Proceedings of ICEIPI 2026 Symposium: Inclusive Education, Cultural Transformation, and the Ethical Dimensions of Learning
DOI: 10.54254/2753-7048/2026.LD35250

Effects of Community-Based Music Education on Adolescents' Social-Emotional Learning: A Systematic Review and Practice Implications

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Abstract. Social-emotional learning has become a core dimension of adolescent comprehensive development and a key research direction in global contemporary education. As a universal and inclusive aesthetic education method, music education has unique emotional nurturing and social intervention value, which can effectively compensate for the deficiencies of traditional academic education in cultivating students' psychological quality and social ability. Community-based music education, as an important supplement to school music education, features low participation thresholds, diverse organizational forms and strong social interaction attributes, and has gradually become a critical carrier for adolescents' after-school aesthetic cultivation and emotional growth. Based on domestic and foreign literature on music education and adolescent social-emotional development, this paper systematically sorts out the internal mechanism and practical value of community music education in promoting adolescents' social-emotional learning. This study summarizes its positive effects on adolescents' emotion regulation, interpersonal communication and self-cognition construction, analyzes the existing practical problems in current community music education, and puts forward targeted optimization strategies and educational enlightenment. The research aims to provide theoretical reference and practical guidance for improving the quality of adolescent social-emotional education and constructing a home-school-community collaborative aesthetic education system.

Keywords: Community-based music education, adolescents, social-emotional learning, aesthetic education, educational practice

1. Introduction

Under the background of the comprehensive implementation of quality education in the new era, the cultivation of adolescents' physical and mental health and comprehensive quality has become the core issue in the field of global education. Compared with the traditional knowledge indoctrination education, modern education pays more attention to the cultivation of students' social emotional ability from multiple dimensions such as emotion recognition, emotion regulation, interpersonal communication, teamwork, self-cognition and value shaping. At present, adolescents generally face psychological problems such as academic pressure, social anxiety, self-identity ambiguity and weak

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emotional regulation ability. Therefore, it is particularly important to cultivate adolescents' social and emotional ability. However, the existing single subject education is difficult to fully meet the emotional development needs of young people. Therefore, it is urgent to adopt a diversified, contextualized and normalized emotional education method to realize the psychological empowerment and personality cultivation of adolescents. As a core component of the emotional education system, music education has unique advantages different from mathematics education and language education: it can convey emotional expression through artistic symbols such as melody, rhythm, timbre and harmony, break through language limitations, and provide psychological comfort and spiritual nourishment for young people. However, at the present stage, music teaching in primary and secondary schools is mostly based on fixed classrooms and fixed class hours. The teaching scene is limited to the closed space of campus such as classrooms and music classrooms, and is separated from the daily life scene and real emotional experience of teenagers. At the same time, the dimension of teaching and training is relatively single. The content of the course focuses on knowledge and skills such as recitation of music theory knowledge, standardized singing of songs, and training of musical instrument skills. It pays too much attention to the assessment of professional skills and ignores the emotional connotation, cultural heritage and aesthetic value behind music. This institutionalized campus music education is difficult to fully meet the needs of young people's personalized psychological growth and emotional development. Compared with the traditional music teaching mode characterized by standardized classroom and limited class hours, the community music education theory based on community public cultural space reconstructs the cognitive framework of traditional music education: it breaks through the traditional narrow music concept with standardized performance and classroom teaching vocal music teaching as the core, and provides important theoretical support for young people to carry out informal and close to life practice music activities.

This institutionalized campus music education is difficult to fully meet the needs of young people's personalized psychological growth and emotional development. Compared with the traditional music teaching mode characterized by standardized classroom and limited class hours, the community music education theory based on community public cultural space reconstructs the cognitive framework of traditional music education. Community music education includes music appreciation, vocal chorus, instrumental music training, community art performance, collective music creation and parent-child music practice and other diversified forms of education. It is an important extension and effective supplement to the campus music education system. This education model can adapt to young people with different music foundations, personality traits and artistic specialties. It can build a long-term, immersive and highly interactive music learning platform and artistic practice position that is difficult to achieve in classroom music teaching. Existing research shows that community normalized music education can empower adolescents' social and emotional abilities in an all-round way from the three core dimensions of emotion, social interaction and self-cognition, and form an immersive and long-term educational effect.

In recent years, a large number of national and international studies have been conducted on music education and adolescents' psychological development, personality development, and social skills enhancement, which have fully confirmed the role of music education in fostering adolescents' patience and self-confidence, building a sense of community, enhancing peer and family relationships, stimulating motivation for learning, and establishing career aspirations. However, most of the existing research focuses on the nurturing value of music teaching in the school classroom, and there is a relative lack of systematic sorting, mechanism summarization and practice refinement for regular music education and adolescent socio-emotional learning in the community

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scenario, based on which, this paper adopts the research method of literature systematic review, integrates and sorts out the relevant research results at home and abroad, and analyzes the internal mechanism of community music education empowering adolescent socio-emotional learning, and summarizes its value and practical shortcomings. It summarizes the value and shortcomings of community music education, and proposes a practical optimization path to improve the system of youth aesthetic and emotional education.

2. Positive empowerment mechanisms of community music education for adolescents' social-emotional learning

2.1. Music education empowers emotion recognition and regulation to channel youth psychological stress

In the context of community music education practice, the normalization of music appreciation, vocal music singing and instrumental music learning activities can guide young people to independently perceive the emotional connotation of music, clarify their own psychological and emotional state, help them to correctly ease anxiety, depression, irritability and other negative emotions, effectively alleviate psychological internal friction, reduce the breeding of psychological problems such as emotional extremes, anxiety and depression, gradually shape a stable and calm, positive and healthy mentality, and effectively improve young people's emotional regulation ability and psychological adjustment literacy.

At present, students' mental health problems are becoming more and more prominent, and the psychological intervention value of music education is becoming more and more concerned by the academic community. A study selected 432 students to carry out a controlled experiment. Through a one-month structured music training, combined with the data collected by the five-point Likert scale, the SPSS software was used to compare and analyze the results of the students' pre-test and post-test scores. The study confirmed that normalized music education can effectively alleviate students' psychological pressure, improve mental health, and improve students' interpersonal skills and social adaptability [1]. In addition, the emotional regulation ability of music education is not only applicable to the general adolescent group, but also has significant application value in the psychological and social rehabilitation intervention of special adolescents. Shanghai Angel Autism Salon has created a kind of integrated music therapy for the intervention treatment of adolescent autistic patients, which breaks through the singleness of traditional intervention and greatly improves the intervention effect of autistic adolescents in combination with real-life social practice. The research results show that the enhanced model of integrated music therapy can effectively promote the development of patients' language ability (P= 0.040), and the behavioral state, perceptual processing, emotional recognition and regulation and self-care ability of children are significantly improved [2].

2.2. Community music education builds collective social scenes and improves teenagers' interpersonal communication literacy

Interpersonal competence serves as a core indicator measuring adolescents' social maturity, and also constitutes an essential foundation for their physical and mental health as well as adaptation to future social development. At present, adolescents are confined to a relatively closed campus-based learning environment for a long time. Their daily social interactions mostly rely on fragmented online communication, resulting in a lack of real-world interactive experience. Furthermore, the

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homogenized growth environment further impairs adolescents' real-life communication capabilities, leading to prevalent social problems among contemporary teenagers, such as social timidity, passive communication, insufficient initiative in interaction, and weak awareness of teamwork. To address these deficiencies, community-based music education characterized by collectivity and collaboration boasts unique educational value in fostering adolescents' social skills.

Relevant research is based on the local social environment, cultural background and community development status, and systematically explores the deep internal relationship between community music education and academic research and social development. The research confirms that diversified community music practice activities can not only help young people master basic music skills and spread excellent social culture. It can provide young people with continuous collaborative exercise and growth opportunities in the collective interaction scene, promote young people to improve their interpersonal skills in communication and cooperation, realize value in social activities, and provide strong support for the comprehensive development of young people's social ability and comprehensive quality. In addition, some studies have used self-determination theory as the core framework to explore the adolescent groups who are in growth difficulties and have social short boards. The project relies on informal music activities such as collective music learning, song creation, and interactive performances to guide young people to actively communicate, express independently, and collaborate by building a positive and safe collective learning environment. The results show that in the collective music learning environment, young people actively participate in communication, mutual assistance and cooperation, and accumulate real social experience. At the same time, in the process of communication and mutual assistance in collective music learning, teenagers have gradually formed a sympathetic and inclusive communication mentality and a good sense of teamwork [3].

2.3. Community music education shapes positive self-cognition and builds adolescents' growth self-confidence

Adolescence is a critical turning point for adolescents' physical and mental development, self-consciousness awakening and value shaping. During this period, adolescents' psychological state is sensitive, volatile and immature, which is easy to breed various psychological problems. However, the current single education evaluation system focuses too much on academic performance, taking scores and rankings as the core and even the only standard to measure students' advantages and disadvantages and judge their personal abilities, ignoring the development of teenagers' aesthetic quality, artistic ability, comprehensive quality and personality. Under this single evaluation mechanism, the vast majority of young people are confined to the standardized score evaluation framework, and it is difficult to explore their own potential and unique advantages, which makes the psychological problems of young people more serious. In response to this shortcoming, community music education has abandoned the score ranking and examination-oriented evaluation model, and built a diversified self-presentation and breakthrough platform for young people.

Relevant foreign studies have confirmed this value. This study takes the youth choir of Pretoria Children's Home in South Africa as the research object, and carries out long-term practical research from the perspective of community music therapy. Through 16 times of normalized chorus training, interactive vocal teaching and independent song selection and performance activities, combined with semi-structured interviews and phenomenological analysis methods, the research results show that participating in community music chorus activities can bring profound and positive physical and mental experience to young people. From the internal level, young people can fully explore their own potential through community music activities and effectively improve their self-cognition and

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self-confidence. At the external interpersonal level, community music therapy not only effectively improves the social status of adolescents and expands their social connections, but also helps adolescents reshape their self-worth cognition and effectively alleviate their growth problems such as self-cognition imbalance and lack of sense of value [4]. Another study from the University of Music and Performing Arts in Graz, Austria, also proves this point. The research is carried out based on the "Audio Peers" community art project, which is free for groups of different social and cultural backgrounds to carry out art interactive activities. They analyze the participants around the three dimensions of collaborative interaction, non-verbal communication and collective sense of belonging. The results show that community music activities can break the inherent boundaries, allow young people to participate in collective art practice, re-examine and accept themselves in art practice, and clarify personal cultural identity and self-worth. In addition, the research also provides a reference direction for the follow-up practice and exploration of community music education in the psychological guidance and literacy cultivation of young people [5].

3. Conclusion and outlook

As an inclusive and normalized carrier of off-campus aesthetic education, community music education has irreplaceable unique value for the cultivation of teenagers' social and emotional ability. It can nourish teenagers' mental health, shape healthy personality and improve their social literacy in an all-round way from the three core dimensions of emotional regulation, interpersonal communication and self-cognition. However, there are still many practical shortcomings and outstanding problems in the development of community music education, which seriously restrict the value of aesthetic education and emotional education.

First of all, there is the problem of uneven distribution of resources. Urban core communities and economically developed areas are equipped with high-quality resources such as professional teachers, perfect venues, equipment and special funds, and can carry out music education activities normally. However, remote urban areas, towns and rural communities are generally faced with the dilemma of lack of teachers, poor hardware and shortage of funds, and it is difficult to carry out relevant activities. At the same time, community music education also has the problem of unbalanced group coverage. Some community music education activities are more suitable for young people with music foundation, which makes it difficult for vulnerable groups such as left-behind young people and young people with special personality to enjoy equal aesthetic education resources. At the activity development level, most current models of community music education remain rather traditional. Centered primarily on single-song tutoring and basic instrumental instruction, these models feature outdated and monotonous curricula, and lack engaging forms tailored to the characteristics of adolescents. It is impossible to fit the interests and preferences of adolescent adolescents, resulting in insufficient enthusiasm for youth participation, superficial activities, and difficulty in achieving the core goal of emotional cultivation. At the level of educational objectives, some community music education has the problem of positioning deviation. On the one hand, it focuses too much on skill training and talent competition, which increases the learning burden of young people. On the other hand, some activities only use music as a tool for leisure and entertainment, and do not design systematic courses and activities in combination with the psychological growth and social emotional development of young people, which weakens the educational value of community music education. In addition, there is also a problem of insufficient multi-subject linkage in community music education. The education and cultural tourism departments lack unified planning, deployment and policy support, which makes the community residents' committees, schools, cultural tourism departments, art institutions, social organizations

DOI: 10.54254/2753-7048/2026.LD35250

and families and other related subjects fight each other for a long time. It is difficult for school aesthetic education resources and professional teachers to sink into the community, which hinders the high-quality development of community music education.

In order to make up for the shortcomings of community music education development and improve the quality of education, we need to make precise efforts from four dimensions to solve these problems. First of all, through the overall allocation of educational resources, promote the balanced development of urban and rural and regional music education, relying on online public welfare classrooms, voluntary assistance, counterpart support and other ways to fill the weak community in terms of teachers, venues, equipment, funds and other resources. Secondly, we need to adhere to the attributes of inclusive education, carry out music education activities for all young people, and focus on caring for special youth groups such as left-behind, distressed, and introverted, and effectively guarantee the fairness of educational participation; at the same time, community music education should be based on the interests of young people, innovate music forms on the basis of traditional singing and musical instrument teaching, enrich music creation, music sitcoms, national style music experience and other multiple contents, and combine offline performance, online short video display and other multiple channels to enhance the fun and interactivity of music education activities; on this basis, community music education needs to return to the origin of educating people, calibrate educational goals, anchor the development orientation with aesthetic education as the core and the cultivation of adolescents' social emotions as the focus, abandon the utilitarian skill training and competition competition mode, and build a systematic activity system around the core needs of adolescents' emotional regulation, interpersonal communication and self-growth, so as to deeply integrate the cultivation of adolescents' social emotions into the whole process of music education.

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