

Hegemony and Music in The Pre-Colonial, Colonial and Post-Colonial Zimbabwe

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Abstract

The article is an expose' of how hegemony and music belonging to the Shona communities of Zimbabwe have transcended the pre-colonial, colonial and post-colonial periods. The discussion is premised on some ontological comprehension that supremacy, socio-economic and political dominance by members of a community are aspects of power dynamics and hegemony. As such the world communities are characterized by class struggle in which the 'haves', who enjoy hegemony superimpose on the 'have-nots'. Communities are in a dilemma of trying to reduce the gap between the 'haves' and 'have-nots'. In this study, a qualitative ethnographic methodology was carried out among some Shona communities of Zimbabwe. The findings were that music portrays socio-economic and political hegemonies during the pre-colonial, colonial and post-colonial Zimbabwe. It was also established that there is a strong relationship between music and hegemony. Music, especially song and dance were used to achieve socio-economic and political dominance during the three eras.