The term *development* is a contested one both theoretically and methodologically. Scholars in music have used theories of development as a critical lens to conceptualize musical texts and performances as sites of contestation and struggle. Increasingly, ethnomusicologists view music as a dynamic and resistive response to politicoeconomic hegemony and sociocultural injustices. Music also plays a crucial role in constructing identities and solidarity in global as well as in local spaces. After discussing various theoretical perspectives of development, this entry presents a few cases. Some show how hegemonic interventions have used music as an apparatus for creating and sustaining dominance. Others show how underserved populations have embraced music for organizing development activities, questioning dominance, and bringing about social transformation.

This entry does not advocate a singular definition of development, as the term has been defined in many ways. Although an agreed-upon definition is yet to be reached, development can be broadly conceptualized as the act or process of making continual change toward achieving meaningful growth and progress. In early literature on development studies, the economic aspect of development was the primary concern. In contemporary literature, however, social, political, and cultural aspects of development are getting increased attention.

In the post–World War II period, the major goal of development was to accomplish socioeconomic structural transformation. Later, the focus shifted to short- and medium-term objectives aimed at improving policy and performance indicators (e.g., bettering the Human Poverty Index or achieving Millennium Development Goals). Contemporary development praxis places more emphasis on accomplishing subjective or context-specific well-being, rather than on a universal or objective state of well-being. Sustainability has also emerged as one of the core principles of development, with an aim of making the process of development viable and capable of being maintained indefinitely. In order to conceptualize development processes as contextual, meaningful, and sustainable, it is useful to categorize the topic by:

1. **economic development**: interventions attending to the use of local and renewable resources and aimed at becoming accountable for any undesirable economic and human rights consequences;
2. **social development**: involving the formulation and implementation of policies and mechanisms to improve the quality of lives of underserved populations and nurture cultural diversity;
3. **political development**: focusing on reflexive governance and an engaged citizenry to sustainably protect underdeveloped spaces and people from potential harms and risks (stress is placed on dialogic decision making and participation); and
4. **environmental development**: emphasizing the careful use of natural resources to sustainably reduce environmental degradation and prevent deterioration of the ecosystem (e.g., promoters often embrace recycling processes and criticize deforestation practices).

From the many theories that have emerged over the years, scholars have identified two major paradigms in development studies: (1) modernization theories and (2) critical theories. *Modernization theories* embrace economically based explanation. They argue that modernization increased production and advancement of technology and ensures greater economic development by reducing poverty. Espousing capitalist logics, modernization theorists conceptualize poverty and underdevelopment as incompatibilities of underserved populations. Modernization theorists consider underdeveloped spaces and people as sites of control and management. Modernization theory–based praxis recognizes how mass-mediated discourses, such as music and performances, may be used to communicate development policies and implementation strategies.

*Critical theories* in development include dependency theory and world systems theory. Two core concepts of critical development theory are (1) structural inequalities and (2) power disparities in international, national, and local spaces. Critical theorists argue that it is crucial to examine the processes of knowledge production and development policies through various lenses (e.g., historical, political, social, and cultural). They analyze the global distribution of wealth and power and study how distribution inequality creates, shapes, and rein-
forces marginalization.

Postmodern theorists argue that the processes of development operate as discourse (through exchange and debate), which shapes and defines both relations of power and the conditions of marginalization. Both dominant and dominated groups recognize music and its communicative power to advance the dialogues of development. Voices from marginalized populations have turned to music as a useful means of liberation from dominance. On the other hand, hegemonic forces have used music as a tool for domination. During World War II, in Nazi Germany, modern art music was denigrated by the state, labeled *Entartete* (degenerate) music, and banned from performance. Compositions written by Jewish artists were labeled as dangerous by the hegemonic power structure. Ironically, when Jewish musicians were imprisoned in various concentration camps, they were forced to entertain other prisoners. By doing so, the state essentially sought to promote a positive and healthy image of the camp life.

People use music to accomplish various types of development. In many low- and middle-income countries, music has been used for the purpose of economic development. For instance, in South Asian countries such as in India and Bangladesh, traditional channels of communication are used by the state, as well as nongovernmental organizations, for conveying development messages. Folk musical forms such as Baul, along with community theaters, puppet shows, and ballads, are used to communicate and raise awareness among indigenous and other underserved populations in the rural sectors. Again, nongovernmental organizations (e.g., Banglanatok Dot Com through its Art for Livelihood project) work to promote cultural and economic development. Amlanjyoti Goswami, Revi Aromar, and Shriya Anand showed that by creating income opportunities through mediated and live performances, the project economically benefited more than 3,000 artists, primarily musicians, located in the poorest districts of eastern India. Scholars also showed that in other countries such as Jamaica and Burkina Faso, musical performances and initiatives laid the foundation for new cultural economies, which resulted in capacity building and strengthening of local economy.

In achieving social development, music plays a variety of crucial roles. For example, musical activities create avenues for social networking, enhancing social skills, and organizing activism for bringing about social change. In the cities of Manchester and Liverpool, England, popular music plays an instrumental role in creating and promoting cultural tourism for boosting local economy, employment, and networking opportunities. Similarly, Wai-Chung Ho showed that mediated musical communication among artists and audiences in Hong Kong helps foster and strengthen cultural identity, particularly in the context of globalization.

Music’s role in the processes of political development is also crucial. For instance, freedom songs performed in various countries of Africa (e.g., Zimbabwe and Tanzania) provided support to their struggles for liberation and for mobilizing democratization processes. Songs by Thomas Mapfumo and Oliver “Tuku” Mtukudzi of Zimbabwe and Remmy Ongala of Tanzania are particularly relevant in this context. Similarly, Lucius Banda’s music in Malawi helped the people to politically organize and challenge dominant oppression and exploitation.

In the context of environmental development, music also plays important roles. Michael Silvers showed that musical forms such as rock music and opera created awareness to achieve goals of environmental sustainability in Brazil. His work emphasized sustainability of both culture and nature and showed how music created awareness to address issues of drought and preservation of the national environment.

Scholars have emphasized the importance of music and music education for accomplishing sustainable development. Speaking from Nigeria, D. O. A. Ogunrinade argued that music education is indispensable for bringing about development in society both socially and politically, particularly in identity building and empowerment processes. Scholars have shown how the *art of the local* (including music) is instrumental in enhancing agricultural production and preserving the local ecosystem and, thus, in achieving sustainable development in various spaces across the globe, including the region of the Andean mountains, Western Africa, and northern Portugal. Thus, music can be conceptualized as a key force for organizing meaningful development activities and achieving goals.

**See also** Anthropology and Ethnomusicology; Human Rights, Music and; Poverty; Social Movements
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