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Orff-based Music Education: A Systematic Review of its Effects on Social Emotional Competence in Primary School Students

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<p>Article History</p> <p>Article Submission 12 February 2022</p> <p>Revised Submission 24 March 2022</p> <p>Article Accepted 04 May 2023</p>	<p>Abstract</p> <p>The study of Orff-based music education has seen an increase in interest recently, particularly among primary school students. The inclusion of social-emotional competence in educational systems has been justified in light of some of our contemporary issues, such as the requirement for cooperation or the continual need to adapt to novel circumstances through the use of Orff-based music education so that the former can be used to develop the latter. The effectiveness of Orff-based music instruction on primary school students' social-emotional competence was examined through a comprehensive analysis of the research. The reviewer separately reviewed 50 papers found in Google Scholar, ProQuest, Science Direct, Sage Journals, and PsycINFO databases to see if these matched the requisites for participation. For review, there were 15 papers chosen in all. The parameters analyzed in the review included the effects of Orff-based music education on various aspects of social-emotional competence, including emotional regulation, empathy, social skills, self-esteem, and self-expression. The studies used a variety of measures to assess social-emotional competence, including self-report questionnaires, standardized assessments, and teacher reports. The studies also varied in length and frequency of the Orff-based music education intervention, with some studies reporting short-term interventions and others reporting longer-term interventions. The findings of this systematic review indicate that Orff-based music education has a positive effect on the social-emotional competence of primary school students. The studies included in the review suggest that Orff-based music education can improve emotional regulation, increase empathy, develop social skills, enhance self-esteem, and promote self-expression in primary school students. The review also highlights the need for further research in this area, including studies that use rigorous research designs and standardized outcome measures.</p> <p>Keywords: Orff-based Music Education; Social Emotional Competence; Primary School Students; Literature Review</p>
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Introduction

Carl Orff, a German artist, and musical educator established Orff Schulwerk (Schoolwork), a method for teaching music to children, teenagers, and adults (Garrett, 2020). One of the most significant music teaching techniques within the context of music education is Orff Schulwerk. The Dalcroze and Kodaly methods are the other two most significant and well-known systems, with the Orff Schulwerk being one of them. "Elementary Musik" (literally, "elementary music") is one idea that Orff created (Xiong, 2021). As opposed to just referring to sound, the nature of music includes several actions. In this cohesive social activity that incorporates movement, conversation, and dancing, the participants participate in music not as spectators but as performers (Okeyo, Shitandi, & Kanake, 2022). Orff Schulwerk asserts that imitation and listening are the first steps in learning music, accompanied by creativity (Mastnak & Guo, 2021). According to Orff, rhythm is found in discourse and movements and is a product of nature (Xiong, 2021). Orff Schulwerk asserts that youngsters must experience the heart of melody in their formative years rather than learning music theory or technique. Through imaginative and improvised activities, kids may experience music. The creativity of children, feelings, along with experiences with aesthetic sensitivity all play a role in the process of learning music (Mastnak & Guo, 2021). Additionally, Orff Schulwerk argues that elementary school and primary school are crucial stages in a person's overall development. They are delicate times for socializing, language acquisition, writing, and reading. As a result, music has to be an integral part of the educational system. To teach music in primary schools, a set of teaching techniques called Orff Schulwerk includes singing, dancing, speaking, and playing an instrument & several textbooks (Elkoshi, 2023). It does not, however, mandate that textbooks be used exclusively in certain nations. In reality, under the broad "roof" of that of the notion "Elementar Musik" and instructing methodologies, it is recommended for teachers of music, instructors, teachers, as well as composers to use the Orff methodology to create their materials employing local instruments, songs, and other resources (Zhou, 2022). According to research findings, children's psychological well-being has improved as a result of combining musical therapy and curriculum based on the Orff method interventions. It has been shown in South Korea that teaching kids according to the twenty-three Orff Schulwerk principles has a positive effect on their interpersonal relationships, personalities, social competence, and emotional control (Zhang, 2021). The Orff Schulwerk is a method for addressing non-musical objectives in education and treatments, which makes it more than just a successful method for teaching music to kids and teenagers. By performing an intervention to enhance migrant, a previous study adds to the corpus of knowledge about kids' social-emotional skills at a suburban Chinese institution. The earlier research utilized an Orff-based curriculum that seeks to improve the emotional competency and interpersonal contact of the student participants. Using a curriculum that is centered on music, the previous study provided Chinese music educators and primary school instructors with fresh information on how to educate children on social-emotional competency.

Orff-based music, also known as Orff Schulwerk, is an approach to music education developed by German composer Carl Orff and his colleague Gunild Keetman in the 1920s. The Orff approach is a holistic and experiential method that emphasizes active participation, creativity, and improvisation in music-making (Okeyo et al., 2022). The Orff approach to music education is based on the idea that music is an innate human ability that can be developed and enhanced through movement, rhythm, and play. The approach involves a three-stage process that includes imitation, exploration, and improvisation (Garrett, 2020). In the imitation stage, students learn to replicate musical patterns and rhythms through movement and voice. In the exploration stage, students experiment with different instruments and musical structures to create their own compositions (Elkoshi, 2023). Finally, in the improvisation stage, students use their creativity and musical skills to create new pieces of music. The instruments and tools used in Orff-based music include a variety of percussion instruments such as xylophones, glockenspiels, metallophones, and drums. These instruments are often designed to be easily playable by students of all ages and abilities (Mastnak & Guo, 2021).

The Orff approach to music education is important because it provides a comprehensive and engaging way to teach music to students. The approach helps students develop not only musical skills, but also social and emotional skills such as collaboration, communication, and self-

expression. By engaging students in active music-making, the Orff approach fosters a love of music that can last a lifetime (Mastnak & Guo, 2021). There are many benefits to using the Orff Schulwerk method in schools. One of the main benefits is that it allows students to develop their musical skills in a fun and engaging way. The approach also helps students develop important social and emotional skills such as communication, collaboration, and self-expression. In addition, the use of instruments and movement can help students with physical coordination and motor skills (Xiong, 2021).

Research has shown that music has a positive impact on social and emotional development. Music-making help students develop empathy, self-awareness, and emotional regulation. In turn, these skills can lead to better academic performance and overall well-being (Zhang, S., & Wu, C., 2023; Ybarra, 2021). The Orff approach can be adapted for use with preschool children. The approach for preschool children emphasizes play, movement, and singing as a way to develop musical skills and social and emotional competence. In addition, the use of percussion instruments helps preschool children develop physical coordination and motor skills (Zhang, 2021).

Socio-emotional competence is identified as a crucial indicator of a child's mental wellness, constructive conduct, and growth in the years before puberty and maturity (Coberly, 2021). A significant corpus of recent research has focused on young children's social competence and its long-duration impacts on growth. For instance, youngsters who had good social-emotional abilities frequently excel in academics, including nonverbal skills. Wei, (2022) and subsequent academic and social damage is more likely in people with poor social skills. Young children may acquire a wide range of talents, even ones outside of music, with the help of music and music education. Many studies employ music or musical pursuits to accomplish non-musical goals (Cicco, 2021). The capacity to recognize others' attitudes and use one's social skills in certain social situations is commonly used as the concept of socio-emotional competence. Social competencies are thought of as actions one does during specific interpersonal (Spencer & Pierce, 2022). Most people believe that one of the components of social-emotional competence is emotional competence. According to research, youngsters with high emotional intelligence are better at understanding and controlling their own emotions, and they are also better at interacting positively with their families, teachers, and peers (Olaussen, 2022) One of the most important aspects of young children's psychological development is their social-emotional competency. It affects children's future development in both direct and indirect ways, affecting things like their ability to solve problems, form good connections with others, act in a prosocial manner, perform well in school, and succeed in their careers (Alshatti, Al-Sulaim, & Abdalla, 2020).

For the achievement of social competence, the years between adolescence and childhood are crucial. Various aspects of nature and nurture that might affect this developmental process include (Gillate et al., 2023). Because this age is seen as crucial, educators should place a high priority on enhancing social-emotional competence in kindergarteners and preschoolers. The societal settings of kindergarten and preschool, which are apart from the family, are crucial for the physical and psychological growth of kids (Azevedo et al., 2020). Children in this situation have to acquire how and where to adhere to the guidelines and get along with others in addition to taking responsibility for their family members. They may communicate with their peers and form relationships with their teachers in this setting. Making friends, assisting their peers, and interacting with their teachers all fall under this. Other components of socio-emotional competence include interpersonal skills and social behaviors in communication, in addition to emotional competence (Vargas-García et al., 2020). An individual's ability to analyze their conduct, determine if it is suitable, and make changes that are appropriate for the situation falls under the category of executive functions. According to Collie (2022), social-emotional competence requires a reciprocal relationship between a person's biologically established talents and the environment.

Additionally, Yang, Zhao, Wu, and Zhang (2021) says that factors including culture, time, connection, context, and function should be taken into account when evaluating social competency. Social actions could be suitable in one situation but inappropriate in another. "The theory of mind model" (Caballero & Llorent, 2022), "the social information-processing model", and, "the three-tiered model" (Li, 2021), and other models with various dimensions are examples of social competency models created by various scholars. Children may successfully apply abilities

learned from prior social experiences while solving challenges in social situations (Alshatti et al., 2020). These skills are established based on relating to peer interactions, teacher-student connections, and parental involvement. As a result, many academics use meaningful connections with family, friends, and others as a way to measure social-emotional competence. A child's socialization is built on their attachment to their mother since it serves as the foundation for their connections with their relatives, instructors, and classmates (Amoah, Tenkorang, & Dold, 2021). Collie (2022) defines social-emotional competence as the ability to form healthy connections with friends and parents.

Thus, the social-emotional competence of students in primary schools is greatly influenced by Orff-based music education. As far as we are aware, there hasn't been comprehensive research done on how music instruction influences children's emotional growth from 6 to 12 years old. An exhaustive search for research that examines this developmental period was done to find as many as feasible in attempting to answer this question. By making use of the accessible papers with the authors' subjective standards for inclusion, the material gleaned from all of the research on this particular issue was thus consolidated, and incomplete or biased findings were avoided.

Methodology

The Preferred Reporting Items for Systematic Reviews and Meta-Analyses (PRISMA) is a set of guidelines for conducting and reporting systematic reviews and meta-analyses. The PRISMA guidelines provide a framework for researchers to ensure the transparency and accuracy of their systematic reviews, which in turn enhances the reliability and usefulness of the research. There was a systematic review by "the Preferred Reporting Items for Systematic Reviews and Meta-Analyses (PRISMA)" statement standards to determine the impact of the educational usage of Orff music on primary school pupils' social-emotional competence evaluation. The research topic was: What effects does Orff-based music have on the social-emotional competence of primary school students between the ages of 6 and 12? Two separate reviewers picked the papers at various stages, and they then independently retrieved the data from the publications that had been determined to be eligible at the selection step. The method may be divided into two primary stages due to the consensus of a third researcher in resolving disagreements at later stages. To compare agreement, the researchers first examined each title and abstract separately, then the complete text. In both stages, the same exclusion and inclusion criteria were applied. The opinions of a third reviewer were considered in the event of a dispute. The findings section of the articles that were excluded in the initial or later stage because they did not fulfill the justification for the exclusion was one of the inclusion criteria. The "Cochrane Handbook for Systematic Reviews" was used as a guide for data extraction, which included the following details, initially, the basic study information (name of the author, nation of origin), followed by the technique (research length/follow-up, design, and type of musical intervention). Data regarding the sample (selection process, sample size, age, and sex distribution). Information about the outcome (effects in the emotion variable). The extra information is presented last.

To find studies that matched the indicated inclusion criteria, the databases Google Scholar, PsycINFO, CINAHL Web of Science, ProQuest, and Science Direct were searched. We decided to use broad keywords due to the fact that this field of research is still in its infancy, and there isn't yet a widespread consensus on the definitions of many analytical variables and categories about the links between Orff-based music education and social-emotional competence. This led to a large number of papers being found. Orff music and school were the two key terms, with the inclusion of school narrowing the research toward the academic system.

We linked these phrases together by using the Boolean operators "AND" and "OR" to broaden and narrow the search space. Also carried out was a manual search. "Orff-based Music" "Social-Emotional Competence" AND "School" are the definitions for the final syntax. We made an effort to limit a representative study sample that examined the connections between Orff-based music and social-emotional competence in school settings.

Inclusion criteria

The following criteria have to be met for items to be considered for the review: To tailor the

research topic to the chosen age range, the sample for a study has to be kids between the ages of 6 and 12 or those in primary school. To ensure that any findings from our observations of reality were valid, the research had to be empirical. To evaluate research over the last 22 years, during which this fresh area of study was created, it was necessary that the study evaluates the role of music in social-emotional competence and that it had been published since 2000 to analyze studies on the impact of Orff-based music education in primary school students' social-emotional competency.

Exclusion criteria

The sample being examined did not include any articles that met one of the exclusion criteria listed below (Table 1 & Figure 1). Those that, although including the keywords, did not explicitly address the relationship between Orff-based music education and social-emotional competence, did not specifically measure emotions and deal with the subject matter indirectly or secondarily. Those that were bibliographical or theoretical non-empirical investigations. Due to the challenges involved in generalizing any findings, the ones that were case studies. research on students less than 6 years old, teenagers, and those among individuals that included samples beyond the chosen age range. Grey literature or unreviewed journal articles were also excluded to ensure the caliber of the reviewed publications.

Table 1. Reasons items were excluded

Exclusion Criteria	Total Items Excluded
Not an article	8
The children's age range was not between six and twelve.	23
The participant sample comprised people of various ages.	13
The research question is not expressly addressed in the study.	6

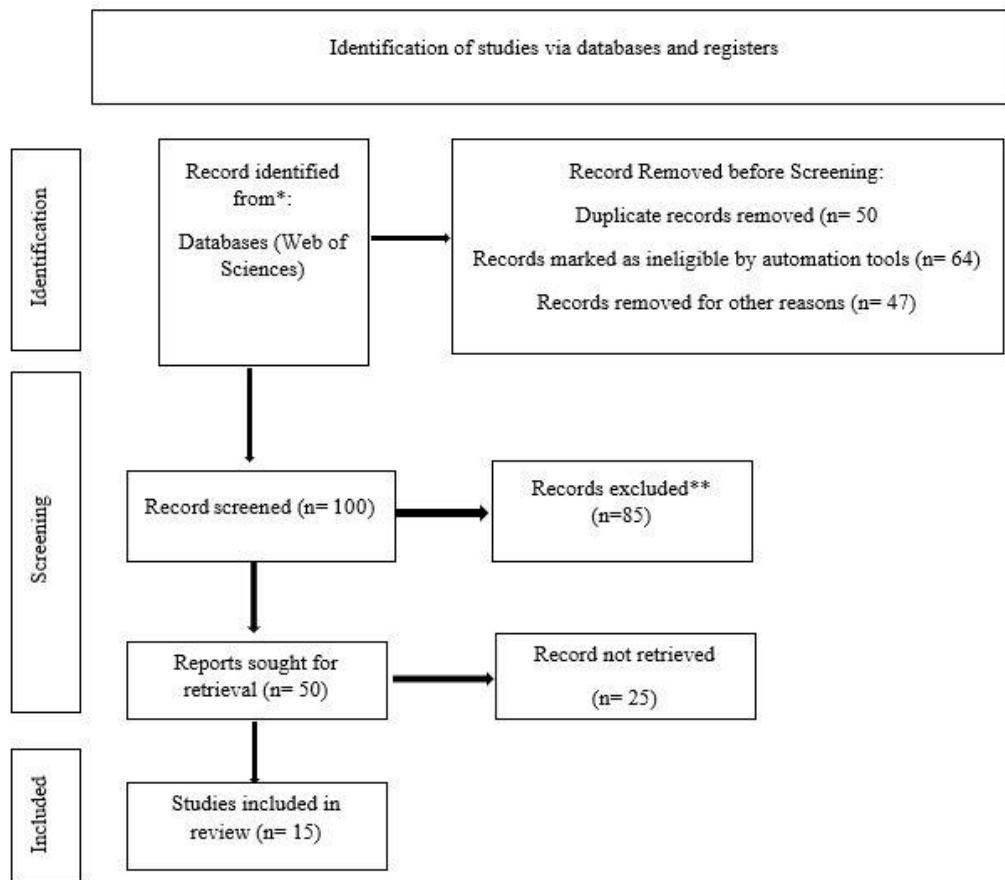


Figure 1. Preferred Reporting Items for Systematic Reviews and Meta-Analyses (PRISMA) flowchart to show the study selection process

Main Research group

We looked at the co-authorship of the articles in order to analyze the patterns of collaboration that are prevalent in this area of research. Analysis of co-authorship, which occurs when multiple authors collaborate on the publication of a document, creates a network of authors. Researchers are connected to one another through the networks described above according to the number of publications that they have co-authored together. The network of authors was created using VOSviewer software (Van Eck and Waltman 2010). The authors are organized by VOSviewer into a network of clusters, where each cluster consists of a set of authors who are closely connected to one another. Each author is only ever placed in one of the clusters. The clustering technique used was the smart local moving algorithm, introduced by Waltman and Van Eck (2013).

In order to concentrate on the connections between authors who had published three or more articles in the research field, with a minimum of 10 citations and one co-authoring relationship among them, the general network was narrowed down in this article. This allowed the authors to focus on the connections between authors who had published three or more articles in the research field. There are 15 authors who fit these criteria. Figure 2 is a map that illustrates how the fifteen authors are distributed across the twelve separate research groups. Similarly Figure 3 is a map that illustrates the keywords that are commonly used.

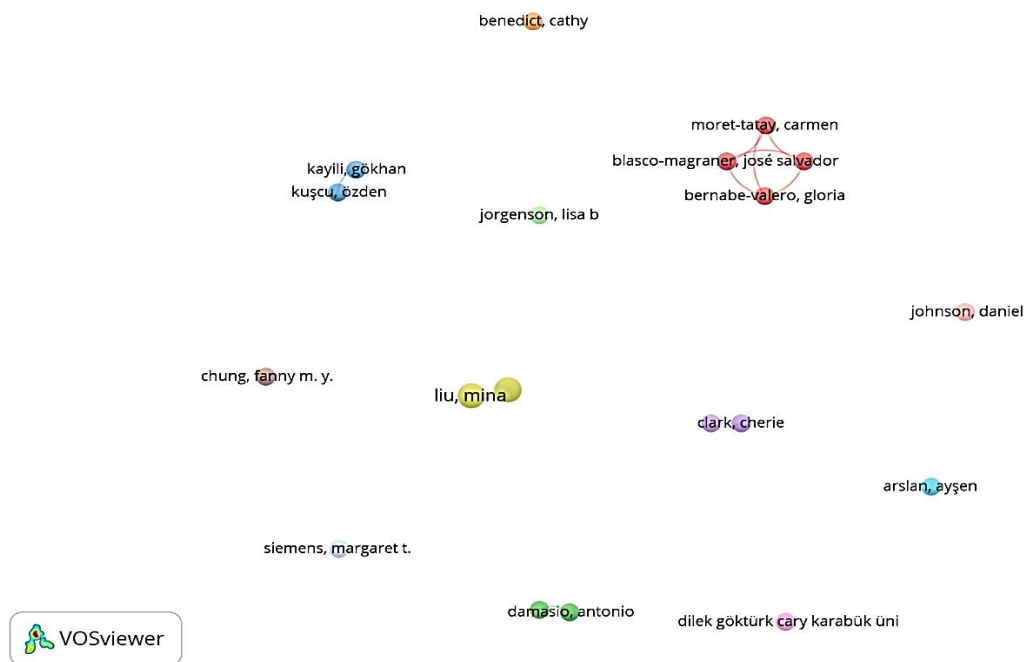


Figure 2. Co-authorship

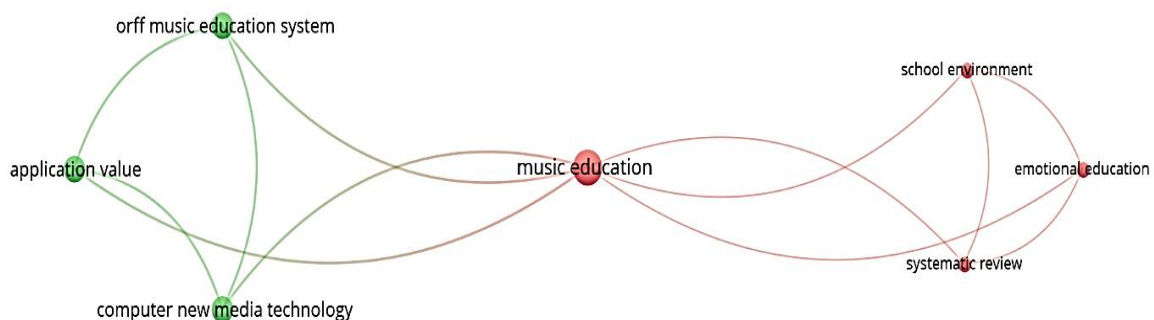


Figure 3. Keywords used in articles

Results

Below is a presentation of the systematic review's findings. There were 15 articles in the sample that were examined (Table 2). A description of the material created from the examined articles is drawn, alongside the amount of content that was removed based on various criteria. The sample that was utilized is described below, along with a narrative synopsis of the many publications organized by topic (Table 3). A total of 50 papers were chosen from among the articles that were evaluated. The range of publication dates, from 2000 to 2023, was considered to be very recent. Regarding the educational setting, all work was done in the primary education sector (6-12 years) and extracurricular pursuits (6-12 years).

Table 2. Summary of articles that are reviewed

Study	N	Age	Educational Setting	Primary Purpose of Study	Study Design	Music Variable	Emotion Variables	Relevant Data Collection Measures
Blasco-Magraner et al., 2021	26	3 to 12	Elementary school	To examine the evidence for positive effects of music on the emotions of 3- to 12-year-old children	systematic review	Music education	Emotional development, Social-emotional competence	a systematic review was carried out following the Preferred Reporting Items for Systematic Reviews and Meta-Analyses (PRISMA) statement guidelines
Yuanyang Yue, 2018	28	5-6	Suburban schools	To determine the effect of an orff-based music curriculum on migrant children's social-emotional competencies.	quasi-experimental design	Orff music curriculum	children's social competence	Social Emotional Assets and Resilience Scales (SEARS-T)
Habibi et al. 2014	45	6 to 7	Out of school	To determine whether children who participate in musical training were different, prior to training, from children in the control groups in terms of cognitive, motor, musical, emotional, and social measures	Cross-sectional between subjects; experimental (controlled trial, non-randomized sample)	To be involved in systematic and high-intensity musical training, and music perception	Emotional recognition and empathy	Auditory analysis test (Rosner and Simon, 1971); Gordon's primary measures of music auditions (PMMA; Gordon, 1986); Reading the Mind in the Eyes (Baron-Cohen et al., 2001); Index of Empathy for Children (Bryant, 1982); video emotion test (Goldstein and Winner, 2012); Helping and sharing test (ad hoc)
Nieminen et al. 2012	127	6 to 9	Elementary school	To investigate the effects of age, gender, and music education on musical preference, musical emotion	Cross-sectional between subjects; experimental (non-randomized	Musical preference and musical mode (major, minor, and free tonal)	Beauty, ugliness, happiness, and sadness	Ad hoc questionnaire and task

Study	N	Age	Educational Setting	Primary Purpose of Study	Study Design	Music Variable	Emotion Variables	Relevant Data Collection Measures
				recognition, and the use of aesthetic categories for music	sample)			
Ramdane et al. 2018	186	6 to 12	Elementary school	To investigate the usefulness of using music and songs by islamic education teachers	Correlational	Using music in the classroom	Emotional awareness	Ad hoc questionnaires and interviews
Jeremic et al. 2015	89	7	Elementary school	To study the effect of vocal performance as a teaching method in relation to the social-emotional competencies (sec) of pupils	Cross-sectional between subjects; experimental (controlled trial, non-randomized sample)	The vocal performance teaching method	Empathy, impulsivity, emotional control, and reactions	Scale for assessment of social-emotional competencies of students (SEC)
Kim & Kim, 2018	60	7 to 12	Elementary school	To determine the effects of a musical instrument performance program on emotional intelligence, anxiety, and aggression	Cross-sectional between subjects; experimental (nonequivalent control group pretest-posttest study)	Musical instrument performance program	Emotional intelligence, anxiety, and aggression	The Emotional Intelligence Scale, the Trait Anxiety Inventory, and the Aggression Scale
Schellenberg et al. 2015	84	8	Elementary school	To examine whether social benefits are accrued from more typical group music training, specifically an existing program that was designed	Cross-sectional between subjects; experimental (controlled trial, non-randomized sample)	Attending public schools that incorporated this specialized program	Emotion comprehension, sympathy, and prosocial skills	Peabody Picture Vocabulary Test, Test of Emotion Comprehension, and Child-Report Sympathy Scale

Study	N	Age	Educational Setting	Primary Purpose of Study	Study Design	Music Variable	Emotion Variables	Relevant Data Collection Measures
				with music pedagogy as its focus				
Ayşen Arslan, 2009	Not specified	5th class	Primary School	Researching what primary school teacher candidates think about orff schulwerk, and identifying the impact of orff's approach on the comprehension of subjects in interdisciplinary education	observation and screening model	Music Education	Creativity, confidence	Surveys
Varvara & Clark, 2018	20	5 to 11	afterschool program	To examine the potential benefit of a music therapy social skills development program to improve social skills and academic performance of school-aged children with limited resources in an afterschool program.	consisted of eight 50-minute sessions,	The music therapy social skills program	social competence and antisocial behavior	Home & Community Social Behavioral Scale (HCSBS; Merrell & Caldarella, 2008), and social skills, problem behaviors, and academic competence using the Social Skills Improvement System

Table 3. Some of the prominent measurement scales

Scales	N
Preferred Reporting Items for Systematic Reviews and Meta-Analyses (PRISMA) statement guidelines	26
Home & Community Social Behavioral Scale, and social skills, problem behaviors, and academic competence using the Social Skills Improvement System	20
Peabody Picture Vocabulary Test, Test of Emotion Comprehension, and Child-Report Sympathy Scale	84
The Emotional Intelligence Scale, the Trait Anxiety Inventory, and the Aggression Scale	60
Scale for assessment of social-emotional competencies of students (SEC)	89
Social Emotional Assets and Resilience Scales (SEARS-T)	28

The Orff music education system is both a straightforward teaching strategy and a general educational idea. Teachers should research Orff's approach to teaching music with the mindset of discovering the truth from facts. The Orff music education method is appropriate for all music learners, and original music is suited for novices. In college public music instruction, the Orff music education system has strong viability and development and is very similar to the biological, cognitive, and behavioral features of adults. Teachers should focus on how Orff's concept is used as a result. Teachers cannot mechanically duplicate while instructing students in public music classes at colleges and universities; instead, Chinese teaching methods must be incorporated.

We may understand and process traditional music knowledge by integrating American along with other instructional experiences. The school's public music instructor must thus change the school's culture. We may accurately comprehend the application value of Orff's music education system if we properly comprehend the philosophy behind Orff's approach to music education. We can choose the right resources to better foster kids' musical education by applying science to educational concepts. China's music education has undergone a significant transformation as a result of the new curriculum reform. The primary objective of reforming music education has shifted.

Therefore, the school should modify how pupils study as part of the Orff music curriculum. Teachers should place a strong emphasis on their students' collaboration and communication in activities like small bands, music games, and choral group dances. Most musical activities frequently call for collaboration. Individual improvisation and group communication and collaboration should be tightly related in the Orff music education process in order to respect both individual growth and group cooperation. As a result, Orff music educators in the twenty-first century should develop a sound teaching philosophy. Teachers may help students modify their learning habits in the face of high-quality education and fresh music curriculum reform, which will raise the standard and quality of music education.

Schellenberg et al. (2015) research did discover a substantial increase in the social skills of the children who had low levels of social skills at the start of the trial, but it did not demonstrate the significant impact of phonemic awareness on Emotional Awareness in youngsters who entered the program with enhanced social abilities. In a similar vein, Habibi et al., (2014) contrasted the differences between kids who took part in after-school music and sports programs, or who had not registered in any program at all. The study supported the hypothesis that the differences identified in prior studies are attributable to musical experiences by finding neither any substantial distinctions among the three groups in distinguishing human emotions by viewing visuals of eyes and empathizing with the sentiments of others.

The short amount of preparation time (5 days a week for two or three weeks) may have contributed to the results, which showed no difference seen between the music experimental class compared to the other two groups. Another longitudinal research with such a 14-month education duration with children aged 5-7 revealed the changes related to musical instruction the researchers themselves suggest (Schlaug, Norton, Overy, & Winner, 2005).

Although Habibi et al. (2014) designed their study by controlling the baseline of prior skills in all of the groups, they believed that their results also provided some indirect support for the idea

that the types of emotional and social abilities identified throughout youngsters who already have studied music might be lignocellulosic of music training. This provided a good base for a comprehensive longitudinal study for the subsequent determination of the acquisition of various skills in music education. Other research revealed a reduction in unfavorable social-emotional attitudes among participants in specific music-infused rehabilitation sessions. Li, D., Xiu, H., & Yin (2011) investigated how adolescents from poor socioeconomic backgrounds responded to an experience that combined involvement in a drumming club with academic counseling. The group had substantial reductions in behaviors including anxiety, sadness, PTSD, inattention, and certain oppositional attitudes. In a similar vein, Quintanilla (2008) examined how children who had experienced domestic violence responded to a therapy that involved sand play and musicals (song, paying attention, and performance).

The author noted that people have shown changes in emotional behavioral issues such as post-traumatic stress, sadness, anxiety, anger, and oppositional conduct. The implementation of a musical school curriculum focused on cooperative musical performances was also found to lessen verbal and physical aggressiveness (MILLS, 2018). Ten research compared the effects of listening to music on several emotional domains and discovered that they were generally positive. Children were better able to identify their emotions in accordance with major or minor chords (Nieminen, Istók, Brattico, & Tervaniemi, 2012). According to Su, Y. N., et al. (2017), background music enhances students' emotions and, as a result, indirectly enhances other abilities like reading comprehension.

With music education as the explanatory variable, 14 studies found evidence that it enhanced a variety of socio-emotional skills, such as emotion recognition in text messages and pictures (Schellenberg & Mankarious, 2012), improved focus, creativity, and the ability to control emotions (Brown & Sax, 2013). Lebaka (2014) increased learning, mathematics, and pupils' capacity to identify emotions (Kim et al., 2018; Venegas et al., 2013), a beneficial impact on kids' social competence, personality, and self-efficacy; enhanced attitudes toward going to school (Pimenta & Trevisan, 2018), singing can promote emotional awareness and motivation, as well as empathy and good learning attitudes (Jeremi et al., 2015), affected the impacts of emotional knowledge, and influenced psychological consciousness (Habibi et al., 2014), Improvements in behaviors like depression, anxiety, post-traumatic stress disorder, inattention, and some defiant attitudes (Campayo-Muoz et al., 2020), increased pro-social behavior throughout children with typical development in connection to the social isolation of autistic children (Schellenberg et al., 2015), increased children's motivation and thus their learning capacity (Ho et al., 2011), and more (Ramdane et al., 2018). Last but not least, two studies that employed a musical therapy program as the independent variable discovered improvements in children's emotional cognition and emotional stability as well as behavioral emotional issues, such as depression (Kang, 2017; Moore & Hanson-Abromeit, 2018).

Discussion

A set of abilities that need direct behavior and engagement within contextual and cultural contexts make up socio-emotional competence (Andrews, 2006). Youth are thus at a high risk of having problems with social-emotional competence and associated results due to several contextual factors, including trauma exposure or low income, in addition to familial variables like disagreement, unhappiness, inadequate upbringing, and perhaps a lack of support from others. Social-emotional competence in particular, which encompasses the capacity to apply one's unique abilities and the ability to negotiate various contexts, adjust to demands and converse with those around (Winner, 2008), might be a significant factor in academic along with emotionally adaptable outcomes and is closely related to student conduct and academic success. For instance, Snow, S., and D'Amico (2010) discovered that the association between linguistic aptitude and academic proficiency was mediated by a lack of emotional awareness. In addition, Brown, Benedett, and Armistead (2010) determined that social and emotional variables affected academic success more instead of social comparison, parental effects, or academic research teaching based on a thorough literature evaluation that included 34 meta-analyses. Social competency includes social skills as a key element. To help children who are exposed to contextual and situational

adverse outcomes acquire the social skills and behaviors necessary to form adaptable social connections, regular teaching may be necessary (Andrews, 2006). Lippman, L. Moore, K. & McIntosh (2011) claim that such education has to follow a systematic procedure that focuses on certain abilities utilizing sequential activities with experiential and hands-on elements. Improvements in socioemotional abilities, a decrease in problem behaviors that are both internalized and externalized, including an increase in educational achievement has all been outcomes of this style of education. Although, Porta (2018) discovered, in engaging in after-school programs for kids may have a significant influence on social competence and successful academic achievements.

In the overview of after-school activities for "the Center for Academic, Social, and Affective Learning (CASEL)", Quintanilla (2008) concluded that children who participate in after-school programs that employ evidence-based curriculum aimed at fostering social/emotional competence exhibit significantly improved feelings and attitudes, fewer behavioral issues, higher academic success, and better school grades. Given that we evaluated social-emotional competence, asocial conduct, attitudes issues, along with learning ability, the stated conclusions apply to the investigation at hand. Furthermore, it also anchored the construction of the music therapy for social skills program, social assistance, systematic approach to identifying Intervention as well as social skill training the primary school child on the current evidence-based curriculum (McGinnis, 2005).

Children and kids who face challenges to their general capacity for adaptability as a result of being exposed to societal, financial, or cultural pressures are frequently served by music education therapists. The most often addressed goals in music therapy with high-risk kids were self-expression and coping skills (Clements-Cortes, 2003). Self-esteem, social abilities, and behavior control were other objectives. A small amount of empirical research has been done on programmatic results, even though several publications have described treatments for kids with little assets (Camilleri, 2007). Our results are in line with those of other studies, which found that children in music therapy-assisted after-school programs improved in social-emotional competence (Chong & Kim, 2010), students from low-income backgrounds showed an improvement in interpersonal skills, personality, and identity (Young-Bae, Y., & Ji-Eun, 2013), although that kids with a range of psychological disorders that impact interpersonal abilities, narrative advancements in interaction and communication (Porter et al., 2017).

The usage of music improved various socio-emotional advantages in a variety of areas, including social competence, empathy, and lowering emotional difficulties, according to nine research. For instance, Schellenberg et al. (2015) discovered that pupils with musical backgrounds, but only those who play at a lower level, scored higher in empathy and prosocial abilities. Another study found that students' attitudes and social abilities, like collaboration, improved when they sang songs with a significant emotional component. Similarly to this, a music-based intervention helped students become more pro-social toward their autistic friends, especially when those peers were being harassed (Cook, Ogden, & Winstone, 2019). According to Langeveld, J. H., Gundersen, K. K., and Svartdal (2012) research on the connection between empathic characteristics and enjoying sad music, those who had higher levels of empathy, the ability to see things from another person's viewpoint, and a more developed fantastical imagination felt more pleasant feelings while playing to dramatic music. According to Porter et al. (2017), cinema music explains the audiovisual story and keeps kids' attention even when they become distracted by the visual portion.

Jeremić et al. (2015) examined that the children who learned to sing from a specialist teacher who used an active approach in which they sang the songs, as compared to a non-specialist instructor who listened to the records via technological codecs, showed disparities in their social-emotional competencies. The test group that had adopted a proactive approach showed significant gains in social-emotional skills. For instance, they felt better about singing alone and were more sympathetic to people who struggled with intonation. These findings imply that not all musical applications have the same outcomes.

Other research revealed a reduction in unfavorable social-emotional attitudes among participants in specific music-infused rehabilitation sessions. (Moreno et al., 2011) investigated how adolescents from poor socioeconomic backgrounds responded to an experience that combined involvement in a drumming club with academic counseling. The group had substantial

reductions in behaviors including anxiety, sadness, PTSD, inattention, and certain oppositional attitudes. In a similar vein, Yue (2018) examined how children who had experienced domestic violence responded to a therapy that involved sand play and music (singing, listening, and performance). The author noted that people have shown changes in emotional behavioral issues such as post-traumatic stress, sadness, anxiety, anger, and oppositional conduct. A music education curriculum centered on ensemble instrumental performance was found to lessen verbal and physical aggressiveness (Men C, Fong P, Huo W, 2020). Even though there haven't been many studies that demonstrate the social-emotional advantages, each one offers various strategies for employing Orff-based music to hone such abilities. The findings show that after receiving the interventions of Sixteen programs (eight lessons) of the Orff-based musical education system, students in the treatment group scored relatively higher in aggregate of dedication, social competence, and temperament as compared to children in the control group, even after adjusting for gender and teacher evaluations of the children's starting levels of commitment, social competence, and identity, respectively (Yue, 2018). This exploratory study, conducted in a kindergarten classroom in a Chinese suburban school, provides some of the first empirical data about the potential benefits of using an Orff-based education to enhance the social-emotional competence of immigrant children. The research findings add to the body of knowledge on how Orff Schulwerk affects kids' social and psychological growth as well as the non-musical goals of musical activities. That investigation provides information to Chinese education professionals and primary classroom instructors about teaching tactics for developing students' social-emotional competency via the use of an Orff-based music education system. Excessive research might look at the current state of the educational methods and development of migrant children (Yue, 2018). More research is needed to discover whether the intervention is similarly successful for children from varied circumstances, including those who are and are not the offspring of migrant workers.

By giving kids the chance to utilize it, music may be used to help them learn about the world around them. Orff's instruments are simple musical instruments. Simple musical instruments that are created by hand. Using various materials, you may make something special, like a DIY Outdoor Music Wall where kids can play with sounds and maybe even sing along (Otto A, Szymanski D, 2020). Various teaching aids, from little things with distinctive detail that can evoke certain emotions in youngsters, encouragement or empathy for the "role" or "job," and also engage their phantasy, spontaneity, creativity, and also calming movement, are highly powerful motivating tools (C, 2020).

Conclusion

According to this study's systematic review, teaching children who are 3 to 12 years old about music can help them develop emotionally. Our first research revealed that it can support the growth of emotional intelligence, particularly in terms of emotions, expression, and regulation. The students who took part in creative activities showed capable of recognizing and articulating their emotions in addition to regulating hostile or irate moods. Second, we discovered that music may have positive effects on education, development, and social interaction. This is because its emotional influence can enhance capabilities like logic, creativity, visual representational skills, reading comprehension, grammar, character building, or acoustic applicability. Additionally, this could lower anxiety, sadness, and rebellious attitudes while enhancing prosocial traits including empathy, compassion, and other prosocial abilities. Therefore, it is advised that music be introduced into the various academic levels, settings, and subject areas. Additionally, it is recommended that educational regulations be established to ensure that everyone has access to musical instruction and that there be an improvement in the visibility and respect of that kind of domain in official educational settings. Carl Orff established Orff Schulwerk, a method of teaching music to children, teenagers, and adults (1895-1982). "Elementary Musik" (literally, "elementary music") is a concept created by Orff that allows kids to experience music via spontaneous, creative activities. A key indicator of young children 's development, good behaviors, and growth in the years leading up to puberty and adulthood is social-emotional competence (McCabe & Altamura, 2011). The capacity to recognize others' attitudes and use one's social skills in certain social situations is commonly used as the concept of socio-emotional competence (Semrud-Clikeman, 2007). One of the most important aspects of young children's psychological development is their

social-emotional maturity. Social-emotional competence also incorporates other components, including interpersonal abilities and learning behaviors in connection, throughout conjunction with social-emotional competence (Denham, 2006). To define social-emotional competence, many academics look to meaningful interactions with friends, family, and other people.

The majority of the study's flaws were brought on by the several research' significant heterogeneities, which made it challenging to combine them into a unified framework. All of the research made use of various independent factors, including musical listening, social-emotional skills, entertainment, or music therapy, as well as various dependent variables, including various emotional impacts or the growth of socio-emotional abilities. As a result, to interpret the findings, we had to combine and synthesize the data. Although it was a challenging and complicated undertaking, our dual strategy of categorizing. Our results are in line with those of earlier research in which kids in after-school programs who received music therapy demonstrated gains in social skills. Students' pro-social emotional development regarding their classmates who have autism spectrum disorder can be aided by music instruction. Responsibility, social skills, and self-control were all evaluated more highly on average for kids in Orff-based music education. The results contribute to the body of knowledge about how Orff affects kids' social and psychological growth.

Implications

The following are some of the possible conclusions that can be drawn from a comprehensive study of the effects of Orff-based music education on pupils' levels of social-emotional competence in primary schools:

This study would provide a complete understanding of the benefits of music instruction based on the Orff approach for primary school pupils in terms of their social-emotional competency. It is possible that the systematic review will give educators and policymakers evidence-based information that will assist them in making informed decisions regarding the incorporation of Orff-based music instruction into primary school curricula. The findings of this study could be useful in the creation of new music education curricula that take into account the Orff methodology and the positive effects it has on pupils in primary schools. This study has the potential to shed insight into the efficacy of music instruction based on the Orff methodology, as well as its potential to enhance students' social-emotional competence, thereby laying the groundwork for more research in this area.

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