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LEARNING STRATEGY FOR THE ENHANCEMENT OF SUNDANESE SINGERS' EXPERTISE AND COMPETENCY: SHIFTING FROM THE "NGABEO" TO THE "PRALAGAM" SYSTEM

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Abstrak

This study investigates two competing systems for teaching Sundanese singers to achieve better performances. It argues that the new method, named Pralagam, is better for novice Sundanese singers than the Ngabeo system. The supremacy of the Pralagam system for teaching Sundanese singers is in the rigid procedures for their occupational and cognitive-behavioral practices. In the Pralagam system, most of the Sundanese singers' time is spent mastering the optimal distinctiveness of the musical scale, vocalizing, cords, and practicing. However, the Ngabeo method does not emphasize these systems; it stresses practice only. This research took into account a field- experimental design, which compared the Ngabeo and Pralagam teaching methods for trainee Sundanese singers. It disclosed pieces of evidence about the learning process and the quality of the song's output when Sundanese singers were practicing a song. This conclusion is also supported by the qualitative system, which comprehended that the Pralagam system is a unique learning system. This uniqueness is in its person-environment-occupation, treatment-fit, and low error methods. This study, therefore, recommends that the learning system should be shifted from Ngabeo to Pralagam. It infers that Sundanese singers would be better singers if they practice using the Pralagam system.

Keywords: ***sundanese; ngabeo; pralagam; occupational; cognitive-behavioral; competence; distinctiveness***

PENDAHULUAN

Sundanese singers usually learn new Sunda poem-songs using the Ngabeo system. They find it difficult because the songs do not have a basic melody, pitch, and rhyme. The Ngabeo system forces Sundanese singers to understand a particular song's tone when they practice it (Suparli, 2012). They have to try to mimic the sound of the song, as sung by its previous singers (Suparli, 2012). Due to these difficulties, a Sundanese musician named Lili Suparli created a new system, called Pralagam. The Pralagam learning process is beneficial for Sundanese singers if they want to improve. It helps Sundanese singers to master new Sunda poem-songs, by making it easier for them to interpret a song's melody, pitch, and rhyme in their style. Thus, a Sundanese singer can use a highly dynamic tone complexity and tone-pitch quality for his/her interpretation of the poem-song. If the singers practice a traditional Sunda folk song, they can master it quite easily. Therefore, the researchers compare the optimal distinctiveness in the Ngabeo and Pralagam learning systems. Notably, this study takes into account a comparison of the Sundanese singers' learning process and the quality of the songs they presented at the Indonesian Cultural Arts Institute, Bandung, Indonesia.

This study offers an individual uniqueness, accompanied by supporting arguments in the discussion below. Firstly, the Pralagam learning system could help novice, Sundanese singers, to gain the skills, expertise, and competencies that they need more quickly than the conventional Ngabeo system can. The system and curriculum trigger most Sundanese singers to acquire a song's melody, pitch and rhyme through their cognitive skills. This study argues that the Pralagam learning system could make a novice Sundanes singer enter a cognitive state. It means that the Pralagam learning process could directly interact with the Sundanese singers' cognitive awareness (Ayyagari et al., 2011; Benlian et al., 2019; Lowry et al., 2016; Ragu-Nathan et al., 2008; Tarafdar et al., 2010).

This study, moreover, argues that the Pralagam curriculum and system are in congruence with what most novice Sundanese singers want and need. It means that novice Sundanese singers could adjust their cognition without increasing their effort and achieve a better melody, pitch, and rhyme. This study highlights that the Pralagam learning system is the most telling or distinctive one.

Secondly, although both the Ngabeo and Pralagam systems used occupational therapy (Hammell, 2015; Marval & Townsend, 2013; Watson & Llorens, 1997) for learning Sundanese melodies, the Pralagam system is intended to fit Sundanese singers due to its standardized curriculum and policy. This study argues that not only would the therapy help the trainee Sundanese singers improve their skills, expertise, and competencies, but the curriculum and methods would accompany the singers' learning systems. In other words, the Pralagam system could be useful whether the learning systems for Sundanese singers took into account the involvement of occupational therapy in their curricula, or not.

Thirdly, the essence of the Pralagam's curriculum and the system shows that Sundanese singers should capture some patterns of the musical scale, vocalization, cords, and practice in their cognition (Suparli, 2012). All designs are initially endowment-cognitive capitals, and then Sundanese singers have the skills, expertise, and competency to practice the song's melody. This study highlighted that, due to having set patterns, the Sundanese singers could practice with other variances of tone-pitch, tone-rhyme, and complexion. In other words, the Pralagam system was designed with well-planned curricula. The curricula could enhance the Sundanese singers' aesthetics, which are the technical aspects. The techniques are directly related to the model of the Sundanese singer, namely the "*nyorakeun*" (vocalizing the song) technique and the "*ngalagukeun*" (accentuating the song) technique.

This research believes that shifting from the Ngabeo to the Pralagam learning system is the most appropriate choice for Sundanese singers. It has adopted occupational therapy and cognitive- behavioral therapy, which are used to determine the distinctiveness of the Pralagam learning system. In other words, this study took into account occupational therapy and cognitive-behavioral therapy as theoretical denominators to analyze the success of the learning process and outputs. From the perspective of occupational therapy (Andonian, 2017; Benjamin-Thomas & Rudman, 2018; Brown et al., 2019; Morrison, 2016), this study examines the Pralagam learning process and the performance of Sundanese singers for their professionalism, singing practice, learning activities, and practical expertise. From another perspective, this study posits cognitive-behavioral therapy (Butler et al., 2006; Farmer & Chapman, 2016) to measure the influence of the Sundanese singers' cognition. It means that this study could infer the maturity level of the Sundanese singers' cognition, in receiving curriculum contents.

The remaining of this study's discussions include the critical perspectives, the learning problem of the trainee singers, the research system, lessons learned, and conclusions. Section 2 discusses the critical angle of this study, which elaborates on the two learning modes, occupational therapy, and cognitive-behavioral therapy. Section 3 presents the research system, which explains two steps in evidencing the conclusion's validity. The lesson learned is shown in Section 4. In this section, the authors show the advantages of using the Pralagam learning system in comparison with the Ngabeo one. The last section discloses the research's conclusion and its implications.

STUDY'S CRITICAL PERSPECTIVE

Ngabeo Learning Method

The Ngabeo learning system is an educational process for learning traditional Sundanese songs (Latifah, 2016). The Ngabeo method compares something with something else, to aid understanding. For teaching Sundanese songs, every teacher uses the Ngabeo learning system. It means that the teachers give examples of a song that their students should imitate in the repertoire. Most traditional Sundanese songs are studied and added to a student's repertoire. Students, meanwhile, should listen intensively, and absorb all the osmotic poetry. The Ngabeo teaching system is mainly verbal. The teacher plays a vital role as a repository of knowledge and techniques while becoming a guide during the students' learning stages, and he/she is responsible for the quality of the music. The learning relationship between students and teachers varies, especially for the transformation of songs verbally, or in writing. The teacher is always willing to make verbal explanations, while students must choose to listen, watch, and imitate (Latifah, 2016).

The Ngabeo learning system, as a form of oral transmission, emphasizes the role of the teacher as the source of all knowledge. In the learning process, the teacher's responsibility is how to develop his/her students' expertise. In other words, the teacher's responsibility is to ensure the students achieve the expected level of knowledge and competence. Julia (2010), hinted at some weaknesses in the Ngabeo system, including:

1. The Ngabeo learning system only relies on the teacher's memory, unlike in Western Europe. For example, this study cites works from the West that were created during the Renaissance, Baroque, Classical, and Romantic times; these compositions were documented so that they may still be studied. Although there are differences in history and culture, there is nothing wrong with the Ngabeo learning system. We try to document the Sundanese songs, by noting them that they are also used for teaching models. We also collect them for the sake of preserving them as works of art.

2. Only a few people can understand the Ngabeo learning system and its implementation, so it is less attractive to many people. It means fewer Sundanese singers exist. Sundanese singing techniques are quite challenging to master. Therefore, to increase their numbers and help preserve art, more people must study Sundanese music and singing.

3. The Ngabeo learning system is considered less effective and efficient. It takes a long time for a student to be able to sing Sundanese songs expertly. Meanwhile, people tend to want to learn music and play instruments quickly these days. Likewise, when learning to be a Sundanese singer, there are many stages to be passed before one can reach the highest level. A student is obliged to discover the underlying processes, and once mastered, he/she can progress to achieve a higher standard.

4. The development of the Ngabeo learning system was assessed as lacking in extant references. This learning system needs to enrich, accelerate, and facilitate the students, especially in education classes and generally in all the aspects of a student's daily life.

Pralagam Learning Method

Pralagam is an acronym for practical, go-straight, and easy to sing. Suparli (2012) states that the term is derived from the word "pra" meaning before, and "lagam" involving the typical chanting or Sundanese singing style. Pralagam can be interpreted as the process someone must undertake to become a Sundanese singer. Therefore, it acts as the basic concept that must be learned by a prospective Sundanese singer. This study notes that Lili Suparli compiled the pre-diversity system from 2007 to 2010. Everything is based on Lili Suparli's thoughts, so the learning process is oriented to the concept of Sundanese singing, and not adapted to memorizing songs. The most substantial discovery for a Sundanese singer's aesthetics is two main points, namely the song types and the basic concept of Sundanese singing.

The aesthetic medium of a Sundanese singer is vocal (the human voice). The basic concept, therefore, is very closely related to aspects of the human voice. In this regard, the factors that influence the song types that formulate the Sundanese singers' aesthetics are technical aspects. These aspects are directly related to the model of the Sundanese singer, namely the "*nyorakeun*" (vocalizing the song) technique and the "*ngalagukeun*" (accentuating the song) technique. Lili Suparli has built these techniques into the curriculum of the Pralagam learning system.

With the "*nyorakeun*" technique, which involves the formation of the vocal characteristics of Sundanese singing, the singer creates either "*téngé*," "*cempréng*" or "*agem*" sound characteristics. The technique is achieved by placing sound pressure in the oral cavity so that the voice blares out to complement either jingling or straightforward musical tones. In traditional Sundanese music, the blaring vocalizations are known as "*hégar*," meaning cheerful. Another technique for anticipating high notes is called "*héas*," which is the equivalent of falsetto in western music. The formation of the sound's dynamics, the thickening system, or volume depletion is called the "*ipis-kandel*"(tiny-thick voices) technique. In the "*ngalagukeun*" method, the formation of accent characteristics is directly related to musical aspects, including:

1. "*Reureueus*" is ornamenting to decorate tones or melodies, including "*geregel*," "*riak*" (ripples), "*ombak*" (waves), "*kejat*," "*eluk*," and "*beubeut*."
2. A song's "*wirahma*" (rhyme) is the technique for processing the rhythm or the song's rhythm, including "*rontog*" (fall out), "*keueum*," "*capétang*," "*gesit*" (nimble, agile), and "*nyampeur*" (mixed).

Occupational Therapy

Occupational therapy is an intervention to develop and maintain individuals' work, which is applied to groups or communities. Occupational theory increases the ability of people to improve their daily lives. This theory can help people to participate in all the activities that they wish to, or they need to undertake in their everyday life. Wilcock (1993) suggests that work is a central aspect of the human experience, allowing people to meet their basic needs, to survive, to develop innate capacities that are biological, social and cultural, to adapt to environmental changes, and to grow as individuals. Wilcock (1993), furthermore, suggests that humans are working creatures with the need to use time deliberately. This need is innate for survival. Because of the adaptive capacity of the human brain, the natural impulse for directed work is influenced by socio-cultural forces and the multiple values between biological needs and time. Morrison (2016) suggested that a person takes two approaches to his/her job. The first considers occupational science from a practical perspective, or as a means of explaining human behavior. The second always thinks of work science as an object for study. The first rational approach includes three categories: the use of a work perspective to explain certain phenomena, the application of occupational science or occupational construction to therapeutic interventions, and studies on the impact and benefits of occupational science in daily life.

Benjamin-Thomas and Rudman (2018) concluded that the current use of digital technology makes it possible to understand the relevance and the nature of work. Andonian (2017) also suggested job therapy for students, through self-efficacy related to their success and competence in fieldwork. The level of self-efficacy is related to the students' supervision experience, previous professional experience, and the meaningfulness of the fieldwork to the students. As students' self-efficacy perceptions increase, their perceptions of supervisory relationships, as a form of support, also increase. It means that academic educators and fieldwork about the need to foster students' confidence help them to integrate the feedback and to participate in supervisory relationships during their fieldwork actively.

Dancza et al. (2019) argued that the learning process of students is through the placement of students' roles in a learning activity. The limited role therapy procedures and role models mean that students create and use knowledge differently from how it was intended to be used. Students learning about the placement of emerging roles may be transformational. Understanding the difference in the availability of professional expertise (disposition, conceptual, and procedural knowledge) between the arrangements that are formed and the emerging roles can guide supervisors to provide appropriate support for students. Students rely on theoretical knowledge and occupational therapy's disposition, with the help of their peers and supervisors, to guide their practice. The occupants of emerging roles expect students to take lessons from their theories and reasons to guide their practice, and therefore require structured guidance and realistic expectations for what they will achieve. This study concludes that occupational therapy is very instrumental in students' transformational learning.

This study used occupational therapy to explain the Pralagam learning system for Sundanese singers. Carr-Saunders and Wilson (1933) suggest that the profession arises when many people conduct specialized training. In this case, a Sundanese singer is a professional who sings a traditional song to entertain the public. The professionalization process is highlighted as a sustainable social and cultural mechanism whose work patterns are more formal (Vollmer & Mills, 1966). The development of new professions has enabled the community to increase their work capacity in response to the community's needs. A Sundanese singer, therefore, must have an innovative ability to arrange songs, so that the musical needs and desires of the population remain fulfilled. This study posits Clarke et al. (2014), who suggested policies to broaden students' knowledge, such as for the Sundanese singers. Clarke et al. (2014) proposed that learning and training activities should be included in occupational therapy, which would be conducted by either lecturers or teachers of the vocal arts. The intended outcome of this is that Sundanese singers will gradually achieve more considerable expertise when they practice Sundanese songs (Brown et al., 2019). The Sundanese singers, moreover, have the opportunity to adapt knowledge traditionally or occupationally in a university. It is an opportunity for the Sundanese singers to increase

their understanding of how they will improve their practical expertise reflexively.

Cognitive Behavioral Therapy

Cognitive-behavioral therapy (CBT) combines behavioral and cognitive therapies. Human behavior is influenced by thoughts, feelings, physiological processes, and their consequences for behavior (O'Donohue & Fisher, 2012). CBT has emerged as a widely used treatment approach for a variety of psychological conditions (Dobson & Khatri, 2000; Hofmann et al., 2012; Tolin, 2010), including depression, anxiety disorders, personality disorders, substance abuse disorders, and eating disorders. CBT is a broad and heterogeneous concept that represents various therapeutic approaches that emphasize cognitive, behavioral, emotional, physiological, and environmental factors concerning psychological disorders (Forman & Herbert, 2009).CBT emphasizes the environment as the primary determinant of behavior, which is based on the principles of determinism and functionalism. It infers that when a functional expression produces reinforcing consequences, dysfunctional behavior is not chosen, because it fails to deliver results. In behavioral therapy, there are three contingency terms, namely the antecedents of practice, the action itself, and the consequences that produce subsequent behavior. This study needs these three contingencies, which are used to develop the Sundanese singers. The three antecedents serve as a guide for the selection of interventions, applications, and evaluations (Farmer & Chapman, 2016).

The Pralagam learning system includes the use of cognitive therapy, which conducts treatments combined with behavioral interventions for the trainee Sundanese singers (Butler et al., 2006). This extant research also stated that cognitive therapy (CT) is beneficial for the treatment of the Sundanese singers' unipolar depression, generalized anxiety disorders, panic disorders with or without agoraphobia, social phobia, and depression as well as childhood anxiety disorders. With CBT, this study argued that the Sundanese singers would feel comfortable and reduce their destructive beliefs that endanger their professions, such as depression, anger, and other negative traits. Thus, the problems faced by Sundance singers can be overcome. Consequently, most Sundanese singers can take into account their expertise and adjust their adaptive capabilities to the system and organizational environment.

Current Learning Problems for Sundanese Singers

This section presented the preliminary diagnostic, which is conducted by the authors on the Sundanese learning systems. We collected evidence that shows many undergraduate students failed to finish their studies at the Indonesian Cultural Arts Institute, Bandung, which can be seen in Table 1. This table shows that the institute admitted many students in 2010. Four years later, the institute passed the students progressively. The data, however, show that the number of students who did not finish their studies tended to increase annually. Cumulative unpassed students that did not complete yet are almost three times from four years' intakes. The authors noted that too many students did not complete their studies are the primary problem of learning systems in this institute. It means that the passed students are 67% only, which should be almost 100%. Although this study acknowledged that cultural arts' students are challenging to control, this study highlights that most of them reported a high level of uncertainty about finishing their studies. It, however, focused on the learning system which is adopted by the Department of Sundanese Singing at the Indonesian Cultural Arts Institute, Bandung. The authors inferred that the conventional learning systems, which require a great deal of effort by the students, caused the sluggish growth in the number of Sundanese singers. Pralagam, as the latest learning system, is a new curriculum that needs to be further improved. However, it has the potential to empower the curriculum, although it is only one of the Sundanese singers' learning systems.

Table 1 The Sluggish Growth of Sundanese Singers

Years	Undergraduate Students				
	In	**Cumulative In**	**Passed**	**Cumulative Passed**	**Not Yet Finished**
2010	15	15	0	0	-
2011	14	29	0	0	-
2012	18	47	0	0	-
2013	10	57	0	0	-
2014	9	66	13	13	2
2015	32	98	14	27	2
2016	34	132	19	46	10
2017	11	143	10	56	10
2018	11	154	5	61	37
2019	0	154	30	91	41

Our other preliminary diagnostic found that teaching is still conducted using the Ngabeo system. We discovered that Ngabeo had two deficiencies in its basic-underlying order and its method for enhancing the singers' expertise and competencies, as shown in Table 2. This study, moreover, took note that both Sundanese singers and the songs did not involve many of the local and cultural arts found in West Java, due to learning difficulties. The most significant differences are in the learning process, in which Ngabeo relies on imitating and memorizing, and is very dependent on the instructors. Pralagam accentuates the knowledge endowment of the students, which is the curriculum with some aesthetic empowerments. This study, therefore, argues the need for transformation in the learning system for aspiring singers, from the Ngabeo to the Pralagam system. It also firmly believes that all the people involved in the Sundanese singers' learning systems must use the Pralagam method.

Table 2 Comparisons of Learning Systems

Compare:	**Ngabeo**	**Pralagam**
Learning Process	Repertoire imitated by students; a form of oral transmission; student memorizing songs; transformation of song verbally; all osmotic poetry; teachers' responsible for students' mastery	The student pursues characteristics; song viewed as a concept; singer's aesthetics, both all osmotic and new poetries;
Basic-Underlying Method	None	The "*nyorakeun*" (vocalizing the song) technique; The "*ngalagukeun*" (accentuating the song) technique;
Methods for Enhancing Skill, Expertise, & Competencies	None	"*Reureueus*" the ornamental decorative tones or melodies; Song's "*wirahma*" (rhyme), the technique for processing the rhythm or the song's rhythm;
Syllabus & Curriculum	Practical field	Sundanese singers' aesthetics, the song types, and the basic concept of Sundanese singing.

Proposition and Hypothesis Development

This study proposes that the Pralagam learning system, which includes occupational therapy (Andonian, 2017; Benjamin-Thomas & Rudman, 2018; Brown et al., 2019; Morrison, 2016), and cognitive-behavioral therapy (Butler et al., 2006; Farmer & Chapman, 2016), could develop the trainee Sundanese singers' skills, expertise, and competencies. Occupational therapy, in the Pralagam learning model, could give Sundanese singers adaptive capabilities because of the curriculum's content. This study takes into account that the Pralagam learning system has the most telling model in its instrumentation of students' learning, especially in their innovativeness. Pralagam learning supported by the inclusion of cognitive-behavior therapy, could reduce anxiety disorders for the novice Sundanese singers. This study concluded that the achievement process in the Pralagam learning system is more significant than in the Ngabeo one. From the perspective of the learning system, Pralagam is supported by the learning process, the basic-underlying system, the methods for enhancing expertise and competencies, and the syllabus and curriculum, which are more deterministic than those found in the Ngabeo one. This study, therefore, formulates the proposition below.

Proposition: The Pralagam learning systems could profoundly ascertain that Sundanese singers enhance their skills, expertise, and competencies in comparison with the Ngabeo one.

When it is transformed into a hypothesis statement, this proposition became the following hypothesis.

Hypothesis: The Pralagam learning system increases the Sundanese singers' skills, expertise, and competencies to a higher degree than the Ngabeo system does.

RESEARCH METHOD

This study, in the first stage, designed experimental systems with a static group comparison or a nonequivalent control group posttest-only design (Creswell, 2014). This system used a group of students who study using the Pralagam learning system. This study then compared this group with another group who are taught using the Ngabeo learning system. This Ngabeo learning system group is here-in-after referred to as the control group. The experimental process carried out treatments on the two groups for their post-test evaluation. The evaluation process was carried out with a between-subjects design to compare the Sundanese singers' performances. This research's design was a "2x1," which means two between subjects with one experimental process. This study examined the achievements of the learning process and its output. The measured learning output was the vocal performance, which is judged based on either direct systems or recordings of the music. The role of the jury was to score the vocal performances of the experimental and control groups. The performance output scores from the panel were analyzed using quantitative statistics. This study then compared the results of the performances to measure the success of the Pralagam and the Ngabeo learning systems. Due to the small sample, this research switched from a parametric analysis to a non- parametric one.

This study chose several songs to be sung by the students. These songs are traditional Sundanese folksongs and new Sundanese poems. A new Sundanese poem is a type of song that does not have a basic melody, pitch, and regular rhyme. New Sundanese poems are tested because of the large variety of spirits, interpretation, and improvisation needed to perform them. These new Sundanese poems became more varied and livelier when these were sung by the Sundanese singers using the Pralagam learning method. However, Ngabeo did not teach the singers the basic variations of melody, interpretation, and improvisation. This study chose to use traditional Sundanese folksongs. These folksongs usually have an underlying theme for the pitch and a standardized tone and rhythm. These folksongs generally belong to the Sundanese community at large. However, traditional Sundanese folksongs can be interpreted by Sundanese singers who have studied under the Pralagam system.

This study used three juries to evaluate the performance of the test results. The evaluation results are the output performances, which are the skills, expertise, and competence of the Sundanese singing students. These juries consisted of Lili Suparli, Masyuning, Rina Dwi Anggara, and the third author. All the members are well-known Sundanese artists and have expertise in playing the *rebab* and *kendang*. Their notable performances have meant they are quite productive as music creators, book writers, and Sundanese traditional music academics. Their musical works include theater music, dance music, and

Sunda puppet music. Their scientific views about music can be found in many books, which are currently used as guides for undergraduate students for either creating or performing Sundanese music. This experimental test was conducted at the Indonesian Cultural Arts Institute located at Jl. Buah Batu No.212, Cijagra, Lengkong, Bandung, West Java, 40265.

The last design in this experimental research is the performance output of the Sundanese singers' skills, expertise, and competences. This study adopted the measurements from Suparli (2012). The standard method for measuring Sundanese singers' performances is to use a numeric quantification in the range of 0-100 points. The most common measurements for Sundanese singers' performances are in Table 3 below.

Table 3 Measurements for Sundanese Singers' Performance

No.	Indicators:	Definitions:
1	Pitching	The capabilities and abilities of Sundanese singers to take up the elegantly bound volumes of a song, which can leap either upward or downward.
2	Pitch Control	Vibrations and vibrated frequencies in the formation of excellent notes; to determine the accuracy of the switching from a high-low tone and the frequency of the produced vibration.
3	Articulation	Clarity (or not) in the pronunciation of Sundanese (language) poems.
4	Ornamenting Tone	The ornamenting or decorating tones or melodies, including "*geregel*," "*riak*" (ripples), "*ombak*" (waves), "*kejat*," "*eluk*," and "*beubeut*."
5	Initial Intonation	Sundanese singer's capability to escort the sound between the highest and lowest notations.
6	Riveting Sound	The technique for processing the rhythm or the song's rhythm, including "*rontog*" (fall out), "*keueum*," "*capétang*," "*gesit*" (nimble, agile), and "*nyampeur*" (mixed).
7	Diaphragm Breathing	The personal technique of the singers for controlling their chest-respirations while singing.
8	Tempo - Timeliness	The accuracy of voicing each part of a song, both for fast and slow sections.
9	Feeling Appreciation	The appreciation is shown when the singer sings a song for the audience.
10	Resonance	The frequency of the Sundanese singers' voices as they become loud, beautiful, and resplendent.
11	Vocalizing Technique	The formation of the vocal characteristics for Sundanese singers; sound features that are either "*téngé*," "*cempréng*" or "*agem.*"
12	Accentuating Technique	The formation of accent characteristics directly related to musical aspects.

This research collected the performance data from the juries. This was then analyzed using a meaningful comparison. All 12 indicators of the Sundanese singers' performances, produced by the Ngabeo and Pralagam systems, are explained. The authors knew that the data's distribution would probably be abnormal due to the small sample. It, therefore, changed from a parametric test to a non-parametric one which uses the Mann-Whitney non-parametric test.

This study, in the second stage, complements the statistical result's validity with the qualitative system. It means that the quantitative statistical conclusion was examined by the qualitative one. This qualitative stage focuses on how the Pralagam method could ascertain the enhancement process for improving the Sundanese singers' skills, expertise, and competency. It also concentrates on why the Pralagam learning process could probably create Sundanese singers who could produce more top performances.

In the qualitative stage, this study collects data from in-depth interviews, and then analyzing, reducing, presenting, and inferencing it into a conclusion. This study gathers information and data using various data collection techniques, which consist of: (1) participatory observation and (2) in- depth interviews. Data recording, in this study, utilized different forms of research instruments, including field notes, interviews, photography, sound, and some crucial documents. The data passed through various stages of analysis to break-down the data that has been collected, to reveal its unique structure and elements (Dey, 1993). This study systematically searches and organizes data from observational records, interviews, and document analysis to support the research findings. In the third step, this study carries out the reduction and sorting of the main points so they can be selected into themes or patterns (through editing, coding, and labeling). In other words, this study sorts out the data, simplifying it, discarding any unnecessary data, sorting it to make it easy to present, and drawing some temporary conclusions. The presentation of

the data, in the fourth step, is intended to allow researchers to identify the overall content. This stage organized the data into a complete form. This study then sorted the data and put it aside to be classified according to the different groups, and arranged according to the category of the problem's contents and tentative conclusions. For the last step, the authors conclude and present their findings.

This study has only two expert respondents, whose names are Purwacaraka and Rien Safrina. The two respondents' biographies are below.

1. Purwacaraka was born in Belgrade, Yugoslavia, on March 31, 1960. He is a musician as well as an Indonesian music composer. He was awarded the Medal of Blantika Indonesia Music and worked as an artist-producer, music director, illustrator, and in tele-cinema and soap operas. Purwacaraka is also an orchestra conductor (for a choir) and music director (arranger) in both Indonesia and internationally. Purwacaraka Musik Studio has 90 branch offices throughout Indonesia, with 20,000 students enrolled each year, and 1,500 teaching staff.
2. Rien Safrina was born in Jakarta, Indonesia, on August 4, 1961. She is an associate professor in music art. Now, she is a lecturer in music education, a coordinator for a musical education study program, part of the Formulation Team at the Ministry of Education and Culture for Character Strengthening, and Vice Dean of the Department of Art Education, Jakarta State University.

This study used the interview systems that are applied to collect information from people who have the highest competence or are dealing with the problems of a central research theme (Cohen; Kumar et al., 2009). In this study, the researchers interviewed an informant (interviewee) who has long been involved in both modern and traditional music. It means that this study could achieve the saturation principle, although the number of informants was limited. This research was designed to explore information related to the learning systems that have been applied at the Indonesian Cultural Arts Institute, Bandung, West Java, Indonesia. It complements the interview guide in Appendix A.

LESSON LEARNED

Stage 1: Quantitive-Experimental Research

In the first stage, this study succeeded in collecting five respondents for each group, who were used for the experimental research design. In each of these groups, Sundanese singers were asked to sing two Sundanese songs while three evaluators formed a panel and scored them. This study was designed so that each Sundanese singer and each song would be composed independently by each evaluator. It means that this research collected 30 items of data (5 singers X 2 songs X 3 evaluators) for each group. This study also used experimental designs, in which the singers were evaluated on their performance of the new Sunda poem-songs. This experiment was not designed with the traditional Sunda folksongs. Table 3 presents the descriptive statistics of all the experimental groups, which were the Ngabeo and the Pralagam groups. Overall, the score for each indicator was in the range of 50-100. This meant that the minimum score was 50, and the maximum one was 100. Statistical analysis results showed that the initial intonation, riveting sound, and diaphragm breathing indicators had the highest mean values, of 94.50, and a standard deviation of 9.94 for the Pralagam group. They are compared to the highest mean values of 71, with a standard deviation of 23.54 for the Ngabeo group. The descriptive statistics for the lowest mean value and its standard deviation are the same between both groups. Overall, this study believes that the hypothesis of the mean ranks' comparison will show the statistical significance of all the indicators.

Table 4 Descriptive Statistics

Indicators:	Min.		Max.		Mean		Std. Dev.	
	Nga-beo	Prala-gam	Nga-beo	Prala-gam	Nga-beo	Prala-gam	Nga-beo	Prala-gam
Pitching	50	70	100	100	68.00	94.50	21.03	8.74
Pitch Control	50	65	100	100	69.50	94.50	22.18	9.04
Articulation	50	60	100	100	69.50	94.83	22.41	9.42
Ornamenting Tone	50	60	100	100	69.50	94.83	22.41	9.42
Initial Intonation	50	60	100	100	71.00	94.50	23.54	9.94
Riveting Sound	50	60	100	100	71.00	94.50	23.54	9.94
Diaphragm Breathing	50	60	100	100	71.00	94.50	23.54	9.94
Tempo - Timeliness	50	60	100	100	68.33	92.50	21.27	9.98
Feeling Appreciation	50	60	100	100	68.33	93.00	21.27	10.22
Resonance	50	60	100	100	68.33	93.00	21.27	10.22
Vocalizing Technique	50	60	100	100	68.33	93.00	21.27	10.22
Accentuating Technique	50	60	95	95	65.33	87.00	18.38	10.14

Table 4 deepens the inferences of the statistical data between the groups in the experimental design of this study. It shows that the Pralagam group had higher scores than the Ngabeo for every indicator in the minimum column. This, however, did not occur in the maximum column. This study inferred that it would probably denote that the Sundanese singers' skills, capabilities, and competencies were excellent, regardless of them being taught using the Ngabeo or the Pralagam system. It then highlights the standard deviation of the Ngabeo, which is always higher than the Pralagam. It means that this experimental design eliminates the singers' competency bias. The consistent value of the standard deviations produced by all the evaluators supports no valuation bias on the part of the jury. The authors, therefore, decided that the statistical data could be further analyzed to achieve the research's goal.

Tabel 5. Hypothesis Test Results

	Mean Rank		Sum of Ranks			
	Ngabeo	**Pralagam**	**Ngabeo**	**Pralagam**	**Z-score**	**Sig.**
Pitching	20.15	40.85	604.5	1,225.5	-4.743	0.000***
Pitch Control	21.73	39.27	652.0	1,178.0	-4.047	0.000***
Articulation	21.80	39.20	654.0	1,176.0	-4.027	0.000***
Ornamenting Tone	21.80	39.20	654.0	1,176.0	-4.027	0.000***
Initial Intonation	23.45	37.55	703.5	1,126.5	-3.299	0.001***
Riveting Sound	23.45	37.55	703.5	1,125.5	-3.299	0.001***
Diaphragm Breathing	23.45	37.55	703.5	1,126.5	-3.299	0.001***
Tempo - Timeliness	21.72	39.28	651.5	1,178.5	-3.992	0.000***
Feeling Appreciation	21.42	39.58	642.5	1,187.5	-4.160	0.000***
Resonance	21.42	39.58	642.5	1,187.5	-4.160	0.000***
Vocalizing Technique	21.42	39.58	642.5	1,187.5	-4.160	0.000***
Accentuating Technique	21.00	40.00	630.0	1,200.0	-4.308	0.000***

Table 5 shows the hypothesis test results. This study compared all the indicators between the Ngabeo and the Pralagam methods, using the statistical tests of the Mann-Whitney mean rank test. For all comparisons, this research concluded that all the indicators showed that the Pralagam had a higher mean rank than the Ngabeo. For example, the pitching indicator for the Ngabeo had a mean rank of 68.00 in comparison with the Pralagam, which was 94.50. The statistical test of the mean rank's comparison resulted in a z-score value of -4.743, with a significance level of 1%. All the other 11 indicators showed the same results as the pitching one. Overall, this study inferred that Pralagam is a better learning system than Ngabeo. It means that the Pralagam learning system has some methods which are better than the conventional one used by the Ngabeo method. In other words, the Pralagam learning system could empower the Sundanese singers to have distinctive capabilities and competencies. This study concluded that the Pralagam learning process fits with the Sundanese singers' cognition (Ayyagari et al., 2011; Benlian et al., 2019; Lowry et al., 2016; Ragu-Nathan et. al., 2008; Tarafdar et al., 2010). It, moreover, infers that the cognitive needs of Sundanese singers are congruent with the Pralagam curriculum being offered. It also suggests that most Sundanese singers can learn using less effort to achieve a high quality of melody, pitch, and rhyme.

This research took into account that the Pralagam learning system supports the capabilities and competencies of the Sundanese singers with an established curriculum. It posits Carr-Saunders and Wilson (1933), by suggesting that the Pralagam learning system is a form of specialized training to help Sundanese singers to have more exceptional skills, capabilities, and competencies. It means that the Pralagam learning system could develop the singers' professionalism. This study noted that this professionalization process requires knowledge, and social and cultural mechanisms to allow the singers to fit the established standards and be formally recognized as expert singers (Vollmer & Mills, 1966). It finally posits Clarke et al. (2014), in that the students' knowledge could be improved by supervisors who were trained in, and taught, using occupational therapy on the students during the learning process. From the cognitive aspect, the Pralagam curriculum conducted treatments with behavioral interventions for Sundanese singers (Butler et al., 2006). These treatments are useful because the Sundanese singers

could feel comfortable and reduced their destructed cognition. On the other hand, this study concluded comprehensively that the Pralagam curriculum has a determinism in its function (Forman & Herbert, 2009; O'Donohue & Fisher, 2012), to create Sundanese singers with high levels of expertise.

Stage 2: Qualitative – In-Depth Interview

In this second stage, this study elaborates on the data which were collected during the in-depth interview. First of all, we coded the data, although this research only conducted one in-depth interview with Lili Suparli, the creator of the Pralagam system. We confirmed all the data with the undergraduates. This confirmation was to cross-check the validity. The authors believe that this research achieved the saturation principle because we had two experts. We analyzed and then clustered the data into four constructed loading themes, which are person-environment-occupation, treatment-fit, low error method, and sustainabilities in expertise. We start with the person- environment-occupation.

Person-Environment-Occupation

This study succeeded in collecting six excerpts from two expert musicians in Indonesia. It infers that the Pralagam learning process promises compatibility between singers, the environment, and occupancy. This conformity is because the Pralagam method has techniques that are more structured, easier to understand and learn, and it makes it simpler for learners to explore their abilities (Clarke et al., 2014; Dancza et al., 2019; Morrison, 2016; Vollmer & Mills, 1966). This study demonstrates that the learning outcomes of the Pralagam method produce Sundanese singers who have a unique and broad range of insights. Researchers compared this with the Ngabeo method that forces learners to follow the standards of the instructor. We recommend that the Pralagam method be used since it provides an opportunity for the instructors to choose drills that suit their students' cognitive abilities and desires (Dobson & Khatri, 2000; Hofmann et al., 2012; Tolin, 2010). Furthermore, students with particular skills or talents could explore and develop their level of knowledge. This study, therefore, concludes that students can study independently, which is not possible using the Ngabeo method.

From the perspective of conformity, this study considers that the Pralagam process promises success in comparison with the Ngabeo method, contextually. In the context of the formation and development (Clarke et al., 2014; Dancza et al., 2019; Morrison, 2016; Vollmer & Mills, 1966) of Sundanese singers, this study argues that the Pralagam system is valued as a precise method. In the context of a successful learning process, the Pralagam method still depends on the ability of the instructor to master the Pralagam's technique and the teaching material. This research, nevertheless, proposes that, in the context of producing a professional Sundanese singer, the Pralagam method is considered to be more successful while the Ngabeo process has not been very successful. The study notes that the Ngabeo method is still used, and Pralagam is only innovation to it, at the moment. Researchers have taken into account that the Pralagam system has more promising prospects because of its position after a more comprehended one. This study finally presents six excerpts as evidential matter below.

> "The Pralagam method is profoundly methodological in its delivery and oriented to the education system. Therefore, the Pralagam method could create students who have a broad insight and delivery, which is more suitable than the traditional method" (PC_01).

> "The Pralagam method provides an opportunity to develop sound characteristics. Sundanese singers with various sound characteristics can become more numerous, along with their ownership of unique sound characteristics" (RS_01).

> "Pralagam drill training is part of the teaching method. I think I should have considered it" (PC_02).

> "Because this Pralagam method provides an opportunity or consideration for students. Meanwhile, in the Ngabeo learning environment, students do not have the right to vote to follow the teaching. In the Pralagam environment, the students and I dig to obtain other developments. Therefore, in my opinion, students who want to be self-taught develop themselves by learning using the Pralagam method" (RS_02).

> "The Pralagam method has a material arrangement and methodology. When the two things are

systematically arranged, students improve their deeper abilities because of the delivery and teaching process. However, the success of learning does not depend on the educator's understanding of the methodology, or the material it conveys" (PC-03).

"In my opinion, there is no most effective method than the Pralagam system, because the strength of its learning methods is more effective. If the aim is to find or develop the characteristics of Sundanese singers' voices, Pralagam is the most effective method" (RS_03).

Treatment-Fit Learning Systems

Two respondents stated that the Pralagam method offers the right skills, expertise, and therapies because it matches the learner's characteristics. This study infers that the success of the Pralagam system is because it could improve affective and cognitive students. On the other hand, the success of this method, Pralagam, also lies in the students' expectations of achieving better performance, and it offers this with a suitable design for the process and its treatment. This study, therefore, concludes that the Pralagam system is appropriate for teaching the current generation of Sundanese singers. Researchers note that the Pralagam's curriculum has therapies (treatments) that are considered more suitable for students (Dobson & Khatri, 2000; Fang et al., 2013; Hofmann et al., 2012; O'Donohue & Fisher, 2012; Tolin, 2010) in the formal education. Moreover, the Pralagam method creates students who initially meet the underlying requirements to become a Sundanese singer.

This study takes into account that the Pralagam method's purpose is to create a formal education system, which provides a superior learning process for forming vocal characteristics. It also explains that it could help students to learn independently and to be creative in interpreting songs and music. This research proposes that the Pralagam method has a more methodological and systematic approach or technique (Dobson & Khatri, 2000; Farmer & Chapman, 2016; O'Donohue & Fisher, 2012). More profoundly, the Pralagam system results in a Sundanese singer who can accelerate his/her absorption process of the necessary singing techniques (Dobson & Khatri, 2000; Fang et al., 2013; Hofmann et al., 2012; O'Donohue & Fisher, 2012; Tolin, 2010). Ngabeo, however, shows a traditional and non- formal learning process that does not exclude the methods for reading musical notation or relying entirely on the singer's abilities and talents. It means that the Pralagam system does not favor the process of "listening" and "imitating," but instead focuses on the involvement of affective and cognitive students. This study discloses the four scripts collected from the in-depth interview below.

"Treatment is whether the Pralagam method is seen as effective because it has a suitable occupancy, meaning that the method works effectively or successfully" (RS_04).

"In practice, for some people who are familiar with the traditional environment, I think the traditional method (Ngabeo) is becoming more effective. However, for formal education, a complete curriculum, good material, and proven methodologies give faster and more perfect results" (PC-05).

"Pralagam has the ability, which is considered effective and empowers students. For example, in a semester, the students only mastered two songs through the Ngabeo method. With the Pralagam method, the students could master three to four songs in a semester by mastering the basic chords of the ornamental tone and reverting sound" (RS_05).

"Pralagam is superior and suits its purpose, especially for the vocal characteristics and to develop the students' curiosity for independent learning and to be creative in interpreting. Even so, it needs to be adjusted to the goals for developing the students' cognitive abilities" (RS_06).

Low Error Method

This study presents evidence that students trained using the Pralagam method could achieve low error learning. The two previous concepts, which are person-environment-cognition fit and treatment-fit learning systems, create students' with increased belief and attitude in their ability to sing Sundanese songs. This study, however, acknowledges that there is an average level of success for therapies to create Sundanese singers, which depends on the readiness and preferences of the teachers and students. In terms of learning, their talent, educational background, and willingness to use technology are the determining factors for the students' success. This study proposes that the Pralagam system creates

students who are ready and have mastery of the material and their environmental conditions (Clarke et al., 2014; Dancza et al., 2019; Morrison, 2016; Vollmer & Mills, 1966) as the prerequisites for success. It, therefore, concluded that, in principle, the Pralagam method should not replace Ngabeo, but be used to teach innovations in the process of learning Sundanese songs.

This study takes into account that the Pralagam system could provide opportunities for students to master and develop a variety of crucial tone models and the essential array of accentuating tones and reverting sounds. This study, in turn, suggests that an increase in the students' confidence is achieved when they have endowment knowledge (Dobson & Khatri, 2000; Farmer & Chapman, 2016; O'Donohue & Fisher, 2012). Students are becoming more courageous with their innovations and creative ideas, which allows them to show more of their character in support of their performance (Dobson & Khatri, 2000; Fang et al., 2013; Hofmann et al., 2012; O'Donohue & Fisher, 2012; Tolin, 2010). In practice, the musical world knows no mistakes that are no perfection. However, this study notes that the Pralagam system is a more effective system for learning (Brown et al., 2019; Clarke et al., 2014), especially for mastering new poem songs. It also provides opportunities for students to practice independently, thereby increasing their understanding and technical abilities. This study finally records the variations in harmony and the ease of minimizing errors in performance. It presents six documented scripts below.

> "If the Ngabeo method is traditional, the Pralagam method is better with a therapeutic model to accelerate the learning process. In this case, students memorize repertoires, especially for new Sunda poem songs" (PC-07).
>
> "In my opinion, Pralagam is more effective in its teaching treatment, because Pralagam is not one hundred percent pure in replacing Ngabeo. I am sure that the treatment in the Ngabeo method was also used in the Pralagam" (RS_07).
>
> "The Pralagam method supports students' creativity, innovation, and the characteristics of visible sound. Therefore, there is a combination of cognitive singers with the abilities they have learned to support their performance. Meanwhile, the Ngabeo method is only focused on the stiffness of the song" (PC-08).
>
> "With the Pralagam method, students become more confident. Therefore, good performances are because of their acquired confidence due to their opportunity to develop sound characteristics" (RS_08).
>
> "In practice, the world of art knows no mistakes that are no perfect. Nevertheless, Pralagam is theoretically better because of the elements used to carry it out. Pralagam is well-designed because of previous experience, which assesses that the use of this method provides a foundation of understanding for students through a strong mastery of the basic vocal techniques" (PC-09).
>
> "Pralagam treatment drills provide more opportunities for training. However, I believe that nothing is perfect unless students have acquired cognitive skills and understand them" (RS_09).

Sustainabilities of Skills, Expertise, and Competencies

Researchers argue that the Pralagam system creates sustainability for the students of Sundanese singing rather than the Ngabeo one. This study proves that Pralagam provides extensive and firmly embedded material and techniques for those studying to be a singer. Pralagam's curriculum and therapy method create singers who keep learning and developing their knowledge (Brown et al., 2019; Clarke et al., 2014) and skills continuously (Dobson & Khatri, 2000; Farmer & Chapman, 2016; O'Donohue & Fisher, 2012), independently, and freely. This study, therefore, guarantees that the Pralagam system has the capacity for trainee singers to continue learning the skills they need to make them experts and improve their competence (Brown et al., 2019; Clarke et al., 2014; Dobson & Khatri, 2000; Farmer & Chapman, 2016; O'Donohue & Fisher, 2012), even though it is still in the context of formal education in art schools.

This research states that the Pralagam system not only delivers knowledge and techniques to the

students, but it also involves them both academically and experimentally. This study also explains that the Pralagam system enables students to have a more comprehensive knowledge base and better techniques. The ownership of this endowment knowledge and procedures increases the students' self-efficacy (Brown et al., 2019; Clarke et al., 2014), allowing them to try new Sundanese songs. It means that they become highly cognitive (Brown et al., 2019; Clarke et al., 2014) because they are continuously stimulated to experiment, be creative, and want to practice "singing songs" into the future (Dobson & Khatri, 2000; Farmer & Chapman, 2016; O'Donohue & Fisher, 2012). This study documents four evidential matters, which support the students in achieving the skills, expertise, and competencies below.

> "The Pralagam curriculum provides extensive material compared to the old Ngabeo method so that the Pralagam treatment results in more material and more definite technical supplies" (PC-10).
>
> "Because the Pralagam method can instill cognitive and knowledge in students, so the Pralagam chord formula provides pathways for Sundanese singers singing patterns" (RS_10).
>
> "I believe that all the arts should always be developed from their standards, so that modern developments and collaborations occur with other types of art. Of course, students who have been trained with such abilities are quite open to professional singing, since they have developed their cognition more broadly. Through these abilities, students have more aptitude for further developing their skills" (PC-11).
>
> "Pralagam takes into account the cognitive state that makes someone think and decide something. The Pralagam method provides an opportunity for creativity in singing and critical thinking in certain situations. The Pralagam method provides students with understanding to master their critical thinking, collaboration, communication, and creativity" (RS_11).

FINDINGS, AND IMPLICATION

This study succeeded in finding that the Pralagam system is better than the Ngabeo method using two experimental approaches (Stage 1) and an in-depth interview (Stage 2). The two-staged tests show the consistency of the Pralagam curriculum, which is based on the process of engineering a better method for helping future Sundanese singers improve their skills, expertise, and competency. It means that the first stage supports this study's hypothesis, and the second one supports this study's proposition. This study, in turn, formulates its research findings and implications for the superiority of the Pralagam system, in comparison with the Ngabeo system. The occupational therapies and cognitive involvement that make the Pralagam method the most appropriate method for learning the art of Sundanese singing are detailed below.

First, the study found that occupational therapy and cognitive fit dominated the Pralagam learning process for students. It proves that the Pralagam method uses both concepts to ensure that students are comfortable with their cognition when they learn using this method. This study demonstrates that students become more involved (Chatzakou et al., 2017; Nikhashemi & Valaei, 2018; Rose et al., 2011; Sullivan et al., 2012) when they sing a song. This condition of the students being in an involved state is supported by their ownership of their endowment knowledge as capital (Chou & Ting, 2003; Soni, 2017) to sing Sundanese songs. This study also proposes that the students' performance increases because of their mastery of explicit knowledge makes them increase their capacity for self-determination and self-efficacy. In other words, this study shows that the students have a high level of belief in themselves, and an adequate attitude in comparison with students taught using the Ngabeo method. It means that the learning process under the Ngabeo system must use a large amount of energy to mimic and apply the process of singing a Sundanese song. It, therefore, implies the importance of knowledge when learning to sing.

Second, this study found that the Pralagam system, which encouraged the students to become more involved, also created enjoyment (Nabi & Krcmar, 2004; Sweetser & Wyeth, 2005) and entertainment (Ladeira et al., 2016; Pine & Gilmore, 1998) for the students. This research explains that when students experience high levels of enjoyment and entertainment, they become highly confident. In other words, the two aspects enjoyed by these students also built an involved state in their cognition. It,

therefore, infers that the Pralagam system is one that provides a great cognitive fit for trainee singers, especially those learning to sing Sundanese songs. From respondent perspective, the Pralagam system ensures the formation of experiential knowledge for the students. This study shows the process of an increasing state of involvement with evidence that there is a great increase in adaptation and low error method (Dobson & Khatri, 2000; Farmer & Chapman, 2016; O'Donohue & Fisher, 2012). It moreover recommends that the Pralagam method promises sustainability in the skills learnt, increased expertise, and competency in those taught using this system.

Third, the involvement state, which is the students' endowment knowledge, enjoyment, and entertainment, implies that the best learning method contains cognitive behavioral therapy and occupational therapy (Beatty & Kahle, 1988; Benjamin et al., 2011; Zhipei et al., 2014). The Pralagam system is more accurately identified as a method that uses both these treatments. This study, therefore, raises the issue that musical education should involve both cognitive-behavioral and occupational therapy, such as is found in the Pralagam system. The knowledge superiority for practical-oriented training (Benjamin et al., 2011; Zhipei et al., 2014) suggests a curriculum that changes students' affective and cognitive abilities. Curriculum-based approaches to cognitive- behavioral and occupational therapies could ensure students learn successfully because they provide experiential knowledge as well as enjoyment and entertainment. This study highlights the growth in the students' involved state, from unconsciousness to awareness (Beatty & Kahle, 1988; Benjamin et al., 2011; Zhipei et al., 2014), which further emphasizes the continued use of the Pralagam method. In other words, this study revitalizes the use of cognitive-behavioral and occupational therapies for future Sundanese singers, as found in the Pralagam curriculum.

CONCLUSIONS, LIMITATIONS AND FUTURE RESEARCH

This study began by investigating the Pralagam system as a new teaching method for Sundanese singers and comparing it with the traditional approach, which uses the Ngabeo method. To achieve the study's goal, we examined the two methods using experimental quantitative procedures and an in-depth qualitative interview. The study's results show that the Pralagam method is far superior to the traditional method for learning how to sing Sundanese songs. It means that two research methods support both this study's proposition and hypothesis. This study concludes that the Pralagam system could outperform traditional approaches because its learning process includes both cognitive- behavioral and occupational therapy. Both of these therapies cause the students to become more involved. In this condition of heightened involvement, the students feel more comfortable, enjoyable, and entertaining, which results in them becoming fully involved. This full involvement is felt in their performance of Sundanese songs. The strength of the Pralagam method is because it encourages each trainee of the Sundanese singer to acquire knowledge of all the techniques, practices, and procedures for singing Sundanese songs. It means that the Pralagam system emphasizes the students' skills, expertise, and competency.

This study recommends this learning process for aspiring Sundanese singers because of its accentuation process through cognitive-behavioral and occupational therapy. It, therefore, emphasizes a musical curriculum with an educational process that leads students to an involved state. Thus, students could enjoy the learning process and find a good fit between their circumstances, cognition, and knowledge. The curriculum, which is oriented toward an involved state, creates Sundanese singers that make very few errors when they perform songs. This research also formulates that once students learning through cognitive-behavioral and occupational therapy, they gain skills, expertise, and competencies that are more permanent. This level of permanence is caused by the learning process using experiential knowledge.

This study may have biases in its conclusions. First, academic bias may be present because the entire research's design process, up to completion, is all based on academics. It, likewise, examined all the students in the Sundanese musical arts, who were also young academicians. It, however, prevents any academic bias from being overly biased by conducting two quantitative and qualitative testing methods. Further research can be carried out by examining Sundanese musical performances directly. Secondly, this study is likely to have a sensationalism bias. We explained that the purpose and desire of this research were underpinned by the lack of undergraduate graduates from Sundanese music schools. This study, however, seeks to escape the sensationalism bias by taking two respondents, both of whom have vast experience of the art world in West Java, Indonesia. This study argues that the two respondents still

meet the research's quality standards because they are highly qualified in the arts. It recommends that the examination of a long-run research design needs to be repeated to ensure the conclusion's validity.

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