge Sherer 1999) Howard Gardner's interest in psychology and the social sciences grew (his senior thesis was on a new California retirement community) and he graduated summa cum laude in 1965.

Howard Gardner then went to work for a brief period with Jerome Bruner on the famous MACOS Project ('Man: A course of study'). Bruner's work, especially in *The Process of Education* (1960) was to make a profound impact, and the questions that the programme asked were to find an echo in Gardner's subsequent interests. During this time he began to read the work of Claude Levi-Strauss and Jean Piaget in more detail. He entered Harvard's doctoral programme in 1966, and in the following year became part of the Project Zero research team on arts education (with which he has remained involved to the present). Howard Gardner completed his PhD in 1971 (his dissertation was on style sensitivity in children). He remained at Harvard. Alongside his work with Project Zero (he now co-directs it with David Perkins) he was a lecturer (1971-1986) and then professor in education (1986-). His first major book, *The Shattered Mind* appeared in 1975 and some fifteen have followed. Howard Gardner is currently Hobbs Professor of Cognition and Education at the Harvard Graduate School of Education and adjunct professor of neurology at the Boston University School of Medicine.

Project Zero provided an environment in which Howard Gardner could begin to explore his interest in human cognition. He proceeded in a very different direction to the dominant discourses associated with Piaget and with psychometric testing. Project Zero developed as a major research centre for education – and provided an intellectual home for a significant grouping of researchers. A key moment came with the

establishment of the Project on Human Potential in the late 1970s (funded by Bernard van Leer Foundation) to 'assess the state of scientific knowledge concerning human potential and its realization'. The result was *Frames of Mind* (1983) Howard Gardner's first full-length statement of his theory of multiple intelligences. (Mark K. Smith 2002, 2008.)

People who have strong musical intelligence are good at thinking in patterns, rhythms and sounds. They have a strong appreciation for music and are often good at musical composition and performance.

Characteristics of Musical Intelligence

Enjoy singing and playing musical instruments
Recognizes musical patterns and tones easily
Good at remembering songs and melodies
Rich understanding of musical structure, rhythm and notes
Potential Career Choices

Musician
Composer
Singer
Music Teacher
Conductor
Gardner's Theory of Multiple Intelligences

By Kendra Cherry, About.com Guide
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Musical Intelligence
Strengths: Rhythm and Music

Musical Intelligence traits:

May be very spiritual
Appreciates emotional power of music
Sensitive to rhythm, pitch, timbre, melody
Aware of complex structure of musical notes
Listens to lots of music - all kinds
A concert goer
May have a lilting, interesting "musical" way of speaking
Can't help but move to music
Probably sings in the bath, if not everywhere!
Auditory language, "Sounds good to me", "Listen up, are you hearing me?"
Strong aptitude for playing an instrument
Exercises to strengthen musical intelligence:

learn with songs
play an instrument -- learn to play piano -- super fast!
tell yourself you can do it and write a song a week
exercise with music
listen to rock, rap, classical, jazz, world, folk, pop, music of all kinds
study while listening to active and passive concerts
listen to Mozart!
join a choir or a band
create a mood tape - with music that lifts you up, inspires you, makes you feel romantic
listen to concerts while lying down and watch the images that form
use rapping to learn subjects and lists
use your computer to compose music (like Moby!)
do image streaming while listening to baroque music
listen to binaural sound patterns on mind machines or meditation audio programs

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Howard Gardner's Multiple Intelligences

Howard Gardner theorized that there are multiple intelligences, and that we all use one or two for the most effective learning. Our culture teaches, tests, reinforces and rewards primarily two kinds of intelligence: verbal/linguistic and logical/mathematical. His theory proposes that there are at least eight other kinds of intelligence that are equally important. They are “languages” that most people speak, and that cut through cultural, educational, and ability differences.

The mind is not comprised of a single representation or a single language of representations. Rather, we harbor numerous internal representations in our minds. Some scholars speak of “modules of mind,” some of a “society of mind,” and in this case it is “multiple intelligences.” Gardner's intelligences include:

- **Verbal Linguistic** intelligence (sensitive to the meaning and order of words as in a poet): Use activities that involve hearing, listening, impromptu or formal speaking, tongue twisters, humor, oral or silent reading, documentation, creative writing, spelling, journal, poetry.
- **Logical-mathematical** intelligence (able to handle chains of reasoning and recognize patterns and orders as in a scientist): Use activities that involve abstract symbols/formulas, outlining, graphic organizers, numeric sequences, calculation, deciphering codes, problem solving.
- **Musical** intelligence (sensitive to pitch, melody, rhythm, and tone as in a composer): Use activities that involve audio tape, music recitals, singing on key, whistling, humming, environmental sounds, percussion vibrations, rhythmic patterns, music composition, tonal patterns.

- **Spatial** intelligence (perceive the world accurately and try to re-create or transform aspects of that world as in a sculptor or airplane pilot): Use activities that involve art, pictures, sculpture, drawings, doodling, mind mapping, patterns/designs, color schemes, active imagination, imagery, block building.
- **Bodily Kinesthetic** intelligence (able to use the body skillfully and handle objects adroitly, as in an athlete or dancer): Use activities that involve role playing, physical gestures, drama, inventing, ball passing, sports games, physical exercise, body language, dancing.
- **Interpersonal** intelligence (understand people and relationship as in a salesman or teacher) and think by bouncing ideas off of each other (socializes who are people smart): Use activities that involve group projects, division of labor, sensing others' motives, receiving/giving feedback, collaboration skills.
- **Intrapersonal** intelligence (possess access to one's emotional life as a means to understand oneself and others exhibited by individuals with accurate views of themselves): Use activities that involve emotional processing, silent reflection methods, thinking strategies, concentration skills, higher order reasoning, "centering" practices, meta-cognitive techniques.
- **Naturalist** (connected to the intricacies and subtleties in nature such as Charles Darwin and Meriwether Lewis of Lewis and Clark fame): Use activities that involve bringing the outdoors into the class, relating to the natural world, charting, mapping changes, observing wildlife, keeping journals or logs.



METHODOLOGY

The method of sampling was purposive sampling. The instrument used was a semi-structured open ended 14 page questionnaire. The participants were given enough time to answer the questions. They were instructed that there were no wrong or right answers and the answers must be based on their personal experience since childhood to present.

After answering the questions there was a brief discussion about their experiences in music and how they were influenced by it. Their thoughts and views about music as they grew up were also discussed briefly. This served as a more in depth analysis of a participant in the case study.

PARTICIPANTS

The participants of the research study were eleven college students – 5 male and 6 female, who are involved in musical groups and performing arts in the college. Average age of all participants is 18 years old. The following courses of the participants are: BS Electronics Engineering, BS in Accountancy, BS in Information Technology, BS in Computer Science, BS in Business Administration and AB in Communication. They all reside in the vicinity of Pampanga.

REVIEW OF LITERATURE

Education policymakers often go astray when they attempt to integrate multiple intelligences theory into schools, according to the originators of the theory, Howard Gardner, and his colleagues. The greatest potential of a multiple intelligences approach to education grew from the concept of a profile of intelligences. Each learner's intelligence profile consists of a combination of relative strengths and weaknesses that interact with one another. A multiple intelligences approach to education requires that teachers construct rich experiences--activities in which students can engage with the material personally rather than just absorb it in an abstract, decontextualized way. These rich experiences enable students with many different intelligence profiles to learn in their own ways. The article provides examples from the classroom, from an interactive museum in Denmark, and from Gardner's Harvard Project Zero. (Orchestrating Multiple Intelligences. Author(s) Moran, Seana; Kornhaber, Mindy; Gardner, Howard Source: Educational Leadership, v64 n1 p22-27 Sep 2006 Pub Date: 2006-09-00 Pub Type(s): Journal Articles; Reports – Descriptive)

A particular study aimed at investigating different intelligence types among Jordanian students at different public and private universities in Jordan. To achieve such aim, it sought to identify and rank multiple intelligences that characterize students at Jordanian universities, and to identify and rank the differences in multiple intelligences according to some variables: the gender, university (public or private), the students' averages, the students' specializations and the academic year. This study has used a survey as an instrument of collecting data. The study sample consisted of (1436) students from the University of Jordan, Yarmouk University, Al-Hashemaya University,

the University of Sciences and Technology, Petra University, Al-Zarqa University, Amman Arab University, Al-Isra' University, Al-Zaitunah University and Philadelphia University. The students estimated their own IQ scores on each of Gardner's 7 multiple intelligences: logical\ mathematical IQ, musical IQ, interpersonal IQ, Kinesthetic IQ, Intra-personal IQ, Linguistic IQ and Spatial IQ. After analyzing the data, T-Test indicated that interpersonal intelligence is the highest and the most common intelligence among Jordanian students. Following are Intra-personal, Kinesthetic, Linguistic, Spatial, logical\ mathematical, and musical, respectively. There were significant differences among Jordanian students in the linguistic and interpersonal intelligence in favor of the females. There were significant differences in the logical intelligences in favor of the governmental universities. There were no significant differences in the multiple intelligences that can be attributed to the averages of the students. There were significant differences in the musical intelligence in favor of the graduates. (Multiple Intelligences of Students at Jordanian Universities. Author(s): Khataybeh, Abdalla; Al-Sheikh, Kholoud Source: Journal of International Education Research, v7 n4 p83-94 2011 Pub Date: 2011-00-00 Pub Type(s): Journal Articles; Reports – Research)

In this article the authors examine the history of a basic logic in educational thought, that of "teaching method," with the hope of relocating the teacher as a vital and ethical agent in the educational process. They use as a starting point John Dewey's view that when predictability or certainty are pursued as ends-in-themselves or as "a priori" goods, the ethical action and moral imagination that is required in teaching--the options, deliberations, and decisions that are part of daily life in schools--are curtailed, and this serves to disempower teachers. In the present cultural conditions in which teachers operate, Dewey's naturalist meta-ethics of valuing and value judgments offer tools for practical reconstruction within changing environments. It rejects the dichotomy between facts and values while avoiding judging specific choices (per se) as better or worse, right or wrong. This theory is not subsumed under one single set of concepts, based on any single interest or aim, or reducible to any one rule or system of rules. Rather, Deweyan ethics is "a project of inquiry" concerned with the solution of practical problems based on a variety of "morally transformed" interests and aspirations. With this in mind, the authors view teacher professionalism and teacher agency as bound by the moral demands of education. Methods are a logical place to locate moral concerns because a teacher's method of choosing acts and activities, and the intelligence and care with which she acts, arises from how she sees herself, her students, and the social and musical problems they share. This article considers the ways in which "ethics" and "morality" are related to music teacher envisioning and action, in the imaginative capacity to interact purposefully within the unique social sphere called school. The authors show that the recent turn in professional discourse, away from teacher-directed music education methods toward theories of learning based on the self-evolving socio-cultural musical practices that occur outside the school, has shifted attention away from the vital and ethical features that are unique to schools and classrooms. They further argue that in the current climate of teacher de-professionalization, there is a need for reflecting on the "whats," "hows," and "whys" of teaching and learning, not only from musical perspectives, but also from educational and ethical perspectives that emerge from within educational situations. (Methods and

Situational Ethics in Music Education. Author(s): Allsup, Randall Everett; Westerlund, Heidi Source: Action, Criticism, and Theory for Music Education, v11 n1 p124-148 Mar 2012 Pub Date: 2012-03-00 Pub Type(s): Journal Articles; Reports – Descriptive)

Music and rhythm have been defined as powerful aids to language learning, memory, and recall. But is this due to structural and motivational properties of instrumental music and songs, or is there a relation between learners' language aptitude and musical intelligence? It seems that everyone who feels motivated to do it is able to learn other languages to some degree, as long as an appropriate learning method is used. However, learning foreign languages is not easy, as many variables need to be considered if the desired result is optimal language learning in a non bilingual environment. Probably, one of the main obstacles to learning a foreign language in this context is the lack of continuous target language auditory input. While in first language acquisition babies start receiving sonorous stimuli in their mother's womb, in foreign language learning opportunities to receive auditory input are mainly limited to the classroom, the teacher, the classmates, and situations in which listening is included in the lesson. Language acquisition depends on interaction. With interactions affect has been shown to be a mediating force for communication to become successful. For instance, teacher talk and parental talk share many similar features. Both can be described as simplified codes created to help the hearer to learn and understand language (Arnold and Fonseca-Mora, 2007). They share features such as the frequent use of repetition, of formulaic expressions, expansions, preference for simplified vocabulary, change in voice volume, and modification of intonational contours. These speech melodies are indicators of emotions and they have a great impact on communication because, as Berger and Schneck (2003: 689) state: "Humans are not thinking machines that feel, but rather, feeling machines that think." These melodies become a help for language learning. Exaggerated melodic contours found in adult-directed-to-infant-speech are considered to be parental intuitive behaviour to guide their babies' musical beginnings (Papousek 1996), but they are also seen as a species-specific learning guidance towards language (Feu and Pinero 1996, Wermke and Mende 2009). Melodies, and music in general, are present in the language teaching context as well. (Melodies That Help: The Relation between Language Aptitude and Musical Intelligence. Author(s): Fonseca-Mora, M. C.; Toscano-Fuentes, C.; Wermke, K. Source: Online Submission, Anglistik International Journal of English Studies v22 n1 p101-118 2011 Pub Date:2011-00-00 Pub Type(s):Journal Articles; Reports – Research)

During the twentieth century it has been theorized that there is a link between musical achievement and academic achievement of young children. In support of this controversial view, many educators and music specialists promote the relationship between, parent, teacher, and child. The theory is: with cooperative learning experiences in the study of music in general and with a performing medium specifically, as the child grows musically, he likewise will grow academically. This paper seeks to find any correlations between intelligence and a quality music education? Does the study of music build multiple intelligence and kinesthetic perception in the areas of

language skills, mathematics skills and other academic skills? Does the study of music and positive mentoring build character and creativity? The research indicates positive correlations between music study and academic gains. There is a very high level of cognitive and effective learning in quality music programs. When the arts are integrated carefully into the core curriculum, overall academic achievement is affected positively. (The Link between Musical Achievement and Academic Achievement of Young Children. Author(s): Costley, Kevin C. Source: Online Submission Pub Date: 2011-01-15 Pub Type(s): Reports – Evaluative)

Young Children and the Arts: Nurturing Imagination and Creativity examines the place of the arts in the experiences of young and very young children at home and in out-of-home settings at school and in the community. There is great need for development of resources in the arts specifically designed to introduce babies and toddlers to participatory experiences in the visual arts, dance, music, and storytelling/theater. This book presents valuable guidelines for early childhood teachers, families, caregivers and community organizations. *Young Children and the Arts* presents a comprehensive approach to the arts that is aligned with early childhood developmentally appropriate practice and that combines an exploratory, materials-based approach with an aesthetic-education approach for children from birth to eight years of age. It addresses both how the arts are foundational to learning, and how teachers and parents can nurture young children's developing imagination and creativity. The models presented emphasize a participatory approach, introducing young children to the arts through activities that call for engagement, initiative and creative activity. Additionally, *Young Children and the Arts* addresses the intersection of early childhood education and the arts--at points of convergence, and at moments of tension. The role of families and communities in developing and promoting arts suffused experiences for and with young children are addressed. *Young Children and the Arts* examines the role of innovative arts policy in supporting a broad-based early arts program across the diverse settings in which young children and their families live, work, and learn. This book contains two parts. Part I, *Experience, Creativity and Imagination in the Early Years*, contains: (1) *Defining a Place for the Arts in Early Education* (Carol Korn-Bursztyn); (2) *Families and Communities: Supporting Imagination and Creativity in the Early Years* (Carol Korn-Bursztyn); (3) *On Creating a Meaningful Experience: A Relational Approach to the Arts* (Carol Korn-Bursztyn); and (4) *Cultivating Imagination and Creative Thinking* (Carol Korn-Bursztyn). Part II, *Imagination and the Arts: Case Studies from the Field*, contains: (5) *Joy in the Making: Young Children and the Visual Arts* (Kirsten Cole); (6) *Museum Visits with Young Children: A Teaching Artist's Perspective* (Judith Hill Bose, Carol Korn-Bursztyn, and Barbara Ellmann); (7) *Art-Making with Young Children with Disabilities* (Dana Freed and Alberto M. Bursztyn); (8) *Integrating the Theater Arts: Creativity and Inclusion* (Barbara E. O'Neill); (9) *Playworlds and Early Literary Arts Education* (Beth Ferholt); (10) *A Journey of Musical Collaboration* (Judith Hill Bose); (11) *Music-Making with Young Children: African Orff and Rhythmic Intelligence* (Andrew Aprile); (12) *Dance and Play* (Herman Jiesamfoek); and (13) *Discussion: Arts and Imaginative Pedagogy--The Art of Classroom Improvisation*. (Young Children and the Arts: Nurturing Imagination and Creativity. Author(s): Korn-Bursztyn, Carol, Ed.

Source: IAP - Information Age Publishing, Inc. Pub Date: 2012-00-00 Pub Type(s): Books; Collected Works – General)

Howard Gardner first posited a list of "multiple intelligences" as a liberating alternative to the assumptions underlying traditional IQ testing in his widely read study "Frames of Mind" (1983). Play has appeared only in passing in Gardner's thinking about intelligence, however, even though play instructs and trains the verbal, interpersonal, intrapersonal, logical, spatial, musical, and bodily intelligences that Gardner regards as original human endowments. Playing out of doors also enhances and exercises the faculty that Gardner later marked as the naturalist intelligence. As recess dwindles in American schools, and as free play shrinks in the childhood experience, this article finds fresh cause to inspect the merits of multiple-intelligence theory through the lens of play. (Playing with the Multiple Intelligences: How Play Helps Them Grow. Author(s): Eberle, Scott G. Source: American Journal of Play, v4 n1 p19-51 Sum 2011 Pub Date: 2011-00-00 Pub Type(s): Journal Articles; Reports – Descriptive)

Outdoors opens up endless possibilities. Every place and space people experience offers an opportunity to learn. Accepted educational research first theorized by social scientist and author, Howard Gardner, shows that learners have nine multiple intelligences--visual, logical, intrapersonal, musical, body-kinesthetic, linguistic, interpersonal, naturalistic and existential. Every person has the capacity to learn in each of these strategies; however, some grow stronger than others due to their experiences, opportunities (or lack of opportunities) and environment. What if the learning environments truly were the third teacher and stimulated learning of all the intelligences? What would that look like? In this article, the author explores each intelligence in the context of an outdoor learning environment and brainstorms the possibilities of what is the value of going outside to learn. He explores the following learning objectives: (1) Use evidence based design research to document the value of outdoor learning; (2) Discuss implications to curriculum delivery and environmental responsibility; (3) Define the characteristics and stimuli of the outdoor learning environment; and (4) Recognize experts and resources for biophilia nature deficit disorder and pedagogy. Go outside to Learn: The Value of Outdoor Learning Environments (EJ999136)

Author(s):Randall, Robin R.

Source:Educational Facility Planner, v46 n2-3 p18-23 2012

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Pub Date:2011-00-00

Pub Type(s): Journal Articles; Reports – Descriptive)

This paper describes an investigation into the nature of musical intelligence and its links with creativity across two continents, Europe and Africa. In seeking to identify the intellectual processes associated with musical intelligence, improvised music was examined as an example of problem solving in this domain. Twenty-four musicians (twelve European and twelve Zimbabwean) functioning at three different levels of expertise--novices, experienced practitioners and professionals--were invited to perform two pieces of improvisation and to reflect upon their performances. An empirical phenomenological approach to analysis was employed. The results show that musical intelligence in this form is both contextually bound but also takes the form of self-expression, self-actualisation, story telling, communication, and social critique. Different levels of ability are illustrated by different levels of abstraction in processing. (Creativity or Musical Intelligence?: A Comparative Study of Improvisation/Improvisation Performance by European and African Musicians.

Author(s):Matare, Joseph

Source:Thinking Skills and Creativity, v4 n3 p194-203 Dec 2009

Pub Date:2009-12-00

Pub Type(s): Journal Articles; Reports – Research)

In the multiple intelligence framework, newer and more contextualized cognitive tasks are suggested as alternative to more traditional psychometric tests. The purpose of this article is to examine whether or not these two types of instruments converge into a general factor of cognitive performance. Thus, the Battery of General and Differential Aptitudes (BADyG: reasoning, memory, verbal aptitude, numerical aptitude and spatial aptitude) and a set of Gardner's multiple intelligence assessment tasks (linguistic, logical, visual/spatial, bodily-kinesthetic, naturalistic and musical intelligences) were administered to 294 children aged 5 to 7. The confirmatory factor analysis points out the absence of a common general factor considering both batteries, indicating instead the existence of two general factors, which gather the tests that encompass them. Also, these two general factors correspond to traditional and multiple intelligence assessments and show a statistically moderate correlation between them. These results challenge Gardner's original position on refusing a general factor of intelligence, especially when considering the cognitive dimensions measured which do not coincide with the more traditional tests of intelligence. (Intelligence Assessment: Gardner Multiple Intelligence Theory as an Alternative.

Author(s): Almeida, Leandro S.; Prieto, Maria Dolores; Ferreira, Aristides I.; Bermejo, Maria Rosario; Ferrando, Mercedes; Ferrandiz, Carmen

Source: Learning and Individual Differences, v20 n3 p225-230 Jun 2010



Pub Date: 2010-06-00

Pub Type(s): Journal Articles; Reports – Evaluative)

CASE STUDIES

CASE 1

Mananis, Camille Anne A.

1. What do you feel when you listen to music?

-I feel good. I feel like I'm in a world that no one else occupies.

2. What kind of music do you like? Why?

-I like alternative rock. I feel like I'm strong and hyper.

3. Is music an important aspect in your life? Why?

-Yes, it is. Music is an aspect in my life where God really blessed me. He wants me to use my musical abilities to give glory to His name. And music is a way for me to be able to pursue my education.

4. How does music affect your emotion? Explain.

-When I listen to heavy metal, I feel like I'm cool. When I listen to acoustic, I feel like I'm sweet. When I listen to classical, I feel like I'm intelligent.

5. What instrument do you know how to play? (List as many as you can)

-Acoustic guitar, bass guitar and drums.

a. What do you feel/get/experience when you play a musical instrument?

-It makes me feel like I'm better than other people.

b. What do you feel/get/experience when you perform to an audience?

-I feel like I'm still an ordinary person.

c. Do you feel nervous playing in front of an audience? Explain.

-Sometimes, if I'm not comfortable in what I'm doing.

6. Did music help you in any way in your life? Examples.

-It helps me pursue my education and it also improves my confidence.

7. Is being a musician an advantage or disadvantage to you? Justify.

-It is an advantage because I am more confident with myself.

8. In your opinion, what are the significant effects of music on your:

a. Personality

-I become more active when I listen to upbeat/fast music.

b. Expression of emotions

-I become sad when I listen to sad songs.

c. Mental processes

-I can easily remember things when I listen to music at the same time.

d. Mood

-Fast music energizes me.

e. Intelligence

-

f. Dreams

-Without music, I will not dream of becoming a great and anointed worship leader someday.

g. Thoughts

-My thoughts are being clearer when I listen to relaxing music.

h. Behavior

-I become girly when I listen to soft music and I become playful when I listen to fast music.

i. Family

-My family is proud of me because I have this musical intelligence.

j. Friends

-Most of my friends are proud to be friends with me because they have a musically inclined friend like me.

k. Communication Skills

-Music improves my communication skills in a way that I usually sing like I am talking to people so it is a way to develop my communication skills.

l. Creativity

-I become more creative.

Take a deep breath and try to remember the developments and accomplishments you have personally attained from childhood to present.

a. List them down one by one.

b. Among the list, separate the accomplishments or a development that, in your opinion, was attributed to your musical intelligence or musical training.

c. Explain briefly why you think musical intelligence and music training helped you achieve these goals, developments and achievements.

A. ALL ACCOMPLISHMENTS

- Best in Arts
- Always in Rank
- 3rd in Rank (Grade 6)
- 1st Runner Up in a song composition contest regarding music
- Always best in English
- 1st runner up Public Debater

B. 1st Runner Up in a song composition contest regarding music

C. If I am not musically inclined I will not be able to compose music.

CASE 2

Mosca, Joshua L.

1. What do you feel when you listen to music?

-Motivated, feel better, refreshed.

2. What kind of music do you like? Why?

-Everything. I am moody. Whenever I feel sad, I listen to groovy music, feel lonely, I listen to disco, unmotivated, I listen to rock music.

3. Is music an important aspect in your life? Why?

-Yes, absolutely. That is my scholarship. It makes my life colorful.

4. How does music affect your emotion? Explain.

-Just read #2.

5. What instrument do you know how to play? (List as many as you can)

-Violin, guitar, all musical instruments except drums.

a. What do you feel/get/experience when you play a musical instrument?

-Feeling of overpowering confidence.

b. What do you feel/get/experience when you perform to an audience?

-I feel I am the best player ever!!!

c. Do you feel nervous playing in front of an audience? Explain.

-Sometimes, when I don't have much practice.

6. Did music help you in any way in your life? Examples.

-Really helps me a lot. Music is like an experience. When you hear it, it's like getting into that moment. I understand much of everything because of music.

7. Is being a musician an advantage or disadvantage to you? Justify.

-ADVANTAGE!!! Because it is cool and makes me confident.

8. In your opinion, what are the significant effects of music on your:

a. Personality

-Change me on how I interact with people. How to communicate.

b. Expression of emotions

-If I feel sad, I listen to piano instrumentals. I cry a lot then after that I feel refreshed.

c. Mental processes

-Logically, music is like math. It has patterns that you can apply in life.

d. Mood

-If I want to be happy, I prefer to listen to disco music.

e. Intelligence

-It makes me be in the mood when I listen to instrumental songs when I'm studying.

f. Dreams

-Maybe there's an effect but I don't know.

g. Thoughts

-I put myself in the place of the composer then I feel what he feels.

h. Behavior

-I feel satisfied when I hear music. I'm relaxed. Music changes my mood.

i. Family

-My family is not music oriented but I made them love music because of me.

j. Friends

-I get a lot of friends when I become a musician.

k. Communication Skills

-It helps me express myself better and deeper.

l. Creativity

-It affects my perception on creating new things like music. It is a random sound but it's beautiful. It's like the same pattern in creating music and also new ideas.

Take a deep breath and try to remember the developments and accomplishments you have personally attained from childhood to present.

a. List them down one by one.

b. Among the list, separate the accomplishments or a development that, in your opinion, was attributed to your musical intelligence or musical training.

c. Explain briefly why you think musical intelligence and music training helped you achieve these goals, developments and achievements.

Self-confident

Social Life

Life lessons

When I was a child, I was a loner. I play with my toys. I don't have many friends. I don't make friends. In fact, every recess time I just stay in my classroom. I don't even stand in my seat for the whole class hours. I just sit there and shut my mouth. Pre-school and elementary, my world was like that. And also, just to add, my grades are very low maybe I'm the 4th to the last ranking of all my classmates. But, it all changed when I hit high school.

I studied at JNK International College. It is a music school. It's a requirement to learn violin. It was part of our curriculum. My classmates were good at playing violin. Me, I don't know how to play. My family doesn't have any musical background at that time. I really hate music. Actually, my grade for my MAPEH class is 74. My violin is a trash. I don't touch it. Even, to look at it.

Then, December comes. We have a vacation. I just realize to practice my violin. Accidentally, I learned how to do the vibrato. The sound was so cool like a pro-violinist. I realized that it was cool to play violin. Since then I practiced every day. Then, I noticed my grades were higher. In fact, I am the rank 1 until 3rd year. I don't know if it's just a coincidence.

After high school, I studied college in SPCF. In that time, I'm the pioneer in the violinist in our school. I met sir J Pelayo. He gave scholarship. Then, I almost got culture shocked because, I got involved in a social activity. I started meeting people. I voluntarily changed myself to a more friendly personality. I met different people. Still, I'm good in academics. I got a social life that I don't expect. I feel like a mature, like a man.

I realized in all of this happens. Maybe music changed there is something teach music to me deeply, that in life there is a lot of different, event, people, situation. But, still there is a common factor, there is a pattern.

Today, I just love music. Maybe, God created music to change people and unite them again. I'm weird and music is weird but I love them.

CASE 3

Yap, Robin Royce T.

1. What do you feel when you listen to music?

-I feel excited. The more I listen to music, the more I feel the things that surround me, and the events that are happening.

2. What kind of music do you like? Why?

- Old OPM, Beautiful arrangements and meaningful lyrics. Smooth Jazz. Deep indulgent to broken chords and progressions.

3. Is music an important aspect in your life? Why?

-Yes. My confidence has been developed by it and it has paved way for opportunities to come just like being a musician-scholar.

4. How does music affect your emotion? Explain.

-The chords arrangements and lyrics can change my mood, perception and even attitude.

5. What instrument do you know how to play? (List as many as you can)

-Drums, Bass Guitar, Acoustic Guitar, Electric Guitar, Keyboard, Piano, Percussion

a. What do you feel/get/experience when you play a musical instrument?

-I feel satisfied whenever I play "Music" through instruments.

b. What do you feel/get/experience when you perform to an audience?

-I feel honored to perform. Being allowed to perform means I am capable of bringing music.

c. Do you feel nervous playing in front of an audience? Explain.

-At first, I was always nervous but I got used to it so I have overcome my stage fright.

6. Did music help you in any way in your life? Examples.

-Music gave an opportunity to pursue my college. Music is a way for me to meet people.

7. Is being a musician an advantage or disadvantage to you? Justify.

-An advantage because I have learned to communicate by having confidence. I also gain financial support through music.

8. In your opinion, what are the significant effects of music on your:

a. Personality

-I have gained confidence.

b. Expression of emotions

-I was more expressive when I started to learn how to play the piano.

c. Mental processes

-Patterns were developed every time I practiced playing. I use patterns too in studying.

d. Mood

-It supports my mood. If I am happy, I listen to happy music I become happier.

e. Intelligence

-It boosts my creativity.

f. Dreams

-N/A

g. Thoughts

-My thoughts are always associated with music.

h. Behavior

-I am learning to act different kinds of behaviors because of my orientation with different genres.

i. Family

-We are bonded by music because everyone in the family is a musician and a music lover.

j. Friends

-I have gained confidence in befriending others because I am a musician.

k. Communication Skills

-

l. Creativity

-I have created patterns that I can use in aspects like in problem solving. I am able to apply my concepts in music.

Take a deep breath and try to remember the developments and accomplishments you have personally attained from childhood to present.

a. List them down one by one.

b. Among the list, separate the accomplishments or a development that, in your opinion, was attributed to your musical intelligence or musical training.

c. Explain briefly why you think musical intelligence and music training helped you achieve these goals, developments and achievements.

CASE 4

Lopido, Micah Angela R.

1. What do you feel when you listen to music?

-Happy go lucky.

2. What kind of music do you like? Why?

-Mellow Rock, Classical Music and Love Songs. Well, because I prefer them to my ear.

3. Is music an important aspect in your life? Why?

-Yes, it's a beautiful way of expression of mankind. It can unite people feelings and thoughts. It affects human behavior also. It makes the life enjoyable and happier. It also builds identity to a culture or race.

4. How does music affect your emotion? Explain.

-Objectively, it helps me to do more, relax, think, randomly, also my aid in sleeping. It sometimes comforts me, my channel to expression. It entertains me and sometimes it tends me to be in a good mood.

5. What instrument do you know how to play? (List as many as you can)

-Guitar, Piano (Basics)

a. What do you feel/get/experience when you play a musical instrument?

-It makes me feel good especially when your friends start to sing. Sometimes you feel you are in a different world and more likely fantasizing.

b. What do you feel/get/experience when you perform to an audience?

-It feels satisfied and success. Fulfilling and thankful for the chance they listen to your songs.

c. Do you feel nervous playing in front of an audience? Explain.

-Frankly yes, because of fear of failing their expectation. And sometimes I have this stage fright but I'm now conquering that kind of fear.

6. Did music help you in any way in your life? Examples.

-Yes, especially in my Christian life when I do my daily devotion. I start my day with the music.

7. Is being a musician an advantage or disadvantage to you? Justify.

-It's an advantage because you have a wider score of understanding and being a musician attracts crowd. And sometimes you perceive musicians as sexy or attractive.

8. In your opinion, what are the significant effects of music on your:

a. Personality

-It tends me to be optimistic and fresh.

b. Expression of emotions

-A higher connection to realities.

c. Mental processes

-It helps me to work more. Sometimes you use music to exercise your imagination.

d. Mood

-It keeps me calm, clean and good.

e. Intelligence

-Create skills.

f. Dreams

-It makes me optimistic and regenerate.

g. Thoughts

-Good or bad.

h. Behavior

-I dance when I hear music or follow the beat.

i. Family

-It helps me to cope with problems. It builds a happy atmosphere and a better interaction.

j. Friends

-Bonding/ Failures/ More friends to make

k. Communication Skills

-I sometimes communicate through music.

l. Creativity

-I enjoy creating or fantasizing when music is played.

Take a deep breath and try to remember the developments and accomplishments you have personally attained from childhood to present.

a. List them down one by one.

b. Among the list, separate the accomplishments or a development that, in your opinion, was attributed to your musical intelligence or musical training.

c. Explain briefly why you think musical intelligence and music training helped you achieve these goals, developments and achievements.

- Best in Arts

- Champion in Collage Making
- An Awarding Athlete
- Champion in Chess
- President of Dance Ministry
- VP of Aslag
- Volleyball player
- Champion in Props making
- 1st Runner Up in Singing Contest
- I am a section leader
- BSBA Degree Holder
- Treasurer of classroom
- Best in Geometry
- 11th Placer in Classroom Academic High School 2008-2009
- Costume Designer/Costume Mistress
- Champion in Musical Broad (High School)
- Best in Narrating
- Leadership Recognition
- 1st Runner Up in Battle of the Bands
- Mentor
- Theatre Actor

I am an artist. As an artist I don't disregard any tool for expression. It's a constant part of being to use what it may help him. Having my musical training it realizes me that you become a better person. I feel productive when you use your talent and skills. And having such intelligence must have a social impact. It helps me attain what I am now. I maximize my resources. Music is a part of my life when I do my training. As an athlete I listen to a fast tempo. Each time I draw or paint something I listen to instrumental music. When I do my studies I listen to instrumental music also. When I do my devotion to God I sang Christian songs. When I'm in love or inspired I play my guitar. When we want to make friends we use music to connect to other people.

Therefore, there's a connection of emotion in music that affects the attitude of the listener. Being musically inclined, you tend to be more sensitive what other people feels. That leads you to a solution.

CASE 5

Amagna, John Lemuel M.

1. What do you feel when you listen to music?

-I feel refreshed.

2. What kind of music do you like? Why?

-Anything.

3. Is music an important aspect in your life? Why?

-Yes. Music is one of the ways to praise God.

4. How does music affect your emotion? Explain.

-Music affects my emotions depending on what music I listen to.

5. What instrument do you know how to play? (List as many as you can)

-Bass, Guitar, Drums

a. What do you feel/get/experience when you play a musical instrument?

-I feel great.

b. What do you feel/get/experience when you perform to an audience?

-I feel awesome.

c. Do you feel nervous playing in front of an audience? Explain.

-Sometimes. It depends on the crowd, location and how I feel on that time.

6. Did music help you in any way in your life? Examples.

-Yes. When I'm down, emotionally abused, It helps me forget about my situation.

7. Is being a musician an advantage or disadvantage to you? Justify.

-It is an advantage because I can express myself.

8. In your opinion, what are the significant effects of music on your:

a. Personality

-My personality changes when I listen to different kinds of music.

b. Expression of emotions

-When I listen to music, my expression really comes out of me.

c. Mental processes

-It helps me think clearly.

d. Mood

-It depends when I listen to heavy metal, I feel like I'm cool.

e. Intelligence

-I become more creative.

f. Dreams

-I have dreams regarding music. I want to be a very good musician.

g. Thoughts

-When I listen to music with guitar solos, I want to be there where they perform and perform with them.

h. Behavior

-Same.

i. Family

-Whenever I have quarrels with my family, I listen to music to be relaxed.

j. Friends

-Music allows me to be friends with other musicians.

k. Communication Skills

-

l. Creativity

-I become more creative

Take a deep breath and try to remember the developments and accomplishments you have personally attained from childhood to present.

a. List them down one by one.

b. Among the list, separate the accomplishments or a development that, in your opinion, was attributed to your musical intelligence or musical training.

c. Explain briefly why you think musical intelligence and music training helped you achieve these goals, developments and achievements.

A.

- Best in Memory Verse
- Best in GMRC
- 3rd Honor in Grade 6
- I learned how to play instruments.
- I can make my parents happy.

B.

- I learned how to play instruments.

- I can make my parents happy.

C. Somehow musical intelligence is a way on achieving these goals because music affects my brain or the way I think.

CASE 6

Canlas, Errol

1. What do you feel when you listen to music?

-I feel high

2. What kind of music do you like? Why?

-Inspirational, It stimulate my mind

3. Is music an important aspect in your life? How?

-Yes there are a lot of memories.

4. How does music effect your emotion? Explain.

-As a musician, I understand music and am able to flow with whatever genre is listening to unlike other people.

5. What instrument do you know how to play? (List as many as you can)

-Guitar, Bass Guitar, Drums, Keyboard

a. What do you feel/get/experience when you play a musical instrument?

-I feel happy

b. What do you feel/get/experience when you perform to an audience?

-I feel overwhelmed

c. Do you feel nervous playing in front of an audience? Explain

-Before I felt nervous but now I don't anymore

6. Did music help you in any way in your life? Examples.

-Yes A lot the way a think and the way I handle my emotions.

7. Is being a musician an advantage or disadvantage to you? Justify

-It is an advantage to be a musician for me I can transfer my emotions to playing instrument.

8. In your opinion, what are the significant effects of music on your:

a. Personality

-None

b. Expression of emotion

-I'm able to express my feelings more feeling.

- c. Mental processes
-It improves how I think wisely form consequences
- d. Mood
-Is many ways, It strengthen me to handle my mood/feelings
- e. Intelligence
-When I've been started to be a musician it improves me to be a good student
- f. Dreams
-I think It helps me to explain/Interpret my other dremms.
- g. Thought
-Depends on the genre of music'
- h. Behavior
-I don't know
- i. Family
-I helped my parents because I'm a musician
- j. Friends
-My friends are also musicians
- k. Communication skills
-I don't know
- l. Creativity
-I was able to improve my creativity trough playing guitar

Take a deep breath and try to remember the developments and accomplishments you have personally attained from childhood to present.

- a. List them down one by one.
- b. Among the list, separate the accomplishments or a development that, in your opinion, was attributed to your musical intelligence or musical training.
- c. Explain briefly why you think musical intelligence and music training helped you achieve these goals, developments and achievements.

A.

- Grade 4- I learned to play guitar
- Grade 5- I joined Boy Scout of the Phil.
- Grade 6- I competed for the track and field competition
- 1st year - I joined slogan writing
- 2nd year- I joined poster making, battle of the band
- 3rd year- I joined duet competition

- 4th year- I joined Christmas choir competition

B.

- Learned to play guitar
- Battle of the band
- Duet Competition
- Christmas Choir

C.

I was able to cope with the practices that we had for the battle of the band, duet competition, and Christmas choir competition.

CASE 7

Luberisco, Ervin John

1. What do you feel when you listen to music?
-I feel like I'm on the outside world. I imagine something that depends on the genre of music.
2. What kind of music do you like? Why?
-Classical, Love songs, since I'm a violinist those kinds of music it's on my instrument
3. Is music an important aspect in your life? Why?
-Yes it sets my mood
4. How does music effect your emotion? Explain
-When I'm listening to love songs or classical music, I feel so relaxed when it is rock. Etc. I feel like I want to do something exciting
5. What instrument do you know how to play? (List as many as you can)
-Violin, Guitar, Beat box
 - a. What do you feel/get/experience when you play a musical instrument?
-My imagination goes anywhere I feel satisfied
 - b. What do you feel/get/experience when you perform to an audience?
-I feel like all eyes are looking at me and increase me self confidence
 - c. Do you feel nervous playing in front of an audience? Explain
-On the first time I got nervous but now I feel confident with my band
6. Did music help you in any way in your life? Examples
-Yes it helps me on my studies (Scholarship) It helps me to give confidence.
7. Is being a musician an advantage or disadvantage to you? Justify
-Advantage many aspect has improve to me by being a musician.
8. In your opinion, what are the significant effects of music on your:
 - a. Personality
-It makes me mysterious
 - b. Expression of emotion
-I can easily express my emotion when I music

c. Mental processes

-It helps me think fast

d. Mood

-My mood depends on the genre of music I'm listening

e. Intelligence

-It increases my I.Q

f. Dreams

-

g. Thought

-Make thoughts deeper

h. Behavior

-It makes me calm

i. Family

-It gives harmony to the family

j. Friends

-more friends because of music

k. Communication skills

-It enhances my communication skills because every time we perform more audience are talking to us after.

l. Creativity

-It about my imagination

Take a deep breath and try to remember the developments and accomplishments you have personally attained from childhood to present.

a. List them down one by one.

b. Among the list, separate the accomplishments or a development that, in your opinion, was attributed to your musical intelligence or musical training.

c. Explain briefly why you think musical intelligence and music training helped you achieve these goals, developments and achievements.

A.

- Helpful
- Creativity increased
- Self confidence
- Expression of emotions

- Increased I.Q
- Scholarship
- Friendly

B.

- Creativity
- Self Confidence
- Expressions of Emotion
- Increases I.Q
- Scholarship
- Friends

C.

Music played a big role to my achievements. It develops my personality it helps them to express my emotions It build up my confidence those are achievements I got through music.

CASE 8

Alfonso, Gabrielle Godgiven M.

1. What do you feel when you listen to music?

-I feel relaxed and free of stress it clears the mind.

2. What kind of music do you like? Why?

-Classical, because it helps you clear your mind and keep your thought in line.

3. Is music an important aspect in your life? Why?

-Yes, because without it I wouldn't be who I am today

4. How does music effect your emotion? Explain

- I often relate to the lyrics of a song along with its melody but there are songs that on deeply move me even to tears either because of how beautifully it was made or how deep the emotion was expressed though the song.

5. What instrument do you know how to play? (List as many as you can)

-The guitar and voice

a. What do you feel/get/experience when you play a musical instrument?

-I feel like I'm not me. Like I've gone out of myself and somehow when I've really connected to a song someone else is doing it for me.

b. What do you feel/get/experience when you perform to an audience?

-Performing in front of an audience gives a feeling of a great rush. It's something that you can't compare with anything else.

c. Do you feel nervous playing in front of an audience? Explain

-At first Yes, but as the performances eases on and I've grown comfortable it soon goes away I think I feel nervous because I'm afraid I wouldn't do good.

6. Did music help you in any way in your life? Examples

-Yes, through composing I was able to express myself it has also helped me in my studies though my scholarship It has helped me gain back my confidence.

7. Is being a musician an advantage or disadvantage to you? Justify

-It is an advantage. You learn to appreciate life more unlike any other person because you know that beauty is not only seen but also heard.

8. In your opinion, what are the significant effects of music on your:

a. Personality

-Before I was the kind of person who was easily discouraged and I was always feeling down but now I've become more confident because of the gift of music.

b. Expression of emotion

-I've found out that I can express my emotion through composing and singing

c. Mental processes

-I'm scatterbrained and I still am but now though listening to music I can sort my thoughts better and think better therefore I have been able to make better decisions.

d. Mood

-Upbeat music with great lyrics has been able to pick me up from a slumped mood.

e. Intelligence

-This has something to do with what I wrote in the mental processes.

f. Dreams

-Listening to classical music before and while sleeping makes me dream of good things.

g. Thought

-Also connected to my answer to mental processes

h. Behavior

-I'm calmer with music and I'm less agitated

i. Family

-My family also listening music and I can say that my mother is somehow a musician as well so music keeps us bonded.

j. Friends

-Before I always felt that I didn't belong anywhere but now I have friends who I am tied to through music.

k. Communication skills

-My communication skills are better than before

l. Creativity

-Music is an art form therefore I believe that it did improve my creativity.

Take a deep breath and try to remember the developments and accomplishments you have personally attained from childhood to present.

a. List them down one by one.

b. Among the list, separate the accomplishments or a development that, in your opinion, was attributed to your musical intelligence or musical training.

c. Explain briefly why you think musical intelligence and music training helped you achieve these goals, developments and achievements.

A.

- Grade 1 and 2 – Second or top 2
- Grade 4 – 3rd place quiz bee (math, science, English) Inter. School
- Grades 6- 2nd place photo journalism, Model student
- 1st year – 1st place school based sport writing, 4th place DSPC photojournalism, Best in English
- 2nd year- Buwan ng wika 2nd place (Singing contest)
- 3rd year- Best in English, Ms. RLLMHS 2009 and Best in talent, Ms. STEP 2009 (Regionals) Spelling bee (3rd place) , 2nd place duet at Holy Angel University.
- 4th year- Journalist of the year, kampanya Idol finalist, 2nd place My Teacher, My Hero, Character sketch (division), Editor in Chief of Lamplighter.
- 1st year College- Ms. CASED, Best in talent , Dean's Lister
- 2nd year college – Hums and Strums member, Best in Talent , 2nd place for Teen Ambassador of the earth

I have grown up to become a part time host for events particularly at SM Pampanga and other venues of the like I was also taken as a judge for three pageant already regarding their talent portion and has sang for various events individually and mostly of course with my hums and strums family.

B.

- Buwan ng wika – 2nd place (singing contest)
- Best in talent (Ms.RLLMHS 20909)
- 2nd place- Duets at Holy Angel University Pamicalugud Kapampangan Idol Finalist
- Nutri-Jingle 2nd place (Composer)
- Ms. CASED Best in Talent
- Hums and Strums member
- Best in talent 2nd place for teem ambassadors
- Writing Achievement

C.

Musical Intelligence and Musical training has helped me achieve these developments and achievement trough being in itself the kind of intelligence that it is. I have always been into singing and music I'm glad that I'm still developing with people who are musicians in their own right.

CASE 9

Calumag, Ruby Anne M.

1. What do you feel when you listen to music?

-Sometimes I go along with it, sometimes it shifts my mood

2. What kind of music do you like? Why?

-It depends because I play music the way I want it.

3. Is music an important aspect in your life? Why?

-Yes, It's one way of you to escape reality even for a bit.

4. How does music effect your emotion? Explain

-It diverts my feeling for example I feel sad and I want to be happy, I play upbeat music.

5. What instrument do you know how to play? (List as many as you can)

-I play piano by ear and flute

a. What do you feel/get/experience when you play a musical instrument?

-I don't really play/finish one whole song

b. What do you feel/get/experience when you perform to an audience?

-I feel alive and motivated, wishing for it to last longer.

c. Do you feel nervous playing in front of an audience? Explain

-It depends if there will be people I know I find it easy for me to perform in front of strangers than my family and friends.

6. Did music help you in any way in your life? Examples

-Yes, It release stress and inspires me.

7. Is being a musician an advantage or disadvantage to you? Justify

-It's been an advantage because I'm learning and never stop learning.

8. In your opinion, what are the significant effects of music on your:

a. Personality

-makes me a better person

b. Expression of emotion

-I get into it music.

c. Mental processes

- It distracts me in a way that I don't get to focus on what I need to do because I just sing.

d. Mood

-Shifts my mood

e. Intelligence

-Feed my mind

f. Dreams

- Motivates me

g. Thought

-Calms my thinking

h. Behavior

-makes me loud, makes me still, makes me quite

i. Family

-Bonds us

j. Friends

-makes us crazy

k. Communication skills

-Proper diction and delivery (dynamics)

l. Creativity

-different style in music

Take a deep breath and try to remember the developments and accomplishments you have personally attained from childhood to present.

a. List them down one by one.

b. Among the list, separate the accomplishments or a development that, in your opinion, was attributed to your musical intelligence or musical training.

c. Explain briefly why you think musical intelligence and music training helped you achieve these goals, developments and achievements.

A.

- Honored my skills
- Developed my talent
- Boost my Confidence
- Dealing with other people

- Changed my way of thinking

B.

- All of these

C.

It's because music is something that we don't just get to hear. It is something that feeds our mind make us think deeper of the subliminal messages it is trying to impose because most of the time, music is created not for us to enjoy, but for us to be aware of some issues that our country/nation is facing be in the social, political, religious, and many others for some of us, we don't appreciate someone's taste in music but for all we know it might just be the sole reason why they are still alive.

CASE 10

Candelaria, Mariz A.

1. What do you feel when you listen to music?

-Comfortable, in love, Happy

2. What kind of music do you like? Why?

-RNB, because it makes me groove.

3. Is music an important aspect in your life? How?

-Yes, it makes me realized that life is worthwhile.

4. How does music effect your emotion? Explain.

-When it connects to my personality.

5. What instrument do you know how to play? (List as many as you can)

-Guitar, drums. Bass guitar

a. What do you feel/get/experience when you play a musical instrument?

-It makes me feel enjoy it makes a bond with my friends

b. What do you feel/get/experience when you perform to an audience?

-It makes me feel nervous, it makes me get expose, it experience me how the feel of performing.

c. Do you feel nervous playing in front of an audience? Explain

-Yes of course sometimes I'm getting mental block.

6. Did music help you in any way in your life? Examples

-Help me to express what I feel.

7. Is being a musician an advantage or disadvantage to you? Justify

-Advantage especially when you join to other organization.

8. In your opinion, what are the significant effects of music on your:

a. Personality

-It makes me more fun.

b. Expression of emotion

-it makes me more emotional and understanding.

c. Mental processes

-make feel more creative.

- d. Mood
 - makes my mood in good condition
- e. Intelligence
 -
- f. Dreams
 -
- g. Thought
 - grow
- h. Behavior
 - makes me wild
- i. Family
 - more cooperative, more loving and care
- j. Friends
 - It makes a bonding closeness
- k. Communication skills
 - it makes more understanding
- l. Creativity
 - makes arts

Take a deep breath and try to remember the developments and accomplishments you have personally attained from childhood to present.

- a. List them down one by one.
- b. Among the list, separate the accomplishments or a development that, in your opinion, was attributed to your musical intelligence or musical training.
- c. Explain briefly why you think musical intelligence and music training helped you achieve these goals, developments and achievements.

A.

- My Accomplishment is I graduated at elementary to high school. I have done yet being a child. The development is has been fashion for me in terms of music and though college I got more friends and aslag family they makes me more creative and how to be a professional artist

B.

- In college I've learned how to be a student and how to manage a time.

C.

- The development of that helped me in music training is make me more intelligent in music I know musical and classical It makes me professional artist and person also. I've learned a lot about music it makes me more intelligent.

CASE 11

Marcelo, Enoch J.

1. What do you feel when you listen to music?

-

2. What kind of music do you like? Why?

-smooth music because it makes me calm

3. Is music an important aspect in your life? How?

-Yes, this is the color of my life.

4. How does music effect your emotion? Explain.

-To its very distinct sound it changes my mood

5. What instrument do you know how to play? (List as many as you can)

-Bass guitar, guitar, drums, Piano/keyboard

a. What do you feel/get/experience when you play a musical instrument?

-It satisfies my soul

b. What do you feel/get/experience when you perform to an audience?

-Nothing but shyness sometimes

c. Do you feel nervous playing in front of an audience? Explain

-Yes, I'm scared of ruining my performance

6. Did music help you in any way in your life? Examples

-Yes because it raised me how I can today

7. Is being a musician an advantage or disadvantage to you? Justify

-It is an advantage to be a musician because it is a gift that you can use for many things.

8. In your opinion, what are the significant effects of music on your:

a. Personality

-It makes more serious

b. Expression of emotion

-it makes me silent/quite

c. Mental processes

-It is creating various though in my head

d. Mood

-It soothes my mood

e. Intelligence

-makes me apply the skills to other activities

f. Dreams

-neutralized me in dreaming

g. Thought

-creating a wide imagination

h. Behavior

-makes me calm and still

i. Family

-It balances my relationship to my family

j. Friends

-makes me entertain able to my friends

k. Communication skills

-I can be able to send what I'm supposed to send

l. Creativity

-It extends my creativity due to the many sounds I hear

Take a deep breath and try to remember the developments and accomplishments you have personally attained from childhood to present.

a. List them down one by one.

b. Among the list, separate the accomplishments or a development that, in your opinion, was attributed to your musical intelligence or musical training.

c. Explain briefly why you think musical intelligence and music training helped you achieve these goals, developments and achievements.

A.

- Maturity
- Wisdom
- Cognition
- Emotionally Stable
- Skills
- Comprehension

B.

- Maturity and skills are the attributes that are being added to my musical capability because it helps me to build good attitudes when performing.



C.

- Because this exposed me to some people that holds opportunities for education, jobs and etc. However, I consider this gift as a grace of God because this gift helped me and brought me to where I am now.

RESULTS

Increase in Self-Confidence	Increase in Communication	Perspective in Life	Feelings about Music	Who chose you to be involved in Music	Age started involved in music or music training
100% increase	73% increase	73% increase	45% happiness	63% self-choice	10.3 average
	27% average	27% average	18% contented	47% family/freinds	4 years old youngest
					14 years old oldest
N=11	N=11	N=11	N=11	N=11	N=11

Discussions between the participants about music was very interesting. They had almost the same attitudes, actions, optimism, always smiling, play around with jokes. They really enjoyed music and listening to music.

Musicians talk about music 90% of their time. This has been proven by an observation on Hums and Strums (a musical group of talented college students) for 5 years now. They have developed their own language and culture when they talk among themselves.

CONCLUSION

A. SELF CONFIDENCE INFLUENCED BY MUSICAL INTELLIGENCE

Based on the results of the study all of the participants accepted that there was an increase in their self confidence because of musical intelligence and/or music training. This may be attributed to public performances since they are all performing artists. The researchers may infer that the more public performances these individuals render, the higher the confidence level and comfortable they become as time goes on.

Another aspect is the satisfaction of learning an instrument or just even learning how to sing. This achievement may also be a factor on why their self confidence increased. Just like an artist (painter, sculptor or poet) with their accepted artworks.

Appreciation and approval because of their performances can also be a factor. If an individual is praised or admired because of their talent, this may have a

positive effect in their personality. A term called Positive Reinforcement is a very good example of this.

B. COMMUNICATION IN RELATION WITH MUSICAL INTELLIGENCE OR MUSIC TRAINING

In music training, communication is the key to all teacher student relationship. There should be an established rapport between both. In a group, such as a band, choir or any group of musicians that perform, communication is also vital for a successful performance. Synchronization of the group is also a key to a successful performance and this requires communication and good relationships between the individuals.

As we all know, even in family members, communication should be a foundation to a good relationship. This also applies to group of musicians as they perform in public.

As I have mentioned before, because of praise, acceptance and admiration, even non-musicians are very eager to speak and share ideas with the performers as they praise the performance. This may be a factor that would establish an increase in communication skills with individuals with musical intelligence or music training.

C. PERCEPTION IN LIFE DUE TO MUSIC

Music has always been used for relaxation, prayer, meditation for many many years now. This may have paved the way to developing the personality of an individual, the perspective in life, optimism, and even self healing and understanding of the beauty of the world.

Many leaders have an in-depth appreciation for music. This indicates that music may influence them in some way or another. Leaders have listened to music and have appreciated it for a long time now. Some leaders have used music to plan, organize and evaluate situations.

Not to mention the great minds of Einstein, Mozart, Beethoven, Bach and even military leaders have been influenced by music.

D. INVOLVEMENT IN MUSIC

Based on the results 63% percent chose to be involved in music. This indicates that more than half of the participants wanted to be involved in music. Although the participants are only eleven (11) individuals, this researchers accept that there should be more studies and research conducted in order to infer that many

of our youth, specially the adolescents are interested and should be involved in music training for holistic education.

E. MUSIC TRAINING

Many Psychologist and researchers have claimed that music training at an early age may enhance cognitive deveelopment. Gardner's Multiple Intelligence therapy has influenced educators, social scientists, researchers and psychologists. An example is Ms. Celeste Sanchez, a world renowned Music Therist of the Divine Mercy Foundation. Then again, more studies should be conducted in order to establish a powerful hypothesis.

The average musical training of the participants 10.36 years old. The youngest if 4 years old and the oldest 14 years old. The researchers again accept the fact that focusing on the appropriate age of music training is not focused on this study but rather the purpose is to describe social and emotional dynamics of these individuals.

This is one, if not the first reserach study conducted in Pampanga of it's kind and the researchers hope that future research studies would exist in order to understand the future leaders of our country.

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