

Community Music: Music as a tool for social learning and an analysis of social dynamics through musical activities in fragile contexts A Case Study of Triple H Music

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Abstract

This research will use qualitative methods, gathering data through observation, in depth interviews, and document analysis, to investigate Triple H Music's beginnings, concepts, and development, as well as the organization's influence on children, youth, and participants. The findings indicate that music in the community is more than just talent training or aesthetic expression; it is also a worlding creation in which players may negotiate their identities, question social silences, and build shared spaces.

Music in the slums is thus viewed as both a therapeutic tool and a political venue for revealing the truth about social cooperation. This study does more than just build a musical methodological space that acknowledges the role of music as a social practice, ideology, and reality that emerges in daily life. This study also underlines that music is more than simply the sound we hear; it is also the sound that makes us aware of our surroundings and how they work against or oppress us. This study aims to show that music in the slums is a space of truth, where individuals not only sing or perform, but also experiment with coexisting under dominant constraints and new possibilities in contemporary life.

Keywords: Community Music, Triple H music, Social Dynamics, Musicology, Social Learning

1.Introduction

Thai society is now completely aged. At the same time, inequality in urban areas, particularly in urban slums, has emerged as a major issue that has yet to be tackled. It's become even more so than before. The population in these locations has limited access to education, health, and social welfare, while mental stress and social isolation are increasing. In an era when cities are quickly expanding and slums are becoming a major issue in urban development, music as a social learning tool shows great promise as a method for overcoming social problems. Music not only influences personal and cultural identities, but it also aids in emotional regulation.

An important problem in slums is the potential that children and teenagers would grow up with no quality of life, leading to poor social choices and severely harming society as a whole (UNDP, 2017). These children and teens frequently lack access to constructive activities and are predisposed to cycles of violence or crime (UNICEF, 2011). Poverty, a lack of options,

violence, and a sense of alienation all contribute to emotional burdens in slums. These situations can result in psychological distress. Sigmund Freud emphasized the significance of individuals' defensive mechanisms for coping with suffering (Freud, 1917). However, in slums, these mechanisms may be insufficient, resulting in emotional repression manifesting as unwanted behaviors or societal issues. Alternatively, social issues in slums arise from individuals being dominated by the "Big Other" notion of an unjust social order (Žižek, 1989). Feeling watched and controlled by the state or those in power through non-governmental processes can lead to sentiments of alienation. Music has the capacity to operate as a void, allowing people to express their frustrations and repressed concerns while also revealing their actual selves and aspirations. It depicts the presence of underprivileged groups in the shadows of urban areas. Musical activities are thus another way to learn about and comprehend urban populations. Furthermore, the incapacity of many children and teens to benefit from music, which is an important instrument for developing overall potential, exacerbates these issues.

Recognizing the aforementioned societal difficulties, as well as the obstacles encountered by children and teens in slums, and the potential of music to address these issues, numerous social groups have developed to use music for social good in a variety of ways. These organizations strive to help children and teens use their leisure time productively by organizing engaging music events and offering opportunity for them to develop skills and abilities. Furthermore, access to music not only helps to close the opportunity gap, but it also inspires, boosts confidence, and fosters the social skills required for the development of responsible adults. Allowing children and teens to learn musical instruments, express themselves musically, and work as a team promotes constructive citizenship and prevents detrimental social choices.

This research article will use a musicology framework to examine the relationship between music and community. It proposes viewing community music as a political space, a time and place for occurrences that expose aspects of human existence. It does not only regard music as a cultural item. Community music is more than a cultural expression; it is a phenomenon that shows the realities of existence, emergence, and coexistence. It calls into question the underlying dimensions of power and politics inherent in community musical phenomena. This illustrates that knowing music is more about how music shapes the human environment than examining objects as material data or notes as linguistic and symbolic practices.

1.1 Research Objective

To examine how Triple H Music utilizes community music as a means of social learning and empowerment among children and youth in fragile urban contexts.

2. Literature review.

Theoretical Framework and Related Concepts

This is qualitative research, with the theoretical framework serving as a guideline for determining answers. The research process is versatile and agile, ensuring proper alignment with the objectives and reliable data interpretation. The researcher began by researching relevant literature in musicology and modern social theory. Citing Clifford (1988) idea, he emphasized that music study is more than just an artistic object; it is also a cultural discursive formation with dynamic social settings. According to Foucault, musicology serves as a power/knowledge regime that determines what music is and who has the right to express it. According to Žižek, music can reflect or disguise social and political tensions through shared beliefs and social imaginations. Turino (2008) concept of Music as Social Life

contributes to an understanding of music as a space for involvement and the formation of social interactions. This is consistent with Higgins (2012) Community Music approach, which stresses the use of music as a tool for collaborative learning and social development. A case study of the El Sistema initiative (Alemán et al., 2017) demonstrates the impact of music instruction on child and community development, both in terms of skills and social values.

To research Triple H Music's use of music as a social learning instrument, the researchers created a conceptual framework by merging anthropological and sociological studies with a community music approach. The research approach began with data collection via observation, in-depth interviews, and analysis of musical activities. Data were then categorized and evaluated using the previously indicated conceptual framework to analyze and explain the findings in accordance with the research objectives.

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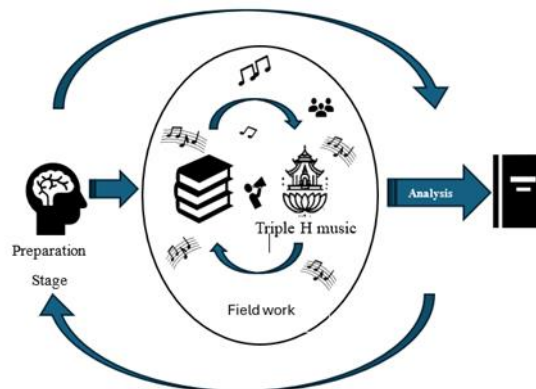


Figure 1 The relationship between theoretical concepts used in analysis

Source: Chitsanupong Intarakaew (2025)

3. Methodology

The researcher used qualitative research methodologies to evaluate how Triple H Music uses community music as a social learning tool in vulnerable urban situations. The methodological approach aims to study the program's origins, guiding concepts, and societal impacts, resulting in the following:

1. The preparatory phase. The researcher used academic records, past investigations, and pertinent theoretical frameworks from ethnomusicology, cultural studies, and critical theory to perform a thorough literature review. Community music, participatory art, and music as a social activity in underserved areas were all given special emphasis. This preliminary stage laid the groundwork for comprehending Triple H Music's historical and conceptual context, as well as placing the research within larger academic discussions.

2. Field data collection. For the field study, the researcher used interview and participant observation methods to learn about Triple H Music's operations. Data were gathered from a wide range of informants, including founders, facilitators, community members, and partner organizations, in a variety of settings and time periods. Both formal and informal interviews followed an ethics-approved interview process. In addition, audiovisual

assets, such as photographs, audio recordings, and video footage, were gathered to supplement observational data and create a more detailed picture of musical activities.

3. Data Management and Analysis. Data from both documentation and field research were rigorously controlled to ensure alignment with the research objectives. Transcripts and audiovisual recordings were thematically categorized and examined in terms of community engagement, social learning, and identity negotiation. The data were then compiled and presented in a way that emphasized Triple H Music's role as a platform for communal creativity, social empowerment, and cultural negotiation within unstable community contexts.

4. Results

Music is known to have a positive effect on people, increasing learning and aiding in the healing process. Music influences people's physical, psychological, and spiritual well-being. Musical waves resonate with the fundamental frequency of people, influencing vibrations throughout the body and aiding in psychological rehabilitation. To accomplish the desired effects of music in improving people's well-being, music therapy involves a suitable selection of music styles, an acceptable loudness, and other influencing elements. Many medical studies have shown that music therapy can help reduce suffering and promote patient tranquility.

The research clearly suggests that Triple H Music uses music as both a healing space which decreases emotional stress and enhances social empowerment in children and teens and a political platform, allowing participants to investigate and narrate their own injustices. These two alternatives are not mutually exclusive, but rather complementary: music offers participants with internal resources e.g., self-regulation, social skills, and public activities like as composition or performance assist convert personal experiences into public critique (Bartleet & Heard, 2024; Alemán et al., 2017).

Triple H Music was established by a group of musicians, social activists, and academics who wished to utilize music to solve structural challenges in slum areas. The organization's programs, such as musical workshops, social songwriting competitions, and reflective seminars, are aimed at being interactive. The emphasis is on providing participants with social knowledge before their fieldwork. This finding is consistent with the broad notion of "community music" as physically and socially involved, rather than just focused on technical standards. In-depth interviews and field observations show that participants gain social and psychological advantages and abilities, such as teamwork, communication confidence, emotional regulation, and understanding of structural community challenges. Songs created during these activities frequently address structural concerns such as poverty and a lack of welfare, allowing participants to "share" their own experiences publicly. Which discovered that music training provides a method for establishing behavioral components and resilience in children in disadvantaged situations. Triple H Music events provide transitory venues for people to express and negotiate their identities. According to qualitative study, music has become a common, a shared resource that community members can access and co-produce without regard for commerce. This behavior also calls into question the dominance and prioritizing of urban voices. This finding is consistent with a review of the literature, which demonstrates that the benefits of communal music extend from individual effects to the capacity to address systemic concerns. While the activity produces evident qualitative outcomes, structural change is influenced by external contextual factors such as project duration, public policy, and supporting resources. According to research, short-term

evaluations frequently focus solely on behavioral or emotional outcomes, whereas furthering structural change necessitates long-term support and policy coordination.



Figure 1: Music training activities of Triple H music
Source: Chitsanupong Intarakaew (2025)

5. Conclusion

Music represents each society's lifestyle, beliefs, and values, making it a significant cultural aspect. Learning about musical culture can help you understand cultural differences. (Campbell, 2018) Music is a sound arrangement that includes poetry, philosophy, history, culture, performance, and so on, and it can be used to foster understanding and respect for cultural differences, races, religions, and racism, as well as to raise awareness of one's role as a global citizen. Multicultural music diversity classrooms should therefore facilitate and help create an academic environment in which everyone in the room exchanges knowledge and experiences with respect for one another, resulting in knowledge intersection, the creation of new areas of knowledge, and the acquisition of important life skills for living in the twenty-first century.

Triple H Music activities extend beyond entertainment and musical training to create an environment for social learning. Many participants, particularly children and youth from slums, receive experience in life skills such as collaboration, communication confidence, emotion management, and positive identity formation. Meanwhile, the songs developed through the activities highlight systemic issues such as poverty, injustice, and a lack of universal welfare. Triple H Music study shows that music in slums acts as a philosophical and sociological instrument for disclosing truths, generating spaces for identity negotiation, and connecting people to societal systems, in addition to being therapeutic or preventative. In this setting, musical activities involve both learning and resistance, as well as co-creation. According to the findings of Siriwongsuwan, R., and Pranat Meesorn, M. (2024), learners who participate in teaching and learning activities can considerably increase their skills in a range of areas. The participatory learning and teaching environment stimulates students to learn. It also encourages students to spend time outside of the classroom looking for new material, resulting in knowledge integration.

Triple H Music sample study demonstrates that community music is an effective social learning instrument for individuals, socio-emotional skills, agency and community levels, the commons, and public voice. However, its structural impacts necessitate policy assistance and

ongoing monitoring. Policy and practice guidelines that prioritize mixed-method evidence and the development of adaptable tools will boost the likelihood that community music can have a large-scale impact on social justice.

Acknowledgment

The author would like to thank Suan Sunandha Rajabhat University and the Faculty of Fine and Applied Arts for their assistance in numerous areas, including my program. I'd like to thank the Language Institute staff and the Director of Suan Sunandha Rajabhat University for processing the study data, editing the material, and assisting with essential data. If I am unable to attend, I would like to express my appreciation to the students in the aforementioned course with whom I have exchanged information to broaden my academic knowledge. With respect.

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