



Keisya Levronka's "Tak Ingin Usai" Phenomenon in the Context of the Music Industry

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Abstract. Many people are still curious about Keisya Levronka's failure to hit the high notes of her flagship song "Tak Ingin Usai" (Never Want to Stop). This study will analyze the pros and cons of what happened and place it in the context of the music industry. The data were taken from videos on the YouTube channel, which were then analyzed qualitatively with the help of the intertext method through interviews with music and vocal experts. The results of the study show that the musicality of "Tak Ingin Usai" is really melodious. In the chorus, there is a high note line, which is the climax of the song and the most anticipated part. In an industrial context, failures like this are common. What sets it apart from other cases is that, in the case of the pop song, there is a deep extremity between the audience's expectations and what a singer can actually show on a live stage.

Keywords: Song, High Notes, Music Industry, Audience.

1 Introduction

In May 2022, in the midst of the increasingly sloping Covid-19 pandemic situation, Indonesian music lovers were enlivened by the presence of "Tak Ingin Usai" sung by Keisya Levronka, a newcomer singer who was born from the tenth season of the Indonesian Idol competition (2019-2020) from the RCTI television station. The pop song created by a musician who is currently very popular in Indonesia named Mario Geraldus Klau is quite enjoyable but also full of controversy. The greatness of this song is that, as soon as it appeared, it immediately topped various digital music platform charts in Indonesia, including topping the Billboard Indonesia charts for 11 weeks [1] and proved to be getting millions of "likes" and "subscribes" when it appeared on YouTube media.

Problems arise with a number of facts showing the singer's inability to perfectly deliver the high notes which are the highlight of the song and the most eagerly awaited by the audience. This can even be seen clearly in the videos of the singer's live performances on YouTube. The expectation of the audience is to enjoy the singer's ability to beat the high notes in "Tak Ingin Usai" as they see in the official videos of this song. However, what they got was failure after failure. This is a problem in itself because, in this case, industrial music in the music industry seems to have deceived the audience.

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In fact, there is not a single scientific paper that discusses Keisya Levronka's failure in a number of live performances, especially those related to industrial music issues in the industry and the industrialization of music. There is only one scientific study that discusses "Tak Ingin Usai" in a study entitled "Analysis of the Translation of Song Lyrics 'Tak Ingin Usai' by Keisya Levronka with the Word-to-Word Method from Indonesian to English" [2] Andika et al's study is a linguistic study that is completely unrelated to the issues of pros and cons that arise from the phenomenon of the high notes of this song and its relation to the world of the music industry which is the focus of the author's study.

As the theme of this study concerns the context of the music industry and industrial music, the author will discuss aspects of the singer's failure to beat high notes in her live performance videos on YouTube. Furthermore, the writer will examine a number of videos from other singers which can be said to be a response to the failure of the original singer to beat these high notes.

2 Method

The main data for this study were taken from various videos on the YouTube channel and entered into a study document. The data in question includes two clusters. First, there are the official videos of Keisya Levronka which manage as perfect performance parameters "Tak Ingin Usai". Second, those clusters reflect the singer's failure to beat the high notes of her flagship song in live performances.

Apart from going through observations and document studies (YouTube videos), data on the context of the music industry on the issue of the "Tak Ingin Usai " phenomenon was specifically taken from interviews with music experts who understand and involved in the Indonesian music industry. This method in research science is known as an intertextual technique or method. In general, all data were analyzed qualitatively through interactive analysis techniques [3] consisting of data reduction, data presentation, and data verification. As a matter of study related to industrial music, in this analysis, the number of pop music and pop culture theories are used in order to describe the problems that arise in the context of the industry and industrialization of music, especially pop music.

3 Results and Discussion

3.1 Results

"Tak Ingin Usai" is an Indonesian pop song with a duration of four minutes and 38 seconds, which is relatively long because the average Indonesian pop song only contains three minutes in length. Table 1 is the full lyrics of the song, showing its length which is even longer than the typical Western pop song.

Table 1. The full lyrics of the song

<i>Berdiri ku memutar waktu</i>	<i>Ku tahu kau pun sama s'perti aku</i>
<i>Teringat kamu yang dulu</i>	<i>Tak ingin cinta usai di sini</i>
<i>Ada di sampingku setiap hari</i>	<i>Tapi mungkin inilah jalannya</i>
<i>Jadi sandaran ternyaman</i>	<i>Harus berpisah ho oh ho</i>
<i>Saat ku lemah saat ku lelah</i>	
<i>Ho wo wo</i>	<i>Reffrein 2:</i>
	<i>Terluka dan menangis tapi ku terima</i>
<i>Tersadar ku tinggal sendiri</i>	<i>Semua keputusan yang telah kau buat</i>
<i>Merenungi semua yang tak mungkin</i>	<i>Satu yang harus kau tahu</i>
<i>Bisa ku putarkan kembali s'perti dulu</i>	<i>Ku menanti kau tuk kembali</i>
<i>Kubahagia tapi semuanya hilang</i>	
<i>Tanpa sebab kauhentikan semuanya</i>	<i>Ho ho wo oh</i>
<i>Ho oh oh</i>	
<i>Terluka dan menangis tapi ku terima</i>	<i>Tinggalkan semua usai di sini</i>
<i>Semua keputusan yang telah kau buat</i>	<i>Ku tahu kau pun sama s'perti aku</i>
<i>Satu yang harus kau tahu</i>	<i>Tak ingin cinta usai di sini</i>
<i>Ku menanti kau tuk kembali</i>	<i>Tapi mungkin inilah jalannya</i>
	<i>Harus berpisah ho oh</i>
<i>Reffrein 1:</i>	
<i>Jujur ku tak ingin engkau pergi</i>	<i>Berharap suatu saat nanti</i>
<i>Tinggalkan semua usai di sini</i>	<i>Kau dan aku kan bertemu lagi</i>
<i>Tak tertahan air mata ini</i>	<i>S'perti yang kau ucapkan</i>
<i>Mengingat semua yang t'lah terjadi</i>	<i>S'belum kau tinggalkan aku</i>

There are two official videos of Keisya Levronka's "Tak Ingin Usai" on YouTube. The first video is entitled "Keisya Levronka – Tak Ingin Usai (Official Lyric Video)" [4] which lasts four minutes and 33 seconds. The second video [5] with the same title but lasts four minutes and 44 seconds, or 11 seconds longer. The audio in those two videos is the same, what makes them different is only their visualization. In the first video, there are song lyrics and Keisya Levronka only appears alone while in the second video, there are no lyrics displayed, but there are two additional male characters. The first male character is a lover who leaves the intended love and longs to return one day, while the other male character is only a substitute lover. The first male character becomes the theme of the song because he is a former lover who will never be forgotten in her heart and who once conveyed a hope that one day they could meet (and unite) again. In these two videos, Keisya Levronka manages to perform the song smoothly and successfully.

The problem lies in the live performances as shown in quite a number of YouTube videos. The failure exists at the end of the second chorus, which is in the following line of lyrics:

Ku menanti kau tuk kembali
Ho ho wo oh

the context remains in the third minute 10 seconds to the third minute 25 seconds. This part is the part that climbs and even climaxes. Unsurprisingly, as can be seen in the related videos, it was this failure that caused the audience to be disappointed and shout "hu u u" as a sign of their dissatisfaction. Among these are videos of performances at Sarinah, Jakarta [6], in Pontianak, West Kalimantan [7], and in Malaysia at the 23rd Music Industry Award [8].

In the context of the industry and industrialization of music, through the intertext technique used in this study, it was found out that Keisya Levronka's failure to conquer high notes in live performances was not a big problem. It's something that sometimes happens in live music. This is an example recognized by the famous musician Anji Manji [9]. Improving the singer's voice quality through the latest technological advancements in the company that are applied within the recording process is considered a necessity. It is not surprising that the consequence will appear as an uncommon chord, resulting in significant differences between the recording and its final result, in this case, the performance of "Tak Ingin Usai" on YouTube videos and the singer's actual appearance in live shows.

3.2 Discussion

"Tak Ingin Usai" is a popular (pop) music. Musically, this song is very melodious. In fact, pop music is a piece of entertaining music characterized by language (text) with emotionally strong images, easy-to-understand melodic phrases (continuously sequenced), and bombastic instrumentation with strings and a choir as the background. [10] The proof is the sensation of musicality and even the message of this song exceeds another popular song by Maria G Klau entitled "Pesan Terakhir" (The Last Message), sung by singer Lyodra who had dominated the Indonesian pop music scene several times in the previous era. Through "Tak Ingin Usai", the songwriter can create a song that makes the audience float while enjoying it.

As a pop song, "Tak Ingin Usai" is a simple and easy listening song. The message is also extremely powerful and profound (interview with I Komang Darmayuda, November 22, 2022). Moreover, in the official video on YouTube, Keisya Levronka, who was born in Malang, East Java, on February 2, 2003 to a mulatto couple, namely Havron Liebchen (father) and Levi Leonita (mother), is beautiful and looks melancholic with a slim body and impressed as a person who should be pitied in terms of love and fits the message of the song. With a touch of today's high-tech music industry, this song is very aesthetic in the paradigm of pop music. It is not surprising that Indonesian pop music lovers immediately liked this song very much and even until the end of 2022, it continued to be played on various electronic media, especially on the radio.

"Tak Ingin Usai" is an Indonesian pop song that has its own character in terms of its musical form. The simplest thing that is remarkable is the length of the song. This song is almost five minutes long. So it is only natural that Keisya Levronka, who is a young singer and a newcomer, tends to be in a hurry to perform it live. According to Darmayuda, for a song with a relatively long duration, the singer must have strong stamina and sufficient preparation to be able to sing it successfully, especially when singing live.

The success of Keisya Levronka's vocals in reaching the high notes of "Tak Ingin Usai" in her official videos is the success of the music industry and industrialization in creating a product that seems to be the singer's original vocals. This is in line with the views of a world music industrialization expert named Simon Frith [11], [12], that music (popular music) is a product of historical processes determined by the effects of technological change, the aspects the economy of pop itself (the economics of pop), and the existence of a new musical culture (a new musical culture).

Theoretically, pop(ular) music is part of pop culture. Initially, "pop" or "popular" refers to things that are widely liked by people, lowly types of work, works done to please people, and culture that people truly create for themselves. Second, pop culture is a leftover (lower) culture. Third, pop culture is defined as "mass culture." Fourth, pop culture comes from "the people." Fifth, pop culture contains hegemony. Finally, pop culture originates from postmodernist thinking. Postmodern culture is considered a culture that no longer recognizes the difference between high and pop culture [13] Pop culture is liked by the people and indeed comes from the people but is often exploited by capitalism. As a mass culture, it is mass-produced, distributed, and consumed [14], [15], and [16].

In his famous work entitled *Philosophy of Modern Music* (1948), Adorno in several places refers to the musical form of his time as a new form of conformism, namely music that compromises with consumer tastes and fulfills the satisfaction of the bourgeoisie as economic rulers who only want profit [17]. People's perspectives and critical attitudes become dull as a result of the constant barrage of loud and pop music [18].

In terms of the "Tak Ingin Usai" phenomenon, it's not just ordinary technology but technology that has been supported by the internet. Theoretically, the internet causes public relations to become flatter [19], [20], [21]. Power is no longer as vertical, as it was between patrons and clients in the old communication system. With the dominance of the lower classes in the world of technology and digital communication today, there have been videos of singers and people who were previously unknown as singers demonstrating their ability to sing the high notes of "Tak Ingin Usai". There are also videos of cover singers who, once on the recording, only lowered the high notes of this song so that they managed to sing it safely until the end. It is certain that the uploader was not Keisya Levronka or the company with which she is affiliated (Universal Music Indonesia), but the content creators themselves.

Among the videos that emerged following Keisya Levronka's failure videos in high notes were videos of Mario G Klau, the composer of this song, performing live in cafes [22], [23] Mario G Klau himself got around to his appearance by changing the rhythm of the song from just pop music to the rhythm and blues (RnB) genre by changing many notes and lowering the existing high notes so that the song looks strange and audiences don't seem to be enjoying "Tak Ingin Usai". In Mario G Klau's performance, the song is still good on one hand, but on the other hand, the "deep soul" of the song, which Keisya Levronka managed to perform in her two official videos, has completely disappeared or at least changed. The image that women really crave love in the message of "Tak Ingin Usai" no longer exists because the song is sung by men, in this case by Mario G Klau, especially with the way the song tends to be cheerful in RnB style.

It should be explained that Keisya Levronka's live performances seemed to be lacking in adequate support from adequate music technology afterward due to the absence of backing vocals that could help her vocals. This is different from the performances of other singers, especially world (Western) singers, as the audiences can at least watch on YouTube. Therefore, comparing Keisya Levronka on live music stages in Indonesia with world-renowned singers on the same stages is not a fair comparison.

According to Guntur Prasetyo (interview 02 December 2022), this study discovered that in the music industry, using sophisticated digital technology as is common today, singers' voices can be maximized so that the end result appears to be original and unaided by technology. For the sake of recording, vocal takes can be made repeatedly if something goes wrong until they are considered perfect. In this case, according to Guntur Prasetyo, if singers don't practice their vocals properly, problems can occur when performing live, as happened in the "Tak Ingin Usai" case.

4 Conclusion

In the phenomenon of Keisya Levronka's "Tak Ingin Usai", in addition to the ability of the songwriter (Mario G Klau) to maximize the aesthetics of the song, the technological sophistication used by the music industry in the process of recording music can be used to demonstrate the beauty of high notes so that they look original and are liked by audiences. Problems arose when the singer was unable to deliver her songs with high notes consistently when she had to perform live. For this reason, it takes hard preparation for the singer so that when she performs, she does not disappoint the audience.

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