DANGDUT MAKASSAR AS INTERCULTURAL HYBRIDITY

(CASE STUDY OF THE SONG SANNA' TABAMA')

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**Abstract**

Dangdut Makassar as a popular music genre, is often viewed merely as a commodity, overlooking its rich cultural and musical aesthetics that contribute to Indonesia's cultural heritage. This research aims to reveal the intercultural hybridity present in Dangdut Makassar through a musical analysis of the song Sanna’ Tabama’ produced by PT. Manynyingarri Indtim Makassar. The theoretical framework for this study is based on Roland Robertson's concept of hybridity. The research method is qualitative, encompassing stages of data reduction, presentation, and verification. The findings indicate that the song Sanna’ Tabama’ represents a musical intercultural hybridity combining elements from Indian, Malay, Javanese, and Makassar traditions. The first hybridity element is rhythm: the ketipung rhythm incorporates the *calti* style from India, Javanese ketipung *koplo* rhythm patterns, and rhythmic interpolations of the *tunrung pakanjara’* gandrang Makassar within the keyboard rhythm patterns. The second element of hybridity is melody: the flute melody employs *the janta swaras* technique from India and the mandolin melody from Malay tradition. The third element is the vocal style, featuring filler *sliding gamaka* and *spuritam* from India, as well as keso’-keso’ sinrilik fillers from Makassar. Thus, Dangdut Makassar is a musically hybrid intercultural product, representing Indonesia's cultural richness, originating from the eastern gateway port city. It holds not only economic value but also distinctive cultural and musical aesthetics.

**Keywords:** Hybridity, Intercultural, Musical, Dangdut Makassar