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## Integrating music and dance in education: A systematic review of emotional and social learning outcomes

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### Abstract

This study examines the integration of music and dance in educational contexts and their contributions to students' emotional and social development. Using a Systematic Literature Review (SLR) guided by PRISMA procedures, 12 empirical studies published between 2015 and 2025 were analyzed from Scopus, SpringerLink, DOAJ, and Google Scholar. The findings indicate that music- and movement-based learning activities enhance emotional regulation, self-confidence, peer interaction, and classroom engagement. Group rhythmic activities promote collaboration, empathy, and social cohesion, thereby enhancing the learning environment. However, most studies focus on isolated interventions rather than systematic curricular integration. The review points out that there are structured arts-based pedagogical frameworks that align with socio-emotional learning principles and culturally responsive education, particularly in the Indonesian context. Integrating performing arts into formal education supports holistic student development and strengthens both individual competencies and collaborative learning environments.

### Keywords

Arts integration, emotional development, music education, social learning, student well-being

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## Introduction

Performing arts, particularly dance and music, have long functioned as powerful media for self-expression and social communication. In contemporary education, their role has expanded beyond artistic performance to become important pedagogical tools that support holistic student development. Within modern educational paradigms, schools are expected not only to develop cognitive competence but also to foster emotional intelligence, social skills, and collaborative learning capacities. In this context, integrating music and dance into educational settings holds significant potential to enhance students' emotional and social well-being.

Research indicates that music influences brain regions associated with mood regulation and emotional processing, thereby supporting students' ability to manage stress and maintain focus during learning activities. Similarly, dance provides a structured channel for embodied expression, allowing students to communicate feelings through movement while strengthening peer interaction and social awareness. Rather than positioning these practices purely as therapeutic interventions, they can be understood as pedagogical strategies that support socio-emotional learning in classroom environments.

Theoretically, this perspective is supported by emotion regulation theory and embodied cognition theory. Emotion regulation theory suggests that students can manage and reflect upon their emotions through structured expressive activities such as music and dance (Serlin, 2020). Embodied cognition theory further emphasizes that learning is not solely cognitive but also grounded in bodily and sensory experiences, making movement-based learning particularly relevant for emotional and social development (Zhang & Wei, 2024). These theoretical foundations align with contemporary educational approaches that emphasize experiential, student-centered, and holistic learning processes.

Educational applications of dance and music activities recognize the body and voice as natural instruments for learning. Engagement in collaborative artistic activities fosters group identity, empathy, and a sense of belonging among students (Shojaei et al., 2024). From a social identity perspective, shared artistic participation strengthens peer relationships and enhances classroom cohesion. Such outcomes are essential for creating inclusive and supportive learning environments where students feel psychologically safe and socially connected.

The integration of music and dance within educational practice offers opportunities to develop students' self-confidence, creativity, and interpersonal skills. However, many previous studies examine music and dance separately or focus primarily on clinical contexts (Haeyen, 2022). In educational research, there remains limited exploration of how integrated performing arts frameworks can systematically support emotional and social learning within formal schooling. Although studies have shown that arts-based activities reduce stress and improve social skills among students (Nubakti, 2025), comprehensive models that combine music and movement within structured curricula remain underdeveloped.

From a curricular perspective, integrating music and dance into formal education requires intentional instructional design. Performing arts activities should not function merely as extracurricular enrichment but as structured components aligned with learning objectives. Rhythm-based collaborative exercises, for instance, can be embedded within character

education programs to promote empathy, cooperation, and discipline. Movement-based storytelling can enhance language development, creativity, and reflective thinking. When systematically incorporated into lesson planning, music and dance become pedagogical strategies that facilitate active learning, meaningful participation, and the development of 21<sup>st</sup> century competencies such as collaboration, communication, creativity, and critical thinking.

Moreover, culturally responsive integration of performing arts in Indonesian schools offers significant opportunities to connect education with local wisdom. Traditional forms such as the Saman dance, gamelan music, and regional ritual performances embody values of harmony, collective responsibility, and mutual respect. Integrating these traditions into classroom practice can fortify students' cultural identity while concurrently improving their socio-emotional competence. Such integration supports holistic education by balancing academic achievement with emotional maturity and social awareness.

Despite this potential, most studies still focus on single art forms and rarely consider the performative and cultural dimensions of integrated arts education. There is a lack of research that frames music and dance within a unified performing arts-based educational model aimed at strengthening emotional balance and social cohesion in schools. Moreover, there is a scarcity of scholarly work that situates arts integration within Indonesian cultural practices, even though local traditions offer robust foundations for collaborative and value-driven learning.

Based on these considerations, this study proposes an interdisciplinary educational framework that integrates music and dance as pedagogical tools for emotional and social learning. Rather than focusing on clinical healing, the study explores how structured performing arts activities can enhance classroom engagement, collaborative interaction, and socio-emotional competence. It aims to analyze the educational mechanisms that emerge from the interaction of rhythm, movement, and expression and to examine their relevance for Indonesian schools seeking holistic, culturally grounded, and student-centered educational innovation.

## **Methodology**

This study employed a systematic literature review (SLR) to synthesize empirical research on the integration of music and dance in educational contexts, particularly their contributions to students' emotional and social development. A systematic literature review is a structured, transparent method for identifying, evaluating, and interpreting relevant studies on a specific research focus (Triandini et al., 2019). This approach was selected to provide a comprehensive overview of the current evidence and to identify gaps in research on the integration of the performing arts in education.

The literature search was conducted across four major academic databases: Scopus, SpringerLink, DOAJ, and Google Scholar. To ensure comprehensive retrieval of relevant studies, Boolean search operators (AND, OR) were applied using combinations of the following keywords: "music education" OR "dance education" OR "arts integration" AND "emotional regulation" OR "social learning" OR "student well-being" OR "classroom climate."

The search was limited to articles published between 2015 and 2025 to ensure the inclusion of recent and relevant scholarship in educational research.

### *Inclusion and exclusion criteria*

#### **Inclusion criteria**

**a. Published between 2015 and 2025**

Only studies published within the last decade were included to ensure that the review reflects recent theoretical developments, empirical findings, and contemporary educational practices. Limiting the publication year range also helps maintain the relevance of the findings to current educational policies and pedagogical trends.

**b. Examined music, dance, or integrated performing arts within educational contexts**

The selected studies had to explicitly investigate music, dance, or the integration of performing arts in formal or non-formal educational settings. This criterion ensured that the review remained focused on pedagogical applications rather than purely clinical, recreational, or performance-based contexts.

**c. Reported empirical findings using qualitative, quantitative, experimental, or mixed-method designs**

Only empirical studies were included to maintain the scientific rigor of the review. Eligible studies needed to present systematically collected data and clearly described research methodologies, whether qualitative, quantitative, experimental, or mixed-method approaches. Conceptual or purely theoretical discussions without data were considered insufficient.

**d. Published as full-text articles in reputable national or international journals**

To ensure academic credibility and reliability, only peer-reviewed journal articles accessible in full text were included. This requirement allowed for thorough evaluation of research design, data analysis, and conclusions.

**e. Written in English or Indonesian**

Studies published in English or Indonesian were considered eligible. This language criterion allowed the inclusion of both international scholarship and locally relevant research within the Indonesian educational context.

#### **Exclusion Criteria**

**a. Focused solely on aesthetic or performance dimensions without educational relevance**

Studies that discussed music or dance purely from artistic, aesthetic, or performance perspectives—without linking them to learning processes, student development, or educational outcomes—were excluded.

**b. Opinion papers, editorials, or conceptual essays without empirical data**

Non-empirical publications such as opinion pieces, editorials, reflective essays, or purely theoretical papers were excluded to maintain the evidence-based nature of the review.

**c. Emphasized clinical rehabilitation without connection to learning processes**

Research centered exclusively on clinical therapy, medical rehabilitation, or health treatment without clear relevance to educational or learning contexts was excluded. The review specifically targeted educational applications rather than medical interventions.

**d. Duplicate records or inaccessible in full text**

Duplicate articles identified during database searches were removed to avoid redundancy. Additionally, studies that were inaccessible in full text were excluded because their methodology and findings could not be fully assessed.

***Study selection process***

The study selection process followed the PRISMA (Preferred Reporting Items for Systematic Reviews and Meta-Analyses) framework to ensure methodological transparency and reproducibility. The PRISMA flow diagram (Figure 1) illustrates the stages of study identification, screening, eligibility assessment, and final inclusion. Initially, 276 articles were identified through database searches. After removing duplicates and conducting preliminary screening based on titles and abstracts, 127 articles remained for further consideration. Subsequently, 83 articles were excluded due to duplication, lack of empirical data, or insufficient relevance to educational contexts. The remaining 44 articles underwent full-text review to evaluate methodological clarity, research design quality, and contribution to the topic of performing arts integration in education. Following this rigorous eligibility assessment, 12 studies met all inclusion criteria and were selected for final analysis.

**Figure 1.** PRISMA flow diagram of study selection

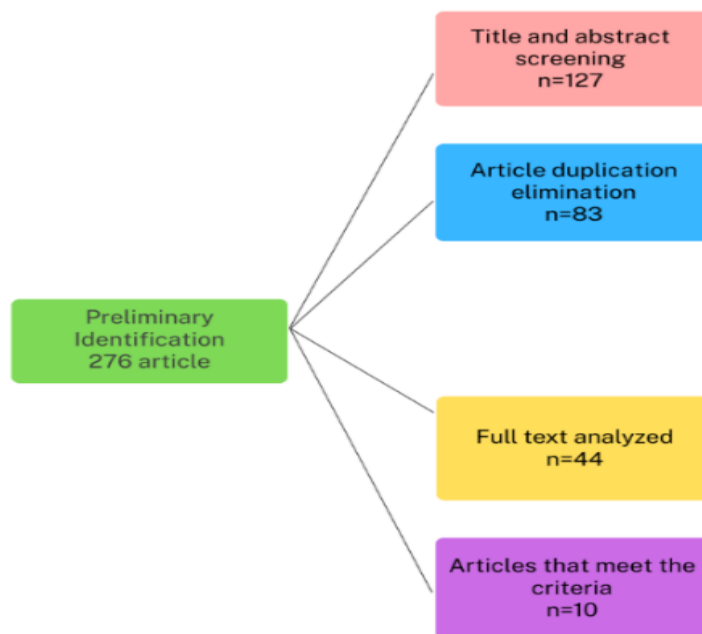


Figure 1 presents the systematic screening process, demonstrating transparency in the identification, exclusion, and final selection of studies included in this review.

### *Data analysis*

The selected studies were analyzed using thematic synthesis to systematically integrate findings across diverse research designs and educational contexts. Thematic synthesis was chosen because it allows for the identification of recurring patterns and conceptual relationships across qualitative, quantitative, and mixed-method studies. Each article was carefully reviewed to identify key findings on the integration of music and dance in educational settings. The analysis began with a detailed reading and initial coding of reported outcomes, focusing on how performing arts activities influenced learning processes and student development.

Through this iterative coding process, the findings were organized into several overarching thematic categories. One prominent theme concerned emotional regulation in learning environments, particularly how music and movement activities support students' ability to manage emotions, reduce stress, and maintain attentional focus. A second theme addressed social interaction and classroom climate, highlighting how collaborative rhythmic and movement-based activities strengthen peer relationships, foster empathy, and contribute to a supportive learning atmosphere.

The synthesis also identified collaborative arts-based learning processes as a recurring theme. Many studies emphasized the role of co-creation, ensemble performance, and shared artistic tasks in promoting cooperation, communication skills, and active participation. Additionally, culturally responsive performing arts education emerged as a significant theme, underscoring the importance of integrating local artistic traditions to enhance relevance, identity formation, and contextualized learning experiences.

By synthesizing these thematic patterns, the review developed an integrated understanding of how music and dance function as pedagogical strategies that contribute to socio-emotional development and holistic learning in educational settings. The analysis further revealed important limitations in the existing literature, particularly the scarcity of studies examining systematic curricular integration and the lack of long-term institutional implementation research. These gaps indicate the need for more structured, longitudinal investigations to strengthen the empirical foundation for performing arts integration in education.

### **Findings**

After conducting the literature search and screening process, the selected studies were classified and analyzed. This stage is a crucial component of a systematic literature review because the findings form the analytical foundation of the study. The results of the selected reference materials are presented in Table 1.

**Table 1.** *Article search results*

Researcher	Title	Method	Results
Kusuma (2025)	Music as a Therapeutic Tool in Education: Perspectives from Neuroscience and Neuroeducation	Qualitative	Music therapy plays an important role in enhancing creativity, emotional balance, and cognitive performance in students
Lesley et al. (2023)	Dance Movement Therapy and Families with Children with Disabilities: Working and Moving Together: A Literature Review	Literature Study	DMT helps children with disabilities while improving overall family well-being.
Lyons et al. (2024)	Combining music and dance movement therapy for people with dementia living in the community: A mixed methods feasibility study	Mixed methods	Music and dance therapy has the potential to reduce depression and improve the well-being of people with dementia, with benefits such as building connections, recognizing emotions, and increasing empowerment. Although the data is limited, arts-based therapy is still considered to support their quality of life.
Moo and Hung (2025)	Effectiveness of Dance/Movement Therapy Intervention for Children with Intellectual Disability at an Early Child	Quantitative- pre-test and post-test	A ten-week DMT program effectively improved muscle strength and balance and reduced maladaptive behavior in children aged 36–72 months with intellectual disabilities.
Nasution et al. (2025)	Dance Helps Children Express Their Feelings	Qualitative – Literature Study	Dance helps children express emotions, improve emotional intelligence, social skills, creativity, and self-confidence through rhythmic and expressive movement.
Nubakti (2025)	Improving Student Mental Health Through the Role of Arts Education in Emotional and Psychological Development	Quantitative - Experimental	Art activities (music, visual arts, dance) significantly reduce stress, increase relaxation, emotional expression, and social skills among high school students.
Sastra (2016)	Dance and Music Training as a	Action Research	Dance and music training enhances the artistic

Viatokha et al. (2025)	Therapeutic Medium for Children with Special Needs at Luar Biasasilaing Elementary School in Padangpanjang The Impact of Music on Emotional State and Mental Health in the Context of Modern Socio-Cultural Realities	Literature Review	potential, comfort, and self-confidence of children with special needs through a warm approach. Music therapy has been proven to improve emotional and psychological well-being, especially in unstable socio-cultural situations such as wartime.
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The studies presented in Table 1 indicate that music and dance activities contribute to emotional regulation, behavioral management, and social development. Although several studies use the term “therapy,” their findings are highly relevant to educational contexts, particularly in supporting socio-emotional learning, inclusive education, and student engagement.

Music-based activities are consistently associated with improved mood regulation, stress reduction, and enhanced concentration. These outcomes are essential in classroom settings, where emotional stability influences students’ readiness to learn and participate actively. Similarly, structured dance and movement activities promote embodied expression, allowing students to communicate emotions nonverbally while strengthening peer interaction and cooperation.

***The influence of music and dance on emotional and social development in education***

To further clarify the core contributions of the reviewed studies, Table 2 summarizes the key findings related to emotional and social development.

**Table 2.** *Articles on the effects of music and dance on emotional and social development*

Author	Article Title	Content
Lyons et al. (2024)	Combining Music and Dance Movement Therapy for People with Dementia Living in the Community	The integration of music and movement enhances emotional awareness and strengthens social relationships through shared rhythmic experiences.
Nubakti (2025)	Improving Students' Mental Health Through the Role of Arts Education	Arts-based learning activities improve relaxation, emotional expression, and social skills among students.
Sastra (2016)	Dance and Music Training as a Therapeutic Medium for Children with Special Needs	Structured arts training supports confidence, participation, and positive

		social interaction among learners with special needs.
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Table 2 highlights how integrated music and dance activities influence emotional regulation and social interaction. The studies suggest that rhythmic synchronization, collaborative movement, and shared artistic experiences foster empathy, cooperation, and collective identity. In educational settings, such outcomes are closely linked to positive classroom climate and inclusive learning environments.

### *Educational interpretation of dance*

Dance is an expressive art form that communicates thoughts and emotions through bodily movement (Masruroh & Nugroho, 2021). Within educational contexts, movement-based learning supports emotional awareness and embodied understanding. Dance activities encourage students to recognize their emotions, regulate responses, and engage empathetically with peers. Guided movement exercises strengthen cooperation, social interaction, and perspective-taking. These processes contribute to the development of emotional intelligence and collaborative skills, both of which are central to socio-emotional learning frameworks.

### *Educational interpretation of music*

Music is a multidimensional medium shaped by cultural and individual experience. In education, music supports cognitive and emotional development simultaneously. Musical elements such as rhythm, melody, and harmony influence mood and attention, thereby enhancing students' focus and engagement. Research indicates that music-based instruction strengthens creativity, memory, and concentration while also reducing stress levels.

On a social level, shared musical activities promote a sense of belonging and group cohesion. Singing, ensemble playing, and rhythmic collaboration foster mutual listening, turn-taking, and collective participation. In educational practice, structured music activities can support classroom management, emotional transitions, and inclusive participation.

### *Integrated role of music and dance in education*

Both music and dance play complementary roles in supporting students' emotional and social development. Dance provides an embodied channel for expressive learning, while music offers rhythmic structure and affective guidance. When integrated, they create meaningful learning experiences that combine cognitive, emotional, and social dimensions.

In educational settings, the interaction between rhythm and movement promotes engagement, empathy, collaboration, and confidence. Therefore, the integration of music and dance should be understood not merely as artistic enrichment but as a pedagogical strategy that strengthens socio-emotional learning and holistic student development.

## Discussion

### *Integrating music and dance in education: a holistic socio-emotional learning approach*

The findings of this study highlight that integrating music and dance in educational contexts offers a multidimensional pedagogical strategy that supports students' emotional regulation, social interaction, and holistic development. Instead of seeing music and dance merely as ways to support therapy, this discussion views them as organized teaching methods that align with socio-emotional learning (SEL), inclusive teaching, and education that respects different cultures.

Music and dance integration represents a multisensory learning experience that engages auditory, kinesthetic, cognitive, and affective domains simultaneously. Contemporary neuroscience and educational psychology emphasize that learning is not purely cognitive but embodied and relational (Immordino-Yang et al., 2019). Movement-based and rhythmic activities stimulate neural pathways associated with emotional processing and attention regulation, thereby supporting learning readiness. When students participate in coordinated rhythmic activities, their bodies and cognitive processes become synchronized with external stimuli, fostering concentration and emotional balance (Doelling & Poeppel, 2015). In classroom settings, this synchronization contributes to improved focus, smoother transitions between activities, and reduced anxiety.

Recent educational research underscores that music-based instruction enhances students' emotional self-regulation and attentional control (Liu et al., 2024). Emotional regulation is a foundational component of SEL frameworks, which emphasize self-awareness, self-management, social awareness, relationship skills, and responsible decision-making. Structured music and movement activities help students identify, express, and modulate their emotions constructively. For example, rhythm-based exercises or guided movement storytelling provides safe spaces for emotional expression without reliance on verbal articulation. This is particularly relevant for younger learners or students who struggle with traditional verbal communication.

The embodied dimension of dance further strengthens emotional awareness. Embodied cognition theory posits that bodily experiences shape cognitive and emotional processes (Zhang & Wei, 2024). When students use movement to show how they feel, they make their internal states visible, which helps them think about and control their feelings. Dance activities in educational contexts, therefore, serve as tools for emotional literacy, helping students recognize their own and others' feelings. This aligns with research demonstrating that arts-based instruction contributes positively to emotional competence and psychological well-being (Nubakti, 2025).

Beyond individual emotional regulation, the integration of music and dance significantly influences classroom social dynamics. Group-based rhythmic activities foster cooperation, empathy, and shared attention. Cameron et al. (2019) demonstrate that synchronized rhythmic engagement enhances feelings of connection and collective participation. In educational settings, such shared rhythmic experiences promote classroom cohesion and peer bonding.

Students who move or perform together develop mutual awareness, which strengthens relational trust and collaborative skills.

Recent studies further indicate that participation in collaborative arts enhances students' sense of belonging and school engagement (Sharkiyya, 2023). A positive classroom climate is strongly associated with academic motivation and reduced behavioral issues. When music and dance are embedded into structured learning tasks—such as ensemble performance, group choreography, or rhythm circles—they create opportunities for peer interaction grounded in cooperation rather than competition. These activities cultivate empathy and perspective-taking, as students must attune to each other's timing, energy, and expressive cues.

Inclusive education also benefits from integrating the performing arts. Movement-based activities have been shown to support behavioral regulation and participation among children with special educational needs (Moo & Hung, 2025). In inclusive classrooms, structured dance routines or musical ensembles allow students with diverse abilities to contribute meaningfully through differentiated roles. Rather than emphasizing academic comparison, performing arts activities focus on collective contribution and shared outcomes. This inclusive orientation supports equitable participation and reinforces students' self-efficacy.

The discussion also reveals the importance of intentional curricular design. Music and dance should not be treated as peripheral enrichment but integrated systematically into educational frameworks. Contemporary education increasingly prioritizes 21<sup>st</sup> century competencies such as collaboration, creativity, communication, and critical thinking. Arts-based learning inherently supports these competencies. For example, choreographing a group dance requires negotiation, planning, creative problem-solving, and collective decision-making. Similarly, ensemble music performance demands attentive listening, timing coordination, and shared responsibility.

However, the review also indicates that many existing studies examine music and dance independently, with limited exploration of integrated performing arts models in formal education. This fragmentation suggests a need for structured interdisciplinary frameworks that explicitly connect rhythm, movement, and expressive learning outcomes. Integrating music and dance into thematic units—such as cultural studies, language arts, or character education—could strengthen cross-curricular coherence.

### ***Cultural foundations and educational relevance in the Indonesian context***

Indonesia's rich performing arts traditions offer significant potential for culturally responsive educational integration. Traditional forms such as the Saman dance, gamelan music, and regional ritual performances emphasize harmony, collective participation, and rhythmic synchronization. These cultural practices align closely with the principles of socio-emotional learning.

Research suggests that culturally responsive pedagogy enhances student engagement and identity formation (Gay, 2018); although slightly older, it is still foundational. More recent studies affirm that incorporating local cultural knowledge into instruction strengthens students' sense of belonging and academic motivation (Liu et al., 2024). In Indonesia, integrating local performing arts into school curricula not only supports socio-emotional development but also reinforces cultural identity and intergenerational continuity.

Gamelan, for example, is characterized by interlocking rhythmic structures that require attentive listening and coordination among participants. This structure naturally fosters cooperation and shared responsibility. Similarly, the Saman dance emphasizes synchronization and unity, reinforcing collective discipline and solidarity. When adapted into educational contexts, these traditional forms can serve as powerful tools for teaching collaboration and mutual respect.

Importantly, the cultural dimension extends beyond artistic technique. Indonesian performing arts often embody philosophical values such as harmony (*rukun*), balance, and communal responsibility. Embedding these values into classroom practice aligns with holistic educational goals that seek to develop not only cognitive competence but also moral and social awareness.

Nevertheless, while traditional arts hold significant potential, systematic educational frameworks remain underdeveloped. Most research remains descriptive rather than implementation focused. Schools require structured lesson models, teacher training programs, and assessment tools to integrate performing arts effectively. Without pedagogical scaffolding, arts integration risks becoming symbolic rather than transformative.

### ***Toward a pedagogical framework for performing arts integration***

Based on the reviewed evidence, developing a pedagogical framework for integrating music and dance in education requires a structured, intentional approach. Performing arts activities should incorporate guided emotional reflection, allowing students to articulate and process their emotional experiences after engaging in movement or musical tasks. Reflection sessions help learners connect embodied experiences with cognitive understanding, thereby strengthening emotional awareness and self-regulation skills.

In addition, effective integration should emphasize collaborative design. Group-based creative projects in music and dance encourage shared authorship and collective responsibility, fostering cooperation, mutual respect, and participatory learning. When students co-create performances or rhythmic compositions, they engage in negotiation, communication, and problem-solving, which are essential components of 21<sup>st</sup> century competencies.

Cultural responsiveness is another central principle in the integration of the performing arts. Embedding local artistic traditions within curricular content enhances relevance and strengthens students' cultural identity. By incorporating traditional music and dance forms into classroom practice, educators can connect learning experiences to students' sociocultural backgrounds while reinforcing values such as harmony, unity, and collective responsibility.

Furthermore, inclusive participation must guide instructional design. Music and movement activities should provide differentiated roles so that learners with diverse abilities can contribute meaningfully. This inclusive orientation ensures accessibility and promotes equitable engagement within the classroom.

Finally, arts integration should be explicitly aligned with socio-emotional learning (SEL) competencies. Learning objectives must connect performing arts activities with emotional awareness, empathy development, relationship skills, and responsible decision-making. Recent scholarship emphasizes that successful implementation depends significantly on teacher preparedness (Sharkiya, 2023). Professional development programs must therefore equip

educators with both artistic competence and pedagogical strategies to ensure that performing arts integration moves beyond superficial implementation and becomes a transformative component of holistic education.

### *Implications for educational policy and practice*

At the policy level, integrating music and dance into educational frameworks aligns with broader calls for holistic education. Contemporary educational reforms emphasize well-being, resilience, and character formation. Arts integration directly supports these goals by nurturing emotional literacy and collaborative competence.

The findings also suggest that performing arts can serve as preventive rather than remedial strategies. By strengthening emotional regulation and social cohesion early, schools may reduce behavioral challenges and promote long-term engagement.

Future research should expand empirical studies within Indonesian school contexts, employing mixed-method or longitudinal designs to assess sustained impact. Additionally, creating culturally relevant curriculum modules would make it easier to put them into practice.

In summary, integrating music and dance into educational contexts offers a holistic pedagogical approach that supports emotional regulation, social cohesion, inclusive participation, and the development of cultural identity. Rather than viewing performing arts solely as therapeutic interventions, they should be recognized as structured educational strategies that contribute to socio-emotional learning and holistic development.

The synthesis demonstrates that music and dance, when intentionally integrated into curricula, function as transformative tools that connect cognitive learning with embodied and relational experience. In Indonesian education, leveraging local performing arts traditions provides a culturally grounded pathway toward inclusive, emotionally supportive schooling. Strengthening teacher training, curricular alignment, and empirical evaluation will be essential for sustaining this integration.

### **Conclusion**

This study demonstrates that integrating music and dance significantly contributes to students' emotional and social development in educational contexts. Music supports emotional regulation through structured rhythms and melodic patterns that enhance mood stability, concentration, and stress management. Dance, as an embodied form of expression, enables students to channel emotions constructively while strengthening body awareness, confidence, and interpersonal sensitivity. When integrated, music and movement create a holistic learning experience in which rhythm and bodily expression interact to foster emotional resonance, collaborative engagement, and classroom cohesion.

The findings also reveal that empirical research on integrated music–dance frameworks remains limited, particularly within the Indonesian educational context. Although Indonesia possesses rich performing arts traditions with strong communal and value-based dimensions, these cultural resources have not yet been systematically incorporated into structured educational models. Therefore, future research should focus on developing culturally responsive, performing arts-based learning frameworks using interdisciplinary approaches and

mixed-method designs. Strengthening empirical evidence and pedagogical models will be essential to ensure sustainable and contextually relevant integration of music and dance in education.

### Disclosure Statement

No potential conflict of interest was reported by the authors.

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