

REFLECTIONS OF COLLEGE STUDENTS ABOUT THE USE  
OF CLASSICAL RELAXING HARP MUSIC IN THE STUDENT  
LOUNGE

by

Jose Maria G. Pelayo III  
Rodolfo V. Jao  
Jose Juancho S. Pelayo

December 2014

**ABSTRACT:** The research study involved sixty one (61) respondents (20 male and 41 females) Convenience sampling was used to select the respondents. All of the respondents are students of Systems Plus College Foundation taking up the subject General Psychology. Average age of the respondents is 18 years old. Based on the gathered data, all of the respondents enjoyed the music. They all wanted the music to continue in the student lounge and they all recommend it will be useful to other institutions as well. Although more research should be done about this topic, the researchers may infer that this type of music relaxes the students and creates an environment that could be beneficial to college students while they relax, review, read or research.

“Music is ... A higher revelation than all Wisdom & Philosophy” — Ludwig van Beethoven

**Keywords:** College Students, Harp, Music, Student Lounge, Classical

## INTRODUCTION

The student lounge should be a comfortable place for students to relax and study. Many student lounges have been provided by schools for the use of their students. If there would be a place wherein you can sit down, reflect and study, then that place will always be filled with students who would want to learn through reading and research or any type of learning activity. An environment that would be appropriate for learning was the focus of this research study.

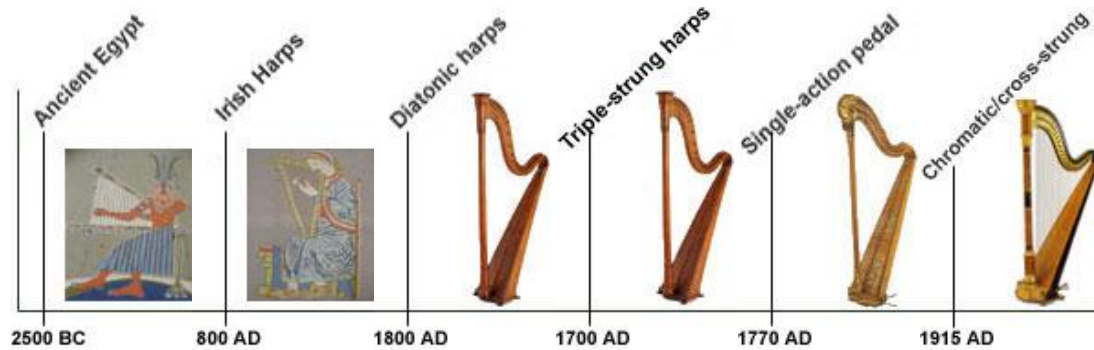
Albert Bandura believed in **RECIPROCAL DETERMINISM**, that is the world and a person's behavior cause each other, while behaviorism essentially states that one's environment causes one's behavior, Bandura, who was studying adolescent aggression, found this too simplistic, and so in addition he suggested that the behavior causes the environment as well. Later, Bandura soon considered personality as an interaction between three components: the environment, behavior, and one's psychological processes.<sup>1</sup>

The researchers acknowledged the fact that the dynamics of this type of music may not appeal to contemporary college students, still the program was implemented and research was conducted in order to determine whether to continue soothing classical harp music in the student lounge and recommend this practice to other institutions.

---

<sup>1</sup> The Effect of Mozart's Music on Social Learning Behavior of High School Students Author(s): Pelayo, Jose Maria G., III Source: Online Submission, M.A. Thesis, Philippine Women's University Pub Date: 2010-03-00

## BRIEF HISTORY OF THE HARP



Ancient Egypt



The earliest evidence of the harp is found in Ancient Egypt circa 2500 BC. They were shaped like bows or angular and had very few strings (because they lacked a column they could not support much string tension).

### *Irish Harps*



The frame harp, or a harp that included a straight forepillar (or column in the modern sense), first appeared in Medieval Western Europe in the 8th to 10th centuries AD. Although there are very few remaining in existence, art from that time indicates they utilized about ten or eleven strings. The first harp to feature a hollowed soundbox that amplified the instrument's sound dates back to Ireland in the 14th century. It also included a curved forepillar, a stronger neck and 30 to 36 brass strings.

### *Diatonic Harps*



Harps in continental Europe differed from Irish harps in that the forepillar was thinner and less curved, the neck was more slender and it curved upward to meet the end of the column. Referred to as Renaissance harps, they typically had 24 or more gut strings which were fixed to the soundboard with brays (wooden pegs). By the end of the 17th century, they typically had staved sound bodies and straight forepillars.

### *Triple-strung harps*

Triple-strung harps first appeared in Italy in the late 16th or early 17th century. They followed the invention of the double-strung harp, which had two rows of strings strategically tuned for use of two-handed playing; by passing a finger between two strings a harpist could reach the corresponding chromatic note in the other row. The triple-strung harp had three rows of strings, the two outer rows were tuned to the same diatonic scale while the inner row was tuned to the outer rows' chromatic semitones. Two major benefits were that tunes with more rapidly repeated notes could more easily be played and that the doubled, or amplified, rows of the same notes increased the resonance of the instrument.

### *Single-action pedal*



Approximately 1720, a less cumbersome way to get some chromatic notes from a single-strung harp tuned diatonically was introduced. Five pedals (eventually seven) were housed in the bottom of the soundbox. When depressed they connected to hooks that would sharpen the strings of the same note via linkages that passed through the column. The hooks were quickly improved to crochets, which were right-angled rather than u-shaped hooks, then to bequilles, sets of two small levers in which each string wrapped through; when a pedal was depressed, one lever would turn clockwise and the other counter-clockwise, providing a firmer grip. While a better system, they were prone to breakage and produced a buzzing noise.

Near the end of the 18th century, the single-action pedal harp was greatly improved. A model was introduced that had a soundbox built with a separate pine soundboard and a body that was reinforced with internal ribs. Brass action plates were attached to the outside of the harp neck,

rather than inside providing strength to the linkage system. The most important improvement was the disc system. Two brass prongs (or forks) extended from a disc that a string passed through before attaching to the tuning peg. When the corresponding pedal was depressed, the discs turned and the strings sharpened a semitone, held firmly against the prong.

*Chromatic / cross-strung*



This unique version of the harp was introduced about 1800. It had two necks, two bodies and two columns that crossed in the middle, each double-strung with 40 strings. A simplified version was made in the late 19th century with one body, column and a wider neck which two sets of strings descended, crossed and attached to the soundboard. This version was large and physically difficult to play and virtually abandoned by the mid 1950's.

*Double-action pedal*



The only drawback to the single-action harp was that not every key could be achieved for playing. In 1810, a double-action pedal harp was patented in which the seven pedals could be depressed twice and each string passed through two pronged discs instead of just one. When a pedal was depressed into the first notch, the upper disc turned partially and firmly held the string

so that it sharpened a semitone while the bottom disc turned partially but did not touch the string. To sharpen another semitone, the pedal was depressed again into a lower notch and the bottom disc turned further to grip the string even more. Aside from mechanical improvements, this system is still used today.

### *Important People to the Harp World*

Jacques-Georges Cousineau (France, 1760-1824) invented the bequille and other mechanisms for the harp, was also a harp virtuoso.

Sebastien Erard (Germany, 1752-1831), developed the single action and double action harp, revolutionized the harp by the invention of the fourchette mechanism (discs with prongs) that is still used today.

Clelia Gatti-Aldrovandi (Italy, 1901-1989), esteemed harp soloist and respected teacher.

Marcel Grandjany (France, 1891-1976), successful harp virtuoso, esteemed teacher, helped found the American Harp Society.

Alphonse Jean Hasselmans (Belgium, 1845-1912), refined the techniques known as the French method of harp playing, instructed many respected harpists while harp professor at the Paris Conservatoire.

Lily Laskine (France, 1893-1988), harp prodigy with a long career including posts at the Paris Opera, Orchestre National de France, Theatre Francais and as professor of harp at the Paris Conservatoire; also a successful recording artist.

Harpo Marx (USA, 1888-1964), second oldest of the "Marx Brothers" - the popular vaudeville act and movie team of the 20's and 30's; taught himself to play the harp while never learning to read music; his two gold Lyon & Healy harps were donated to an Israeli university for student use upon his death.

Turlogh O'Carolan (Ireland, 1670-1738), blind harpist and composer of the harp, wrote many popular Irish airs.

Charles Oberthür (Germany, 1819-1895), renowned harpist and composer.

Elias Parish-Alvars (England, 1808-1849), considered one of the best harpists of all time; composer of concertos, fantasias and solos for harp, many still popular today.

Henriette Renié (France, 1875-1956), was one of the first successful female harp virtuosos and a respected teacher and composer.

Alberto Salvi (Italy, 1893-1983), renowned harpist, performed many solo concerts in a time when more harpists were accompanists; performed in many operas; recorded with RCA Victor and was popular on radio.

Carlos Salzedo (France, 1885-1961), widely credited as establishing the harp as a significant instrument in the 20th century; composed a large body of music pieces for the harp; esteemed harp virtuoso and beloved teacher; designed the Lyon & Healy Salzedo model harp.

Marcel-Lucien Tournier (France, 1879-1951), harp virtuoso and composer; succeeded Hasselmans as professor of harp at the Paris Conservatoire.

Nicanor Zabaleta (1907-1993), increased the popularity of the harp worldwide by aggressively touring and selling more than four million copies of his recordings.<sup>2</sup>

## HISTORY OF THE STUDY

This research study started when the Chairman of SPCF, Mr. Jao, suggested to play soothing and relaxing music. He discussed it briefly with Prof. Pelayo and assigned him the project to have relaxing music in the student lounge. The purpose of this pilot project was to create an environment that is conducive for learning, specifically the student lounge. Wherein students could relax, read, have group studies, research and do their assignments while listening to smooth classical soothing music. Prof. Pelayo picked classical harp music specifically for the project.

## REVIEW OF RELATED LITERATURE

This study focused on the feasibility of using the concert harp as a communication channel for children with autism. Two qualitative case studies using constant comparison analysis were conducted over a six-day observation period resulting in field notes both from the primary researcher and the teacher who regularly worked with the two children in the study. These notes yielded five emergent themes and revealed positive responses by both of the children in using the concert harp as a communication channel.<sup>3</sup>

Historically, there have been differences in the musical instruments played by boys and girls, with girls preferring smaller, higher-pitched instruments. This article explores whether these gender preferences have continued at a time when there is greater gender equality in most aspects of life in the UK. Data were collected from the 150 Music Services in England as part of a larger survey. Some provided data regarding the sex of pupils playing each instrument directly. In other cases, the pupils' names and instruments were matched with data in the national Common Basic Data Set to establish gender. The findings showed distinctive patterns for different instruments. Girls predominated in harp, flute, voice, fife/piccolo, clarinet, oboe and violin, and boys in electric guitar, bass guitar, tuba, kit drums, tabla and trombone. The least gendered instruments were African drums, cornet, French horn, saxophone and tenor horn. The gendered pattern of learning was relatively consistent across education phases, with a few exceptions. A model was developed that sets out the various influences that may explain the

---

<sup>2</sup> <http://eu.harp.com/history-of-the-harp.htm>

<sup>3</sup> Using the Harp as a Communication Channel with Children with Autism Author(s): Kissinger, Lori; Worley, David W. Source: International Journal of Special Education, v23 n3 p156-159 2008 Pub Date: 2008-00-00



continuation of historical trends in instrument choice given the increased gender equality in UK society.<sup>4</sup>

Classical Piano Instrumental Music has been used for meditation hitherto. This study tried to discover the insights and opinions of individuals with no formal musical training and how it may affect their mood, emotions, feelings, imagination, attitude, perception in life, and personality. The researcher conducted this study in order to determine if this type of music could be a basis for meditation, relaxation, used for studying, reviewing, contemplation, or other purposes. The study used Yiruma, a Korean pianist, with his album "Poemusic." There were 26 participants in the study. Based on the results of the study, 84% will recommend classical piano instrumental music to others, especially their loved ones, as cited in our discussion after answering the questionnaire. During the discussion, 3 males and 1 female even cited that it was their first time to listen to this type of music but will still recommend it to their friends and family. The researcher may infer that this type of music could be accepted even by first time listeners and also by adolescents since the average age of the respondents of the study is 15.8 years old.<sup>5</sup>

We show that infants' long-term memory representations for melodies are not just reduced to the structural features of relative pitches and durations, but contain surface or performance tempo- and timbre-specific information. Using a head turn preference procedure, we found that after a one week exposure to an old English folk song, infants preferred to listen to a novel folk song, indicating that they remembered the familiarized melody. However, if the tempo (25% faster or slower) or instrument timbre (harp vs. piano) of the familiarized melody was changed at test, infants showed no preference, indicating that they remembered the specific tempo and timbre of the melodies. The results are consistent with an exemplar-based model of memory in infancy rather than one in which structural features are extracted and performance features forgotten.<sup>6</sup>

Describes a project whereby a harpist collaborated with a preschool to introduce a harp and related music instruction into the classrooms. Notes the various learning experiences of individual children and the appropriateness of play as the mechanism for creating an inviting environment as children experienced the harp.<sup>7</sup>

The harp as a symbol of the Irish people is discussed. The first part of the paper discusses the early use of the harp in Irish society and how the magical powers of this instrument affected the natives and invaders of the small island for centuries. From the time of the Celtic occupation of

---

<sup>4</sup> Gender Differences in Musical Instrument Choice Author(s): Hallam, Susan; Rogers, Lynne; Creech, Andrea Source: International Journal of Music Education, v26 n1 p7-19 2008 Pub Date: 2008-00-00

<sup>5</sup> Insights and Opinions of College Students on Classical Piano Instrumental Music Author(s): Pelayo, Jose Maria G., III Source: Online Submission Pub Date: 2013-05-00

<sup>6</sup> Long-Term Memory for Music: Infants Remember Tempo and Timbre Author(s): Trainor, Laurel J.; Wu, Luann; Tsang, Christine D. Source: Developmental Science, v7 n3 p289-296 Jun 2004 Pub Date: 2004-06-00

<sup>7</sup> Hands on Harp: An Introductory Instrument for Young Children. Author(s): Warash, Bobbie Gibson; Lozier, John; Curry, Traci Source: Journal of Early Education and Family Review, v6 n1 p8-15 Sep-Oct 1998 Pub Date: 1998-00-00

Ireland in 500 BC, music played by harpers has been associated with ancient warfare and with banquets and ceremonious occasions, e.g., song-loving poets accompanied by harpists could stop confrontations on the Celtic battlefield, and the Irish Parliament traditionally had a banquet with music after the business of the day was completed. The harp as a distinctive symbol of Ireland was introduced on the coinage by Henry VIII around 1526. As the feudal system declined and the influence of the English grew, harps were no longer heard in the banquet halls. The last of the wandering harpers died in the 18th century. The second part of the paper describes several Irish harps and examines their construction.<sup>8</sup>

This paper reviews the empirical evidence relating to the effects of active engagement with music on the intellectual, social and personal development of children and young people. It draws on research using the most advanced technologies to study the brain, in addition to quantitative and qualitative psychological and educational studies. It explains how musical skills may transfer to other activities if the processes involved are similar. It explores the evidence relating to the impact of musical skills on language development, literacy, numeracy, measures of intelligence, general attainment, creativity, fine motor co-ordination, concentration, self-confidence, emotional sensitivity, social skills, team work, self-discipline, and relaxation. It suggests that the positive effects of engagement with music on personal and social development only occur if it is an enjoyable and rewarding experience. This has implications for the quality of the teaching.<sup>9</sup>

The article extends and applies previous approaches by Klauer and Fischer to the statistical evaluation of ability changes in tests conforming to the Rasch model (RM). Exact uniformly most powerful unbiased (UMPU) hypothesis tests and uniformly most accurate (UMA) confidence intervals (CIs) for the amount of change can be constructed for each testee separately. Under the  $H_0$  of no change, the individual "p" values of testees can be aggregated also within groups. The current results extend this method by an estimator for a group effect, an exact UMPU test of its significance, a corresponding UMA CI, and a likelihood ratio test for group comparisons. All these methods are applied to two sets of data concerning a highly controversial issue in literature: the so-called Mozart Effect (ME). As test material, a unidimensional test of spatial ability by Gittler and Arendasy was presented to two samples of testees (Studies I and II). On the basis of these data, the occurrence of a short-term effect of the experimental condition can be demonstrated which, however, seems to be related to the relaxation between pretest and posttest rather than to the musical priming.<sup>10</sup>

Increased processing time for threatening stimuli is a reliable finding in emotional Stroop tasks. This is particularly pronounced among individuals with anxiety disorders and reflects

---

<sup>8</sup> The Harp: The Symbol of Ireland. Author(s): Hardy, Donna Dee Pub Date: 1985-05-00

<sup>9</sup> The Power of Music: Its Impact on the Intellectual, Social and Personal Development of Children and Young People Author(s): Hallam, Susan Source: International Journal of Music Education, v28 n3 p269-289 Aug 2010 Pub Date: 2010-08-00

<sup>10</sup> IRT-Based Measurement of Short-Term Changes of Ability, with an Application to Assessing the "Mozart Effect" Author(s): Gittler, Georg; Fischer, Gerhard Source: Journal of Educational and Behavioral Statistics, v36 n1 p33-75 Feb 2011 Pub Date: 2011-02-00

heightened attentional bias for perceived threat. In this repeated measures study, 35 healthy participants completed a randomized series of Stroop tasks involving colour-naming of neutral or threatening words concurrently accompanied by either silence or music. An emotional Stroop effect was evident under silent conditions. However, a significant interaction effect was detected indicating that in the music listening condition the expected interference was significantly diminished. The presence of music therefore may serve to relax the deployment of attentional mechanisms associated with the detection of threat. Putative modes of action are discussed with reference to effects of task-irrelevant stimuli on attentional distribution, effects of music on arousal and emotional state, and neural imaging studies of brain function. Potential clinical applications are briefly outlined.<sup>11</sup>

This study investigates the effects of the three major factors of Suggestopedia--music, relaxation and suggestion--on the students' affect and development of communicative competence in tertiary Japanese language classes. A review of literature on Suggestopedia, the original form of Accelerated Learning (AL), shows that its effects are controversial, surrounded by misunderstanding and lack of appropriate evaluation. There is a need to clarify the nature of AL and the effects of its factors. Two existing classes were randomly assigned as a control group (n = 29) and an experimental group (n = 25). This quasi-experimental study lasted for 12 weeks with 3 stages of 4 weeks each. The results of t-tests showed that there existed no major significant differences between the two groups. When differences between each stage were examined carefully, however, it was found that self-concept increased significantly with the introduction of suggestion. The findings did not support the general claims that AL has positive effects on language learning, but it was found that among the three independent variables suggestion influenced students' affect positively. The finding implies that the teacher's positive messages are powerful tools to enhance students' affect in learning a foreign language.<sup>12</sup>

This quantitative study investigated the effectiveness of a teacher-implemented intervention of eight sessions integrated into an existing curriculum to reduce test anxiety and improve academic performance in fourth grade students. The experimental group, n=23 was drawn from a sample of 64 students in a southwestern Rhode Island public school district. The TestEdge intervention included emotional refocusing and restructuring, breathing, music, water, test-wisness strategies and educational kinesiology exercises. The students' abilities to emotionally self-regulate their psychophysiological responses to stress, as measured by coherence scores calculated from Heart Rate Variability patterns from three computer/biofeedback sessions, improved significantly. The CTAS instrument indicated a one-point reduction in test anxiety. The standardized mathematics posttest scores, while not statistically significant, showed an improved mean gain of 10%. Given this pattern of positive improvement and continued teacher

---

<sup>11</sup> . Effects of Concurrent Music Listening on Emotional Processing Author(s): Graham, Rodger; Robinson, Johanna; Mulhall, Peter Source: *Psychology of Music*, v37 n4 p485-493 2009 Pub Date: 2009-00-00

<sup>12</sup> The Effects of Music, Relaxation and Suggestion on Tertiary Students' Affect and Achievement in Learning Japanese as a Foreign Language Author(s): Shimbo, Kuninori Source: *Australian Review of Applied Linguistics*, v31 n2 p16.1-16.22 Nov 2008 Pub Date: 2008-11-00

support this intervention merits further study to benefit students beleaguered by the deleterious effects of stress.<sup>13</sup>

Rich with case material and artwork samples, this volume demonstrates a range of creative approaches for facilitating children's emotional reparation and recovery from trauma. Contributors include experienced practitioners of play, art, music, movement and drama therapies, bibliotherapy, and integrative therapies, who describe step-by-step strategies for working with individual children, families, and groups. The case-based format makes the book especially practical and user-friendly. Specific types of stressful experiences addressed include parental loss, child abuse, accidents, family violence, bullying, and mass trauma. Broader approaches to promoting resilience and preventing posttraumatic problems in children at risk are also presented. Following a Foreword by Bruce D. Perry, the book divides into four sections and fifteen chapters. Section I: Creative Interventions and Children: Basics of Practice, contains: (1) Creative Interventions and Childhood Trauma (Cathy A. Malchiodi); and (2) Effective Practice with Traumatized Children: Ethics, Evidence, and Cultural Sensitivity (Cathy A. Malchiodi). Section II: Creative Interventions with Individuals, contains: (3) Expressive Therapy for Severe Maltreatment and Attachment Disorders: A Neuroscience Framework (P. Gussie Klorer); (4) Music and Grief Work with Children and Adolescents (Russell E. Hilliard); (5) Grieving in the Public Eye: Art Therapy with Children Who Lost Parents in the World Trade Center Attacks (Laura V. Loumeau-May); (6) Medical Art and Play Therapy with Accident Survivors (Elizabeth Sanders); (7) Creative Approaches to Minimize the Traumatic Impact of Bullying Behavior (Diane S. Safran and Elysa R. Safran); and (8) Trauma, Loss, and Bibliotherapy: The Healing Process of Stories (Cathy A. Malchiodi and Deanne Ginns-Gruenberg). Section III: Creative Interventions with Families and Groups, contains: (9) Creative Crisis Intervention Techniques with Children and Families (Lennis G. Echterling and Anne Stewart); (10) Working Creatively with Children and Their Families after Trauma: The Storied Life (Ann Cattanach); (11) Vanquishing Monsters: Drama Therapy for Treating Childhood Trauma in the Group Setting (Craig Haen); (12) A Group Art and Play Therapy Program for Children from Violent Homes (Cathy A. Malchiodi); and (13) Interventions for Parents of Traumatized Children (William Steele and Cathy A. Malchiodi). Section IV: Creative Intervention as Prevention, contains: (14) Resilience and Posttraumatic Growth in Traumatized Children (Cathy A. Malchiodi, William Steele, and Caelan Kuban); and (15) Ready..., Set..., R.E.L.A.X.!: Relaxation Strategies with Children and Adolescents (Roger J. Klein).<sup>14</sup>

---

<sup>13</sup> Reducing Test Anxiety and Improving Academic Performance in Fourth Grade Students: Exploring an Intervention Author(s): Donato, Jeanne M. Source: ProQuest LLC, Ed.D. Dissertation, Southern Connecticut State University Pub Date: 2009-00-00

<sup>14</sup> Creative Interventions with Traumatized Children Author(s): Malchiodi, Cathy A., Ed. Source: Guilford Publications Pub Date: 2008-01-00

## METHODOLOGY

### A. Participants

The research study involved sixty one (61) respondents (20 male and 41 females) Convenience sampling was used to select the respondents. All of the respondents are students of Systems Plus College Foundation taking up the subject General Psychology in which the researcher Prof. Pelayo was their instructor. Average age of the respondents is 18 years old.

### B. Instruments used

A questionnaire was used to gather data from the students while they were at the student lounge listening to the music. The music that was used was Relaxing Harp Amazing Healing Christian Music Celtic HQ <http://www.youtube.com/watch?v=HwnJ5saypQI> This music is particularly used in reflections, hotels, restaurants, other Christian schools and even Christian ceremonies in their mass. It was the ideal type of music that would soothe the mind and soul. This music was searched by Prof. Pelayo as he is a member of the Music Therapy Philippines under Ms. Celeste S. Sanchez a Didactic Music Therapist for special people.

### C. Analysis of Data

The gathered data will be qualitatively analyzed and salient themes of all participants will be the basis for the results and conclusions in this research study. Descriptive method will also be utilized in this research study.

## SCOPE AND LIMITATIONS

The research study did not evaluate, assess or look for correlations but rather described the case studies. A larger and more diverse sample should be available for further research. Further research about the use of this type of music should be conducted to other schools in order to validate the findings, results and conclusions derived from this study.

## RESULTS

Based on the gathered data, all of the respondents enjoyed the music. They all wanted the music to continue in the student lounge and they all recommend it will be useful to other institutions as well. Although more research should be done about this topic, the researcher may infer that this type of music relaxes the students and creates an environment that could be beneficial to college students while they relax, review, read or research.

## CONCLUSION

Themes and common reflections were the following:

### A. THE EFFECT OF CLASSICAL HARP MUSIC ON THEMSELVES

I feel a sense of calm and relaxation. I've liked and enjoyed jazz, blues and classical music, as well instrumentals all my life however.

Music makes me feel wonderful. I live with music, it is part of me. I can't imagine myself without listening to music at least once or twice in a day. Music sends me to other dimensions.

I feel good and enjoyed the music I hear. I listen to different kinds of music like acoustic music, it relaxes me. I listen to rock music it can make my body more alive.

It was kind of weird at first because it was the first time I have heard music in our school, but when I was used to it, I felt more relaxed. When I sit on the student lounge I've had my long but comfortable wait for my friends because I have something to listen to.

You can relate it to your life.

Relaxed and pumped up. The music relaxed my mind and makes me less stressful. Calms my nerves and have that positive mind set. I like music I feel that music should be allowed for the students. When I think back I am more focused when I am listening to music. When in homework you should be allowed to listen to music for the fact that it calms the body and focuses the mind. The music also reduces stress and that will help students.

Everytime I listen to this kind of music, I feel very relaxed. When I am in a very bad mood I just listen to it and it makes me calm.

I feel that everytime I hear the music my problems and stress will vanish and everytime I hear classical music I feel relaxed.

Somehow sets my mood when I hear this type of music.

While listening it refreshes the mind and helps you to think.

At first I felt bored, but as the music goes on I slowly enjoyed because the music made me feel good in some way.

It makes us focus and concentrate when studying for exams or quizzes. It helps us be more productive.

I feel relaxed while listening to the music.

I love classical music it is not only smooth and relaxing to the ears it helps us have peace. It relaxes our minds.

Listening to this kind of music I feel like I'm in a different world, it saddens me that the present generation are not as exposed to this kind of music anymore. It always takes me back to the days I would run around the hotel where my Dad was playing the double bass songs like this make me feel like a child again. I remember reading a story where this is the kind of music you would hear in Heaven. This is why I everytime I hear this music I feel relaxed.

I feel good listening to this music.

With the music I feel more alive and more relaxed. If I fell stress I only listen to music. It helps me reduce the stress. I do listen to music that is more soulful, it makes me feel a lot better and happier after doing some reflections. It relaxes my soul. I do listen to slow music when I'm home and have nothing else to do but to relax and it makes me more peaceful. For me sometimes music is like an escape to get away from the things that hurt. I can relate most of the songs that I listen to.

In my opinion, the possible effects of this music that I hear is I get interested on the title of the music and I feel relaxed.

I felt irritated at first but eventually it felt relaxing to the brain that took away all the stress I had that day.

What I feel about classical music is that I did not want to stop listening because as a student I have lots of stress, like the day I'm worried about my grades. Listening to classical music gives me positive thinking and good mood.

Classical music give me very special feelings, it seems like something inside my heart is expressed in classical music.

I felt relaxed and refreshed.

When I heard the music it felt like that I am in heaven like a fairytale and dreaming alone. And it made my body relaxed.

It was relaxing.

I liked it when it played in our student lounge. Because it sets a relaxing and good mood.

It made me think of all important people in my life, I felt sadness and thought how I miss them so much.

I liked it so much specially when it's played bed because it makes me calm and it gives me peace of mind and relaxation.

## B. OPINIONS ABOUT THE EFFECT OF CLASSICAL HARP MUSIC TO OTHER STUDENTS

I would prefer for the music to continue because I believe eventually by the positive effects are productive for the students and in providing an educational environment conducive to learning. We should never stop teaching students how to learn. I believe that is and always should be a goal of educators. They will perhaps remember how calm they felt and how comfortable it became to listen and just exist in that environment. They might put on some classical music instead of love songs to study.

I would like to continue music. I would say music releases good feelings to our brain. Music affects people's emotions it can move us to be more happier, joyful, peaceful and other positive effects.

I want the music to continue because I love music. It is fun because many of the students were interested with music although they are busy studying they have a lot of time for music.

Yes, I would like the music to continue because I know that it would help students of SPCF on their memory and learning.

I think at first the students will be confused why there is music in school, specifically in the lounge, hallways or even libraries. Of course to those who do not really know the effect of this kind of music they won't really appreciate it. But time will come, they will realize the good effects of this kind of music on them. It would be hard for some students to appreciate it if they are not really into music. But for music lovers they would love to have this on their school.

That practice will be remembered to the minds of people entering the school with that kind of ambiance.

I feel I could concentrate in reading or writing it even made makes me hum and I even make scenarios in my head.

For me it is good because in music we can motivate the student in such way that they can be relaxed to what they hear but it must be in a place without distraction.

I would want it to continue because it is probably the closest thing I have feeling at home.

I believe that music helps us in a term of enhancing our thinking, memorizing, imagination and these mental functions of the brain. It has definitely helped me for the past 2 years specially during exams.

My opinion about using this music in school is they should give time for students to listen to it maybe even better to help more students to learn this type of music for their



own good not only for other people. It might be a possible reason to avoid students from doing bad habits or to help them more focused in studies outside and inside the campus. To become succesful and better persons than the way they are now.

Music helps the mind develop and grow, it is proven that participasting in music programs or trainings will help develop your brain. It allows you to gain better comprehension and brain functioning.

### C. RECOMMENDATIONS OF THE STUDENTS IN USING CLASSICAL HARP MUSIC IN SPCF

Music is really important to the students it also enhances the knowledge and skills of the student if they listen to music.

Most businesness play similar music in such places for example in elevators, waiting rooms, in large meeting rooms before the meeting begins, restaurants etc.

That is why we should continue music because music can help us a lot.

Maybe some students would like to hear music while studying.

For other students, it is good to listen to music while studying but it depends to the student. Like me I would like to listen to music during breaktime because sometimes the music I hear can stimulate my brain to study well.

For me I want it to be implemented as part of the service of our institution. It is good because there is no negative effect and more positive effects on the side of our students.

Just make sure that the type of music played in public areas will not offend and distract anyone.

Yes, use music because it can help make a calm atmosphere. Sounds can also change aperson's feelings as they hear the music.

I want it to continue because I know there's a lot of students who are stressed from school, specially when we have tests or exams, not only students but also the teachers. It will become helpful to the students to listen to classical music because their brain relaxes and they become stress free.

Yes because it can help them to love the music.

Of course yes, because it's a way in which students relax their mind and body as they listen to the music.

In my opinion, about using music in school is that they can encourage other students to be involed in playing musical instruments for them to develop their mind and skills and maybe they have hidden talents in a certain subject in which they can use.

Yes, because I'm enjoying it.

I would definitely want to continue playing that music because it helps students in cognitive development and better thinking, analyzing ideas and apparently listening to that kind of music can improve students' score.

I would definitely.

Yes I want to continue this music because it is seldom that I hear this music.

Yes I do really want the music to continue because music for me is my life. It helps me a lot. It makes me more alive. Without music sometimes I become lazy seems like I don't want to do anything. It feels boring without music. In our world we observe that all of us love music.

In my opinion for using in school it is relaxing, releases stress, knowing and giving importance to other instruments.

Yes because it is actually another way of expressing ideas and emotions. Classical music is the root of all music and still practiced by a number of musicians used in performing arts and stage plays.

Yes I want to continue to classical music because since I've heard it I know that it would help me a lot as a student to motivate me in learning and even as an ordinary person.

Yes I want to continue listening to this music because hearing classical music refreshes and energizes your feelings. It can be fun, romantic and spiritual.

I recommend it to be used in the library since it is soft it can refresh my mind. It will be easier for me to understand what I'm reading.

I want the music to continue because it is good to hear, listen and you can think more of good things and maintain positive thinking. Makes you relax all the time.

My opinion about the music in school is positive and it is good to have music in school. It will inspire also to someone and the guardians while they are waiting for their kids. While waiting in the lobby they feel relaxed.

Yes because it sets a relaxing and calm mood.

Yes because it sets a relaxing and gives me peace of mind and also remove stress.

#### D. RECOMMENDATIONS OF THE STUDENTS IN USING CLASSICAL HARP MUSIC TO OTHER INSTITUTIONS

I think that as with everything else, it should be utilized in the right places. It should be used in the place where it can be properly utilized for the reason intended.

Well, for me it is good idea to use this kind of music in different schools. This will benefit the students. So I strongly recommend it.

That kind of music does not have any negative effect, I can't find that music to be noise because it is really pleasing to the ear. This will also help people in particular the students to appreciate more of this classical music.

Yes, I recommend it to other schools because it will surely help students memory and learning.

Students should be able to listen to music in school, students pay more attention while listening to music. Also they are more calm after listening to this type of music. It is proven that if a student plays an instrument, they tend to have better grades. Students don't need to go outside because they already have the time to be free and to express their feelings.

My personal opinion about using classical music in schools, for me it can help students release their stress and it would be good to listen to classical music. And I think everyone will want to use music in schools.

My personal opinion about using this music in this school is it makes my mind relaxed. If I have free time and study, I want to hear this music. I can study well because I can relax myself together with this music.

Honestly, yes, I will recommend to use this music in their lounge and hallways for the students to be relaxed and think and enjoy what music can do to students.

Yes, so that others can experience what we feel.

Yes for me it is good if other students and workers in other schools can hear this type of music in their hallways and libraries because it makes them relaxed.

Yes it is important that we recommend other schools in their lounge, hallways and libraries. Because as a student sometimes we are stressed out in school specially when exams are coming or many assignments and projects to make. When there is music it really feels more comfortable and stress free.

My personal opinion in using music in other schools, music helps our mind develop and grow. It can improve communication between the left and right side of the brain that allow us in gaining better cognitive functions.

Yes I would recommend other schools to use music in lounge, hallways, libraries because it will motivate more students just like me in learning and it enhances intelligence and just like what I've mentioned earlier due to the rhythm of music it improves their

memory, information and learning abilities because of all those positive effects, people and students. Why not recommend it to other schools?

Yes I will recommend to other schools to use this type of music in their lounge, hallways and libraries. The right kind of music can help students to relax their mind which enables you to concentrate better. Perfect for studying, doing homework or reviewing for exams. It erases distractions and helps you focus on your work.

For me I will recommend to use the music.

## REFERENCES

### A. BOOKS/RESEARCH STUDIES

Corpuz, B. Lucas, M. Borabo, H. Lucido, P. Child and Adolescent Development (2010)

Feldman, R. Understanding Psychology 8th edition (2008)

Kalat, J. Psychology: An Introduction (2010)

Pelayo, Jose Maria G., III; Sanchez, Celeste S. Music Therapy with Autistic Children: A Multiple Case Study (2013)

Pelayo, Jose Maria G., III; Galang, Edgar Social and Emotional Dynamics of College Students with Musical Intelligence and Musical Training: A Multiple Case Study (2013)

Pelayo, Jose Maria G., III Insights and Opinions of College Students on Classical Piano Instrumental Music (2013)

Sanchez, Celeste What Music Therapy Did to George: Experiences of a Music Therapist with Special People (2004)

### B. INTERNET

<http://eu.harp.com/history-of-the-harp.htm>

<http://www.eric.ed.gov/>

<http://www.psychologytoday.com/>

<http://www.npr.org/sections/research-news/>

[http://www.sciencedaily.com/news/mind\\_brain/psychology/](http://www.sciencedaily.com/news/mind_brain/psychology/)

<http://www.apa.org/news/psycport/index.aspx>

<http://www.davidpublishing.com/davidpublishing/journals/J8/Psychology2011/physi2011/514.html>

<http://psychcentral.com/news/category/psychology>

<http://www.usnews.com/topics/subjects/psychology>

<http://www.cerebromente.org.br/n15/mente/musica.html>

<http://musicbrainerblogger.blogspot.com/2008/11/reference-music-and-brain-by-laurence.html>

<http://www.css.org/learning-team/wellness-blog/362-the-power-of-music-on-the-brain>