



RESEARCH ARTICLE **Section:** *Music & Performance Studies*

Investigating Vocal Technique and Musical Expression in the Song “Kasih Tak Sampai”: A Comparative Analysis of the Original and Cover Versions

Novia Anjelina Situmeang¹, Junita Batubara^{2*}, Vanessa Amelia Sebayng³

^{1,3}Universitas Sumatera Utara, Indonesia

^{2*}Universitas HKBP Nommensen, Indonesia

*Correspondence: junitabatubara@uhn.ac.id

Abstract

The phenomenon of cover songs in the digital era has become a significant site of musical reinterpretation, reflecting intergenerational transformations in vocal aesthetics within Indonesian popular music. This study aims to analyze the differences in vocal techniques employed in the song *Kasih Tak Sampai* between the original version performed by Padi and the cover version performed by Syarla. The analysis focuses on vocal register, resonance, dynamics, articulation, phrasing, and emotional expression. A qualitative descriptive-comparative approach was employed, utilizing audio-visual recordings of both performances as primary data, complemented by academic literature in vocal pedagogy, popular musicology, and music sociology as secondary sources. Data were analyzed through reduction, thematic identification, and comparative assessment based on predetermined vocal technique indicators. The findings reveal substantial differences in vocal approach between the two singers. Fadly, the lead vocalist of Padi, predominantly employs chest voice characterized by strong chest resonance, contrasting dynamics, precise articulation, and an externalized, dramatic mode of emotional expression. In contrast, Syarla adopts a vocal approach centered on head voice and husky vocal timbre, supported by stable dynamics, fluid articulation, and an internalized, reflective style of expression. These differences extend beyond technical variation and reflect broader transformations in Indonesian popular music aesthetics shaped by the platformization of the digital music industry and shifting listening preferences among younger generations. This study contributes to contemporary popular musicology by demonstrating how vocal reinterpretation functions as a cultural practice that responds to changes in the global music industry ecosystem. Furthermore, it highlights the role of vocal technique as an indicator of broader aesthetic and generational shifts within contemporary popular music culture.

Keywords: Head Voice, Husky Voice, Popular Music, Song Reinterpretation, Vocal Technique.

African Journal In Advanced Arts And Humanities

Volume 4, Issue 3, 2026

ISSN: 3005-4540 (Online)

ARTICLE HISTORY

Submitted: 11 May 2026

Accepted: 22 June 2026

Published: 03 July 2026

HOW TO CITE

Situmeang, N. A., Batubara, J., & Sebayng, V. A. (2026). Investigating Vocal Technique and Musical Expression in the Song “Kasih Tak Sampai”: A Comparative Analysis of the Original and Cover Versions. *African Journal of Advanced Arts and Humanities*, 4(3). Retrieved from <https://journals.evonexpublishers.com/index.php/AJAAH/article/view/90>



Published in Nairobi, Kenya by Evonex Global, an imprint of Evonex Publishers Limited

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Introduction

The reinterpretation of popular songs through cover-song practices has become one of the most prominent musical phenomena within the contemporary global digital music industry. Not only in Indonesia but also across the United States, Europe, and East Asia, cover songs have become an integral component of the streaming ecosystem, where millions of alternative versions of popular songs are uploaded daily to platforms such as Spotify, YouTube, and TikTok. This phenomenon has generated a distinctive musical ecosystem in which emerging artists are able to establish successful careers primarily through the reinterpretation of pre-existing works rather than through the production of original compositions (Zulkarnain, 2023).

In several countries, cover-song practices have evolved into recognized forms of artistic expression that demonstrate a singer's interpretive and musical capabilities. In South Korea, for example, television music competitions such as *Singer Gain* and *Immortal Songs* regularly employ cover performances as the primary medium for evaluating artistic depth and vocal artistry. Such practices indicate that reinterpretation is increasingly regarded as an independent musical competence comparable to original composition and performance (Batubara and Maniam, 2019; Putri & Kencana, 2022).

Similar developments have occurred in Indonesia, where digital platforms and social media have fundamentally transformed the production, distribution, and consumption of music (Putra & Ramadhan, 2022). Television programs such as *Indonesian Idol*, *X Factor Indonesia*, and *The Voice Indonesia* consistently utilize well-known songs from different musical eras as performance materials, positioning vocal reinterpretation as a central feature of the contemporary Indonesian popular music landscape. The significance of cover-song practices extends beyond musical performance and enters the broader sociological dimensions of culture and identity.

Karimale (2025) argues that popular music in the digital era plays a substantial role in shaping lifestyles, cultural identities, and generational affiliations. Consequently, audience preferences for particular versions of a song cannot be understood merely as aesthetic choices; they also function as expressions of cultural belonging and generational identity. A cover version therefore becomes more than a musical reproduction—it represents a cultural negotiation between different artistic values, historical contexts, and listening communities. This sociocultural significance is further supported by research examining the relationship between vocal performance and listener perception.

Ngo and Spreadborough (2022) demonstrate that interactions among vocal quality, emotional expression, and listeners' cultural backgrounds contribute to highly individualized listening experiences. When a singer from a younger generation performs a song originally associated with an earlier era, the resulting performance embodies more than the reproduction of sound; it reflects a negotiation between distinct aesthetic values and cultural expectations. Similarly, studies in music psychology reveal that listeners' perceptions of vocal expressiveness are strongly influenced by cultural and generational expectations. Consequently, a vocal technique perceived as emotionally powerful by one generation may evoke a different response from another (Nussbaum & Schweinberger, 2021).

This makes cover songs a particularly valuable context for examining how aesthetic values migrate, evolve, and transform across generations. Vocal technique constitutes one of the most fundamental aspects of singing performance. It encompasses a range of interconnected elements, including vocal register, resonance management, dynamic control, articulation, phrasing, and emotional expression. Mastery of these elements contributes significantly to vocal quality and enhances the effectiveness of musical communication between performers and audiences. Recent studies suggest that physiological and acoustic coordination in voice production serves as a primary determinant of professional vocal quality (Aaen et al., 2023). Within the context of popular music, vocal technique functions not only as a technical skill but also as a medium through which singers communicate emotion and construct musical identity (Sari & Nugroho, 2021).

Among the various components of vocal technique, vocal register remains one of the most critical. Vocal registers are commonly categorized into chest voice, head voice, and mixed voice. Research has demonstrated that physiological differences associated with each register produce distinct vocal timbres and directly influence listeners' perceptions of musical expression (Castellengo et al., 2023).

Chest voice generally produces a fuller and more powerful sound characterized by dominant chest resonance, whereas head voice generates a lighter and more resonant quality through greater utilization of head cavities. Mixed voice functions as a transitional mechanism that facilitates smoother movement between registers and supports greater tonal consistency.

The selection and combination of these registers ultimately contribute to the unique vocal color and expressive identity associated with individual singers. Another vocal characteristic that has become increasingly prominent in contemporary popular music is the use of husky or breathy-raspy vocal timbre. This vocal quality emerges through specific physiological modifications in phonation mechanisms that produce a slightly rough yet controlled vocal texture. Contemporary singers frequently employ this technique to enhance emotional nuance and establish a stronger psychological connection with listeners (Batubara, 2021; Güths et al., 2024).

The popularity of husky vocal production is not confined to Indonesia; rather, it has become a defining characteristic of numerous internationally recognized artists, including Billie Eilish, Olivia Rodrigo, and Honne. These performers utilize fragile, breath-infused vocal qualities to cultivate intimate emotional engagement with audiences, particularly within streaming-based listening environments (Nussbaum & Schweinberger, 2021).

In addition to vocal register and timbre, articulation and dynamics play equally important roles in shaping vocal performance. Andriani (2021) argues that effective articulation ensures lyrical clarity and enables listeners to understand and interpret song texts accurately (Mahameru et al., 2025). Dynamic control, meanwhile, contributes significantly to emotional expression and musical interpretation. Within Indonesian popular music of the early 2000s, dramatic contrasts between verse and chorus sections were commonly employed to heighten emotional intensity and create powerful climactic moments. Contemporary popular music, however, increasingly favors more stable and intimate dynamic approaches that align with contemporary listening habits mediated through streaming platforms (Resmadi, 2024).

This shift reflects an artistic adaptation to changing listening environments, where music consumption has increasingly moved from public spaces to private listening contexts facilitated by earphones and headphones. Within this context, the song *Kasih Tak Sampai*, originally popularized by the Indonesian band Padi in 2001, represents a particularly relevant subject for vocal analysis. The song is widely recognized for its strong emotional content and the distinctive vocal style of Fadly, whose expressive delivery has contributed significantly to the song's enduring popularity across generations (Sari & Nugroho, 2021; Galingging et al., 2023).

More recently, the song has been reinterpreted by Syarla, a finalist of *Indonesian Idol* Season 12. Her performance introduces a markedly different vocal approach characterized by greater softness, intimacy, and alignment with contemporary popular music aesthetics. This reinterpretation does not merely represent a technical variation but also reflects broader shifts in musical taste, vocal aesthetics, and audience expectations within Indonesian popular music culture. These developments are closely connected to broader transformations within the digital music industry.

Resmadi (2024) demonstrates that the platformization of music streaming services in Indonesia has significantly influenced artistic production and vocal styles among local performers. Singers increasingly adapt their vocal approaches to accommodate the listening preferences of digital audiences, who often value intimacy, authenticity, and emotional subtlety over dramatic projection and overt vocal power. Consequently, vocal reinterpretations such as Syarla's version of *Kasih Tak Sampai* may be understood not only as artistic choices but also as responses to evolving industry structures and listening practices. Comparative studies of vocal technique across generations have received growing attention within global popular music scholarship. In the United States, researchers have examined how streaming-era singers adapt their vocal styles in contrast to performers associated with the radio and broadcast eras (Nussbaum & Schweinberger, 2021).

Similar discussions have emerged within East Asian popular music, particularly in the K-Pop industry, where scholars have observed a gradual shift from highly powerful vocal styles toward more intimate and personalized forms of vocal expression (Putri & Kencana, 2022).

The present study situates the Indonesian case within this broader international conversation, thereby extending its relevance beyond local contexts and contributing to contemporary discussions in global popular musicology. Previous studies in Indonesia have generally focused either on technical analyses of individual singers or on broader transformations within musical genres. Mardika and Fangohoy (2025), for instance, emphasize the importance of integrating technical and expressive dimensions in vocal performance analysis through their study of Batak popular repertoire.

Nevertheless, research specifically examining vocal reinterpretation through comparative analyses of original and cover versions of the same song remains limited. Existing scholarship has yet to fully explore how

differences in vocal technique between performers from different generations may reflect broader transformations in musical aesthetics and cultural values. This gap in the literature provides the foundation for the present study. Accordingly, this research aims to conduct a comparative analysis of the vocal techniques employed by Fadly (Padi) and Syarla in their respective performances of *Kasih Tak Sampai*. By examining vocal register, resonance, dynamics, articulation, phrasing, and emotional expression, this study seeks to provide a more comprehensive understanding of aesthetic transformation within Indonesian popular music and its relationship to broader global trends in musical reinterpretation and digital music culture.

Research Method

This study employed a qualitative descriptive-comparative approach. According to Zaluchu (2020), qualitative research seeks to understand and interpret phenomena through detailed descriptions derived from naturalistic data (Susilawaty P et al., 2026). The descriptive-comparative design was selected because the study focuses on identifying and comparing vocal techniques used in two different performances of the same song, namely the original version of *Kasih Tak Sampai* performed by Padi and the cover version performed by Syarla.

The primary data sources consisted of audio-visual recordings of both performances obtained from officially published digital media platforms. The original version performed by Padi was selected because it represents the earliest and most widely recognized recording of the song. The cover version performed by Syarla was selected due to its popularity among contemporary audiences and its distinctive reinterpretation of the original vocal style. Secondary data were obtained from books, journal articles, and scholarly publications related to vocal pedagogy, popular music studies, music sociology, and vocal performance analysis. The object of analysis focused specifically on vocal technique. To ensure systematic analysis, six vocal indicators were employed: vocal register, resonance, dynamics, articulation, phrasing, and emotional expression. These indicators were selected because they represent fundamental dimensions of vocal performance commonly discussed within vocal pedagogy and popular music scholarship. Through these indicators, similarities and differences between the two performances could be identified and interpreted comprehensively.

Data collection was conducted through documentation techniques. Audio and video recordings of both performances were repeatedly observed and carefully examined. Particular attention was given to vocal production, timbral characteristics, dynamic variation, articulation patterns, phrasing structures, and expressive delivery. Relevant scholarly literature was simultaneously reviewed to provide theoretical support for the interpretation of the findings.

The data analysis process followed three stages: data reduction, data presentation, and conclusion drawing. During the data reduction stage, the researcher selected and organized relevant observations according to the six predetermined indicators. During the data presentation stage, the findings were arranged in comparative form to facilitate systematic examination of similarities and differences between the two singers. Finally, during the conclusion-drawing stage, the comparative findings were interpreted in relation to broader discussions concerning vocal aesthetics, generational transformation, and the contemporary digital music industry.

To enhance the credibility of the findings, theoretical triangulation was employed by comparing the results with concepts and perspectives derived from vocal pedagogy, music psychology, popular musicology, and music sociology. This approach enabled the researcher to examine the phenomenon from multiple analytical perspectives and strengthen the validity of the interpretations.

Results And Discussion

1. Vocal Register and Resonance

One of the most prominent differences between the two performances of *Kasih Tak Sampai* lies in the use of vocal register and resonance. Although both singers perform the same melodic material, they employ substantially different vocal production strategies that result in contrasting vocal aesthetics. Fadly's performance in the original version is predominantly characterized by the use of chest voice. Throughout most sections of the song, his vocal production emphasizes strong chest resonance, producing a full, powerful, and dense vocal timbre. This vocal approach is particularly evident during climactic passages, where the chest register contributes to a heightened sense of intensity and dramatic expression.

The resulting vocal quality aligns closely with the aesthetic characteristics commonly associated with Indonesian popular rock music of the late 1990s and early 2000s, where vocal power and projection were often regarded as indicators of expressive authenticity and artistic capability. From a vocal pedagogical perspective, chest voice is generally associated with greater activation of the thyroarytenoid muscles and stronger resonance within the chest cavity, producing a darker and more robust vocal timbre (Castellengo et al., 2023).

In Fadly's interpretation, this vocal mechanism contributes significantly to the emotional weight of the song, particularly in sections expressing longing, disappointment, and emotional tension. The combination of strong resonance and dynamic flexibility allows the singer to communicate emotional intensity in a direct and dramatic manner. In contrast, Syarla's cover version demonstrates a markedly different vocal approach. Rather than relying primarily on chest voice, Syarla frequently utilizes head voice and a lighter vocal production mechanism. Her vocal tone is characterized by a soft, airy quality with a noticeable husky timbre. The resonance focus appears to shift away from the chest cavity toward the upper resonating spaces, producing a brighter and more delicate vocal color. This approach creates a sense of intimacy that differs substantially from the more forceful projection found in the original version. Research in contemporary vocal aesthetics suggests that head voice and breath-infused vocal production have become increasingly popular within modern popular music, particularly among younger singers whose performances are designed for digital streaming environments (Güths et al., 2024).

Such vocal qualities often create a perception of emotional vulnerability and personal authenticity, characteristics that are highly valued within contemporary music culture. Syarla's interpretation exemplifies this trend by presenting the song through a more introspective and emotionally restrained vocal style. The contrast between the two singers extends beyond technical vocal production and reflects broader shifts in popular music aesthetics. Fadly's vocal approach represents an era in which expressive strength and projection were central aesthetic values, whereas Syarla's performance reflects contemporary preferences for intimacy, subtlety, and emotional nuance. Consequently, the differences in vocal register and resonance observed in the two performances may be understood not only as technical variations but also as indicators of broader generational transformations in musical taste and vocal aesthetics.

Table 1. Comparison of Vocal Register and Resonance

Vocal Aspect	Fadly (Padi)	Syarla
Dominant Register	Chest Voice	Head Voice
Resonance Focus	Chest Resonance	Head Resonance
Vocal Timbre	Full, dense, powerful	Soft, airy, husky
Projection	Strong and direct	Gentle and intimate
Expressive Character	Dramatic and expansive	Reflective and personal

The comparison presented in Table 1 demonstrates that the two singers employ distinctly different vocal strategies despite performing the same song. These differences establish the foundation for subsequent variations in dynamics, articulation, phrasing, and emotional expression, which collectively shape the unique aesthetic identity of each performance.

2. Dynamics, Articulation, and Phrasing

Beyond differences in vocal register and resonance, the two performances of *Kasih Tak Sampai* exhibit notable distinctions in their use of dynamics, articulation, and phrasing. These elements significantly influence how musical meaning is communicated and how emotional content is perceived by listeners. Fadly's interpretation is characterized by pronounced dynamic contrasts throughout the song. The performance frequently alternates between softer passages and powerful climactic moments, creating a strong sense of dramatic progression.

This dynamic flexibility contributes to the emotional intensity of the performance by emphasizing the tension and release embedded within the song's lyrical narrative. In several sections, dynamic escalation coincides with melodic peaks, producing moments of heightened expressive impact that reinforce the song's themes of longing and emotional struggle. From a vocal performance perspective, dynamic variation functions as a primary mechanism for shaping musical expression. Dynamic contrasts allow performers to create structural emphasis, guide listener attention, and communicate emotional transitions within a musical narrative.

In Fadly's performance, these contrasts are highly evident, reflecting a vocal aesthetic that prioritizes expressive projection and dramatic communication. In contrast, Syarla's interpretation demonstrates a more controlled and stable dynamic profile. Rather than relying on large fluctuations in volume, her performance maintains a relatively consistent intensity level throughout much of the song. Dynamic growth occurs gradually and subtly, creating a smoother emotional trajectory. This approach produces an intimate listening experience in which emotional expression emerges through vocal color and nuance rather than through dramatic increases

in volume. Such dynamic restraint aligns with contemporary vocal aesthetics frequently observed in streaming-era popular music. Research suggests that contemporary listeners increasingly favor vocal performances characterized by subtle emotional delivery and close-microphone intimacy rather than overt theatrical projection (Resmadi, 2024).

Syarla’s performance exemplifies this tendency by prioritizing emotional delicacy over dramatic vocal power. Articulation also distinguishes the two performances. Fadly demonstrates highly precise consonant production and clear textual delivery, ensuring that the lyrical content remains prominent throughout the song. His articulation style contributes to the communicative directness of the performance and reinforces the narrative clarity of the lyrics. The resulting vocal delivery reflects a performance tradition in which lyrical intelligibility occupies a central role in musical communication. Syarla, by contrast, employs a more fluid articulation style. Consonants are generally softer, and transitions between syllables occur more smoothly. This approach creates a flowing vocal line that emphasizes melodic continuity rather than textual precision.

Although, the lyrics remain understandable, the performance places greater emphasis on vocal atmosphere and emotional texture than on explicit verbal articulation. Differences are equally apparent in phrasing. Fadly tends to organize musical phrases around dramatic structural points within the song. Breathing patterns are strategically positioned to support climactic expression, resulting in phrases that often build toward moments of emotional release. This phrasing strategy enhances the narrative quality of the performance and contributes to its theatrical character.

Syarla’s phrasing, meanwhile, is generally longer and more fluid. Her breathing strategy minimizes interruptions within melodic lines, allowing phrases to unfold with greater continuity. This creates a sense of calmness and introspection that complements her softer vocal timbre. The result is a performance that feels more conversational and personal, inviting listeners into an intimate emotional space rather than confronting them with overt dramatic expression.

Table 2. Comparison of Dynamics, Articulation, and Phrasing

Vocal Aspect	Fadly (Padi)	Syarla
Dynamics	Strong contrasts and dramatic escalation	Stable and gradual dynamic development
Expressive Intensity	High and theatrical	Controlled and intimate
Articulation	Clear, precise, and direct	Smooth, soft, and fluid
Lyrical Emphasis	Strong textual clarity	Greater focus on vocal atmosphere
Phrasing Style	Structured around climactic points	Longer and more continuous phrases
Breathing Strategy	Supports dramatic expression	Supports melodic continuity

The findings indicate that the two singers employ contrasting approaches to vocal communication. Fadly’s performance emphasizes dramatic expression through dynamic contrast, clear articulation, and structurally defined phrasing. Syarla’s interpretation, on the other hand, prioritizes intimacy through dynamic restraint, fluid articulation, and continuous phrasing. These differences contribute significantly to the distinct aesthetic identities of the two performances and illustrate broader shifts in vocal style within contemporary popular music.

3. Emotional Expression and Contemporary Popular Music Aesthetics

The differences identified in vocal register, resonance, dynamics, articulation, and phrasing ultimately converge in contrasting modes of emotional expression. Although both Fadly and Syarla perform the same song and communicate the same lyrical narrative, they construct markedly different emotional experiences through their vocal interpretations.

These differences demonstrate that emotional expression in singing is not determined solely by lyrical content but also by the technical and aesthetic choices made by performers. Fadly’s interpretation is characterized by an externalized mode of emotional expression. Emotional intensity is communicated through strong vocal projection, dynamic contrasts, and powerful resonance. Throughout the performance, the singer employs vocal energy to emphasize emotional tension and release, creating a dramatic narrative arc that guides listeners through the song’s themes of heartbreak, longing, and disappointment. The emotional character of the performance is direct, expressive, and highly communicative.

From the perspective of popular music performance, such an approach reflects aesthetic values that were particularly dominant within Indonesian popular music during the late 1990s and early 2000s. During this period, vocal strength, expressive projection, and dramatic delivery were often associated with artistic authenticity and emotional sincerity. Rock-influenced vocal styles occupied a prominent position within the Indonesian music industry, and singers frequently relied on powerful vocal production to establish emotional impact and audience engagement.

In contrast, Syarla's interpretation presents a more internalized mode of emotional expression. Rather than projecting emotion outward through vocal power, she communicates feeling through subtle variations in timbre, breath control, and phrasing. The use of head voice, husky vocal color, and restrained dynamics produces an impression of vulnerability and emotional intimacy. As a result, listeners are invited to experience the emotional content of the song through reflection and empathy rather than through dramatic confrontation. Research in music psychology suggests that contemporary audiences often perceive softer and more intimate vocal performances as more authentic and emotionally relatable (Ngo & Spreadborough, 2022).

This tendency is particularly evident among younger listeners whose musical experiences are shaped by streaming platforms, personalized playlists, and headphone-based listening environments. Within these contexts, subtle emotional nuances frequently become more effective than overt displays of vocal power. Syarla's interpretation can therefore be understood as a vocal aesthetic that aligns closely with contemporary listening practices. The contrast between the two performances also reflects broader changes in the structure of the music industry.

Resmadi (2024) argues that digital streaming platforms have transformed not only the distribution of music but also the artistic strategies employed by performers. The transition from broadcast-oriented music consumption to personalized digital listening has encouraged the emergence of vocal styles characterized by intimacy, softness, and emotional subtlety. Consequently, contemporary singers often adapt their performances to suit listening environments in which audiences engage with music individually rather than collectively. These developments can also be interpreted through a sociological lens.

Karimale (2025) emphasizes that musical preferences frequently function as markers of generational identity. Different generations tend to develop distinct aesthetic expectations based on their cultural experiences and technological environments. Within this framework, Fadly's performance may be understood as representing the aesthetic values of an earlier generation of Indonesian popular music listeners, whereas Syarla's interpretation reflects the preferences and sensibilities of contemporary digital audiences. The two performances therefore illustrate how vocal style functions as a cultural indicator of changing musical values across generations.

Importantly, the findings do not suggest that one vocal approach is inherently superior to the other. Instead, they demonstrate how different aesthetic contexts give rise to different expressive priorities. Fadly's performance emphasizes dramatic communication and emotional projection, while Syarla's interpretation prioritizes intimacy and emotional nuance. Both approaches are artistically valid, yet each responds to different cultural conditions, technological environments, and audience expectations. Taken together, these findings indicate that vocal reinterpretation should be understood not merely as a technical modification of an existing song but as a broader cultural practice through which musical meanings are renegotiated. The cover version of *Kasih Tak Sampai* illustrates how contemporary performers adapt established musical works to new aesthetic environments while preserving their essential expressive content. Through this process, vocal technique becomes a visible manifestation of wider transformations occurring within contemporary popular music culture.

Conclusion

This study examined the differences in vocal techniques employed in the song *Kasih Tak Sampai* between the original version performed by Padi and the cover version performed by Syarla. Through a qualitative descriptive-comparative approach focusing on vocal register, resonance, dynamics, articulation, phrasing, and emotional expression, the findings reveal substantial differences in the vocal strategies adopted by the two singers. Fadly's performance is characterized by the predominance of chest voice, strong chest resonance, pronounced dynamic contrasts, precise articulation, and a dramatic mode of emotional expression.

In contrast, Syarla's interpretation emphasizes head voice, husky vocal timbre, stable dynamic control, fluid articulation, continuous phrasing, and a more intimate and reflective style of emotional delivery. The findings demonstrate that differences in vocal technique extend beyond purely technical considerations and represent broader aesthetic transformations within Indonesian popular music. Fadly's vocal style reflects performance conventions associated with Indonesian popular music during the early 2000s, a period in which vocal power, projection, and dramatic expression were highly valued. Conversely, Syarla's interpretation reflects contemporary vocal aesthetics shaped by digital music culture, streaming platforms, and changing audience preferences that increasingly favor intimacy, subtle emotional nuance, and personalized listening experiences.

Furthermore, this study confirms that cover-song practices function as more than simple reproductions of existing musical works. Vocal reinterpretation constitutes a cultural process through which musical meanings are reconstructed and adapted to new social, technological, and aesthetic contexts. The comparison between the two performances of *Kasih Tak Sampai* illustrates how vocal technique can serve as an indicator of broader generational shifts in musical taste and artistic expression. Consequently, this study contributes to contemporary popular musicology by providing insight into the relationship between vocal performance, cultural change, and the ongoing transformation of popular music aesthetics in the digital era.

Acknowledgments

The authors would like to express their sincere gratitude to all individuals who contributed to the completion of this study. Special appreciation is extended to the musicians, vocal practitioners, and academic colleagues who provided valuable insights, constructive feedback, and scholarly support throughout the research process. The authors are also grateful to the institutions and academic communities that facilitated access to relevant resources and references. Their support significantly contributed to the successful completion of this research. Finally, the authors wish to thank all parties who, directly or indirectly, assisted in the preparation, implementation, and completion of this study.

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