

Restyle Ornamentation in Handel's *Giulio Cesare*: A Practice-Led Fusion of Malay Vocal Ornamentation and Baroque Performance Practice

Dayang Siti Hazar Awang Hassim^{1*}, Kamarulzaman Mohamed Karim¹, Zaharul Lailiddin Saidon² & Chamil Arkhasa Nikko Mazlan²

¹Faculty of Music, Universiti Teknologi MARA, Shah Alam, Selangor

²Faculty of Music and Performing Arts, Universiti Pendidikan Sultan Idris, Tanjung Malim, Perak

DOI: <https://doi.org/10.47772/IJRISS.2026.100900094>

Received: 10 September 2026; Accepted: 15 September 2026; Published: 01 October 2026

ABSTRACT

Baroque ornamentation has long been central to operatic performance, particularly in *da capo* arias, where singers were expected to embellish repeated sections to enhance affective expression and demonstrate artistic individuality. Similarly, Malay traditional vocal practice, particularly *lagu Melayu asli*, employs ornaments such as *cengkok*, *gerenek*, *lenggok*, and *patah lagu* as integral elements of expressive and cultural identity. Despite their shared emphasis on improvisation and expressive elaboration, these two traditions have rarely been examined in direct intercultural dialogue. This study introduces and develops restyle ornamentation as an intercultural performance practice involving the intentional integration of Malay vocal ornaments into Baroque opera, specifically four of Cleopatra's arias from Handel's *Giulio Cesare* (1724): *Se pietà di me non senti*, *V'adoro pupille*, *Da tempeste il legno infranto*, and *Piangerò la sorte mia*. Employing a practice-led research design, the study combined critical processes of score analysis, historical interpretation, and functional mapping with intuitive processes of improvisation, vocal experimentation, reflection, and performance testing. Rehearsal recordings, reflective journals, and recital documentation supported the iterative development and evaluation of the ornamentation strategies. Findings demonstrate that Malay ornaments can be selectively adapted to Baroque structural and expressive functions while retaining recognisable stylistic characteristics: *gerenek* as cadential oscillation, *cengkok* as melodic embellishment, *lenggok* as expressive inflection, and *patah lagu* as ornamental phrase articulation. The adaptations demonstrated stylistic coherence, expressive effectiveness, and cultural recognisability across contrasting operatic affects. Informal audience and peer feedback provided supplementary reflections on the artistic and cultural resonance of the approach while highlighting the importance of restraint in intercultural ornamentation. The study contributes to intercultural performance practice and artistic research by proposing the Engineered–Symbiotic–Reasoned framework as a structured model for adapting culturally distinctive performance practices across musical traditions while maintaining artistic integrity and cultural respect.

Keywords: Baroque opera; *da capo* aria; restyle ornamentation; *lagu Melayu asli*; Malay vocal ornamentation; practice-led research; intercultural performance.

INTRODUCTION

Ornamentation has historically occupied a central position in vocal performance, serving as a marker of technical mastery, expressive depth, and artistic individuality. In the Baroque era, singers were expected to enrich arias through improvised embellishments that went beyond the written score (Neumann, 1978). Treatises such as Tosi's *Opinioni de' cantori antichi e moderni* (1723/1743) and Quantz's *On Playing the Flute* (1752/1966) testify to the extent to which ornamentation was considered integral to performance, rather than peripheral. In the *da capo* aria, with its ternary ABA' structure, the repetition of the A section offered a deliberate space for performers to ornament creatively. The expectation was that singers would vary the reprise, intensifying the affect and displaying their artistry (Dean & Knapp, 1987; Burrows, 2012). Indeed, contemporary accounts note that reputations were often won or lost on the basis of a singer's ornamentation, underscoring its importance as both

a technical and rhetorical device (Brittain, 1996). Beyond performance contexts, studies in music tourism have highlighted the transformative potential of traditional music in preserving cultural identity and enriching global cultural dialogue, while also cautioning against the risks of commodification (Mazlan, Abdullah, Nor Hashim, & Wahid, 2025). Such findings underscore the importance of respectful intercultural practices when adapting non-Western ornamentation into canonical Western repertoires. Performing arts play an instrumental role in sustaining cultural heritage and fostering community identity; however, research shows that this role within cultural tourism remains underexplored, especially for underrepresented traditions (Mazlan et al., 2025b). This underscores the value of integrating Malay ornamentation into Baroque performance in ways that affirm both artistry and cultural continuity.

In parallel, Malay traditional vocal music, particularly the genre of lagu Melayu asli, demonstrates an equally strong emphasis on ornamentation. Ornamentation here is not decorative but intrinsic to the idiom, encapsulated by the concept of bunga lagu (“flower of the song”), the ornamental nuances that bring a melody to life (Matusky & Tan, 2012). Techniques such as cengkok (melodic turns), gerenek (oscillatory pulses similar to trills), lenggok (inflections shaping melodic sway), and patah lagu (ornamental breaks in phrasing) are essential markers of aesthetic and cultural identity (Nasruddin, 1992; Sulaiman & Abdullah, 2018; Hassim & Karim, 2023). Each singer develops a personal style of ornamentation, improvising intuitively to express emotion and individuality. As with Baroque practice, ornamentation in lagu Melayu asli is a domain where technical ability and expressive artistry intersect.

Despite these parallels, Western and Malay traditions of ornamentation have rarely been brought into dialogue in either performance or scholarship. Western “historically informed performance” (HIP) practice has tended to reconstruct Baroque ornamentation using European models, privileging fidelity to stylistic codes derived from Italian bel canto and treatise evidence (Butt, 2002; Taruskin, 1995). Meanwhile, Malay ornamentation has largely been studied within ethnomusicological frameworks, often restricted to local cultural contexts rather than global performance discourse (Ritawati, 2017; Tan, 2020). The potential for cross-cultural integration specifically, the transplantation of Malay ornamentation into Baroque opera, remains largely unexplored.

This study addresses this gap by developing the concept of restyle ornamentation, defined as the intentional integration of Malay lagu Melayu asli ornaments into Baroque opera performance. Through a practice-led research approach, the project experiments with the transplantation of Malay vocal techniques into Cleopatra’s arias from Handel’s *Giulio Cesare* (1724). Cleopatra’s music provides an ideal case, her arias span a wide range of affects, from lament (*Se pietà di me non senti*), to seduction (*V’adoro pupille*), to triumph (*Da tempeste il legno infranto*), and have historically been subject to elaborate ornamentation by leading singers (Dean & Knapp, 1987). This makes them fertile ground for testing the expressive and stylistic viability of restyle ornamentation. Similar to attempts at integrating Malay Asli music into jazz education (Mazlan et al., 2025a), this study explores how Malay vocal ornamentation can be thoughtfully integrated into Western classical frameworks without compromising cultural authenticity.

This article builds upon the author’s doctoral research on restyle ornamentation in Cleopatra’s arias from Handel’s *Giulio Cesare* (Awang Hassim, 2024). While the doctoral study provided the broader foundation for developing and applying restyle ornamentation, the present article specifically examines the concept as an intercultural performance practice. It synthesises selected practice-led findings concerning the functional integration of Malay vocal ornaments (*cengkok*, *gerenek*, *lenggok*, and *patah lagu*) within Baroque da capo practice and further articulates the Engineered–Symbiotic–Reasoned framework as a structured model for guiding intercultural ornamentation. In doing so, the article extends selected artistic findings from the doctoral research into a focused discussion of intercultural performance practice, methodological application, and cultural and ethical considerations.

Objective

This study aims to define and develop the concept of restyle ornamentation through a combination of critical, analytically informed processes and intuitive, performative approaches. It further seeks to apply Malay ornamentation within Cleopatra’s da capo arias in Handel’s *Giulio Cesare* and to evaluate its artistic, cultural, and methodological significance as an intercultural performance practice.

Significance of Study

The significance of this work is threefold. First, it contributes to performance practice studies by proposing an intercultural model of ornamentation that broadens the scope of historically informed practice beyond Eurocentric frameworks. Second, it enriches ethnomusicology and cultural studies by positioning Malay ornamentation not only as a heritage practice but as a viable expressive tool in global classical repertoires. Third, it exemplifies artistic research methodology, demonstrating how practice-led inquiry can yield new interpretive strategies and conceptual models.

In situating Baroque ornamentation alongside Malay vocal traditions, this project also engages with broader debates on cultural hybridity and decolonization. Scholars such as Bhabha (1994) and Agawu (2003) argue that intercultural encounters in music should move beyond exoticism toward dialogic exchange. Restyle ornamentation embodies this principle, rather than using Malay elements as superficial “color,” it integrates them as structural and expressive counterparts to Baroque conventions. In doing so, it proposes a new form of interpretive hybridity, one that respects both traditions while generating fresh artistic possibilities.

LITERATURE REVIEW

Baroque Ornamentation and Da Capo Aria

The centrality of ornamentation in Baroque vocal music is well established in both historical sources and modern scholarship. Treatises such as Tosi’s *Opinioni de’ cantori antichi e moderni* (1723/1743) and Quantz’s *On Playing the Flute* (1752/1966) describe ornamentation not as optional but as essential to the performer’s art. Tosi, for example, outlined specific techniques including trills, appoggiaturas, and divisions, while emphasizing the singer’s responsibility to ornament tastefully in accordance with the affect of the aria. Quantz similarly insisted that performers must “know when and how to apply graces” to intensify expression without distorting the melody.

Handel’s operas epitomize the practice, particularly through the da capo aria form, in which the return of the A section was deliberately left unornamented in the score to provide a canvas for the singer (Dean & Knapp, 1987). Cleopatra’s arias in *Giulio Cesare* illustrate this expectation, with their emotional diversity offering opportunities for expressive variation (Burrows, 2012). Modern studies (Neumann, 1978; Butt, 2002) confirm that historically informed performance requires performers to reconstruct this tradition of improvisation, balancing authenticity with creativity. As Brittain (1996) observes, singers in the eighteenth century were judged as much on their ornamentation as on their vocal quality, making it central to their identity.

Malay Traditional Vocal Ornamentation

Malay lagu Melayu asli similarly places ornamentation at the heart of performance, embodied in the concept of bunga lagu, literally “the flower of the song” (Matusky & Tan, 2012). This concept refers to the embellishments and variations that bring vitality and individuality to the melody. Techniques such as cengkok (melodic turns), gerenek (trill-like oscillations), lenggok (melodic inflections), and patah lagu (ornamental breaks in phrasing) form the stylistic vocabulary of lagu asli (Nasuruddin, 1992; Sulaiman & Abdullah, 2018, Hassim & Karim, 2023). These ornaments, transmitted aurally, are rarely codified in notation, making performance itself the principal medium of transmission (Tan, 2020).

Scholars highlight the improvisatory and affective character of these ornaments. Ritawati (2017) describes Malay ornamentation as inherently melismatic, often extending syllables over elaborate pitch sequences, while Tan (2020) emphasizes the role of *rasa* (feeling) in shaping ornamentation. Each performance thus becomes a unique event where technical skill and emotional expression intersect. This resonates with Baroque ideals, where ornamentation was likewise seen as a performative dialogue between structure and expressivity.

Artistic Research and Practice-Led Methodologies

The methodological framework of this study aligns with artistic research, where creative practice itself generates new knowledge (Borgdorff, 2012; Nelson, 2013). Practice-led research situates the performer as both researcher

and subject, combining action (performance) with reflection (analysis and evaluation). Candy (2006) and Smith & Dean (2009) emphasize that such approaches reveal tacit, embodied knowledge inaccessible to purely theoretical methods.

Within creativity studies, this research adopts a dual-process model distinguishing critical and intuitive creativity. Guilford (1956) defined divergent thinking as the generation of multiple solutions, while convergent thinking involves structured evaluation. Csikszentmihalyi (1996) similarly argues that creativity emerges from the interplay of novelty and discipline. In this project, the critical process ensured stylistic coherence through score analysis and systematic mapping, while the intuitive process allowed spontaneous, affect-driven ornamentation. This methodological interplay aligns with artistic research principles, where structured inquiry and artistic freedom mutually reinforce one another (Lubart, 2001).

Cross-Cultural Fusion and Symbiosis

The fusion of ornamentation systems belongs to a wider discourse on cross-cultural performance, often theorized through concepts such as hybridity, syncretism, and mutualism. Bronstein's (1994) notion of symbiotic mutualism, originally derived from biology, has been adapted to describe intercultural musical encounters where distinct traditions interact to mutual advantage. Sublette (2013), for example, applies this lens to Afro-Latin jazz, a genre shaped by reciprocal exchanges between African rhythmic practices and European harmonic frameworks. Comparable initiatives in vocal performance include experiments with integrating Karnatik ornamentation into Baroque opera (Mani, 2019), underscoring ornamentation as a generative site for intercultural dialogue. Importantly, such projects succeed not through superficial borrowing but through deep fluency in both traditions, ensuring that each system enriches rather than diminishes the other.

Within this perspective, restyle ornamentation functions as a deliberate act of cultural and artistic symbiosis. The transplantation of Malay vocal ornaments into Handel's Cleopatra arias creates a hybrid form that preserves Baroque structural integrity while infusing Malay expressive inflections. Here, ornamentation is reimagined as more than a technical embellishment; it becomes a medium for cultural encounter, innovation, and expanded performance practice. This approach resonates with Bhabha's (1994) concept of hybridity, which locates creativity in "third spaces" where new cultural forms emerge, and with Agawu's (2003) call for intercultural musicology that treats non-Western traditions as equal interlocutors in global discourse.

Bronstein's (1994) metaphor of mutualism remains particularly apt. Baroque structures contribute harmonic clarity and rhetorical discipline, while Malay ornamentation provides expressive nuance and cultural inflection. The integration is guided by principles of respectful dialogue rather than appropriation, demonstrating how ornamentation can serve as artistic symbiosis, expanding the expressive vocabulary of Baroque performance while simultaneously elevating Malay ornamentation onto the international stage.

METHODS

Research Design

This study adopted a practice-led research design, a methodology increasingly recognized in music and the arts as a legitimate form of inquiry (Candy, 2006; Borgdorff, 2012; Nelson, 2013). Practice-led research situates artistic practice not only as the subject of research but also as the primary method of generating new knowledge. In this paradigm, the performer-researcher becomes both the creator and the investigator, engaging in cycles of practice, reflection, and refinement. This dual role enables access to tacit, embodied forms of knowledge that are often inaccessible through purely theoretical or empirical research (Smith & Dean, 2009).

In this project, practice was the laboratory in which restyle ornamentation was conceptualized, tested, and refined. The design was structured around a dual-process model of creativity, distinguishing between the critical creative process (analytical, structured, and convergent) and the intuitive creative process (spontaneous, generative, and divergent) (Guilford, 1956; Csikszentmihalyi, 1996). This methodological pairing ensured that the integration of Malay ornamentation into Baroque arias was both systematically reasoned and artistically innovative.

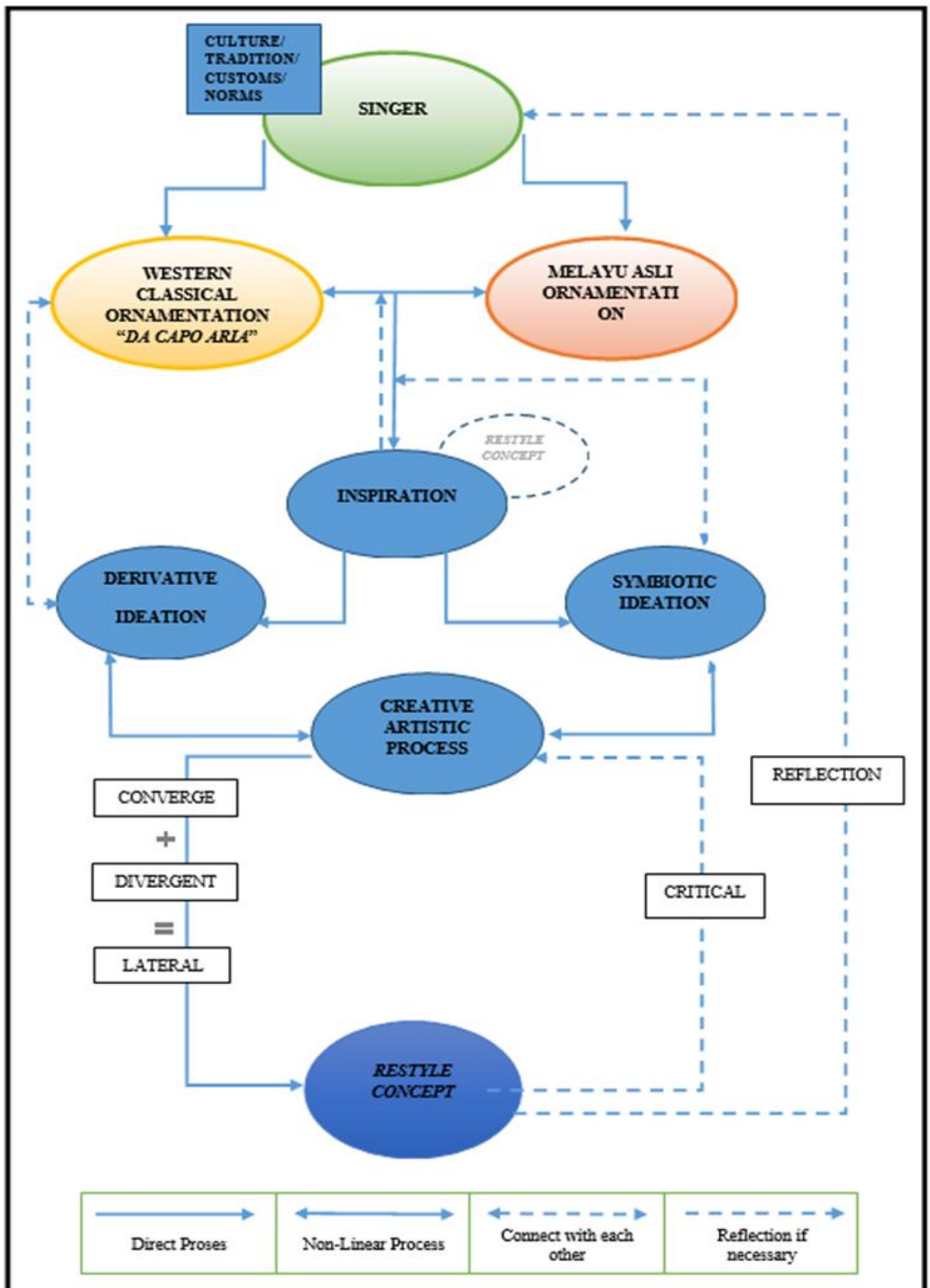


Figure 1: Illustration of the creative artistic process towards the production of concepts

Conceptual Development in Artistic Research

The development of theory in artistic research often begins with the introduction of new concepts to explain a phenomenon and later evolves into broader frameworks that guide design and practice (Benford et al., 2013). In this study, the foundation of creative performance lay in the conceptualization of ideas. These ideas originated both from explicit, consciously identified concepts and from implicit, affective impressions that could be transformed into artistic expression (Mace & Ward, 2010). According to Ward and Mace (2010), three primary sources typically inform the emergence of artistic ideas, the ongoing act of artistic creation, lived experience, and external influences.

Within this framework, the performer was the central subject, making artistic decisions based on knowledge, reflection, and embodied experience. At the same time, implicit influences such as culture, tradition, and social norms shaped interpretive choices. Two ornamentation traditions served as key sources of inspiration. Western classical ornamentation in da capo arias and Malay ornamentation from lagu Melayu asli. While da capo arias provided the primary structural foundation, Malay ornaments were also integrated, resulting in a creative, intercultural approach. Although similarities in rhythm and notation were observed between the two traditions, their modes of delivery differed significantly, underscoring the performer's role in reinterpreting ornaments beyond their notated form.

From these foundations, two modes of ideation emerged, derivative ideation, which developed Western classical ornamentation, and symbiotic ideation, which fused Western and Malay ornamentation. This process unfolded in a non-linear manner, with ideas often returning to earlier stages of inspiration before advancing further. The creative process relied on both divergent thinking (implicit, spontaneous idea generation) and convergent thinking (explicit, deliberate conceptual refinement). Together, these produced lateral thinking, a problem-solving mode that fosters innovation by "thinking outside the box" (Oxford English Dictionary).

The restyle concept, therefore, did not arise in isolation but emerged from sustained practice, reflection, and experience (Awang Hassim, 2024). Following Ward and Mace's (2010) view, the performer-researcher drew on a broad knowledge base that included technique, theory, aesthetics, personal experience, and historical as well as contemporary perspectives. This evolving foundation not only shaped the present work but also connected it to past traditions and future possibilities. By documenting the process in a reflective journal, the study ensured that the conceptualization of restyle remained both artistically innovative and theoretically grounded.

Positionality and Materials

An important feature of artistic research is the researcher's positionality (Barrett & Bolt, 2007). In this study, the researcher's dual identity as a trained Western classical singer and as a cultural insider to Malay vocal traditions provided a unique vantage point for exploring the intercultural dialogue between the two ornamentation systems. This insider-outsider status enabled both authenticity in the application of Malay techniques and methodological rigor in situating them within Baroque contexts.

The primary repertoire selected for this study was George Frideric Handel's *Giulio Cesare in Egitto* (1724), with particular focus on four of Cleopatra's arias: *Se pietà di me non senti*, *V'adoro pupille*, *Da tempeste il legno infranto*, and *Piangerò la sorte mia*. These arias were selected for their contrasting affective and technical characteristics, encompassing lament, seduction, triumph, sorrow, and defiance, thereby providing varied contexts for examining the application of restyle ornamentation (Dean & Knapp, 1987). Complementing this, the Malay repertoire drew from traditional lagu Melayu asli, examined through recordings, oral traditions, and published analyses (Matusky & Tan, 2012; Nasuruddin, 1992; Tan, 2020). From these sources, key ornaments such as cengkok, gerenek, lenggok, and patah lagu were identified and catalogued for potential adaptation (Hassim & Karim, 2023; Awang Hassim, 2024).

In addition to the repertoire, supporting data were gathered in the form of reflective journals, rehearsal recordings, and live performance documentation. These materials provided evidence of the creative process while also functioning as artefacts of practice, thereby aligning with Nelson's (2013) conception of practice-based research outputs.

Procedures

Critical Creative Process

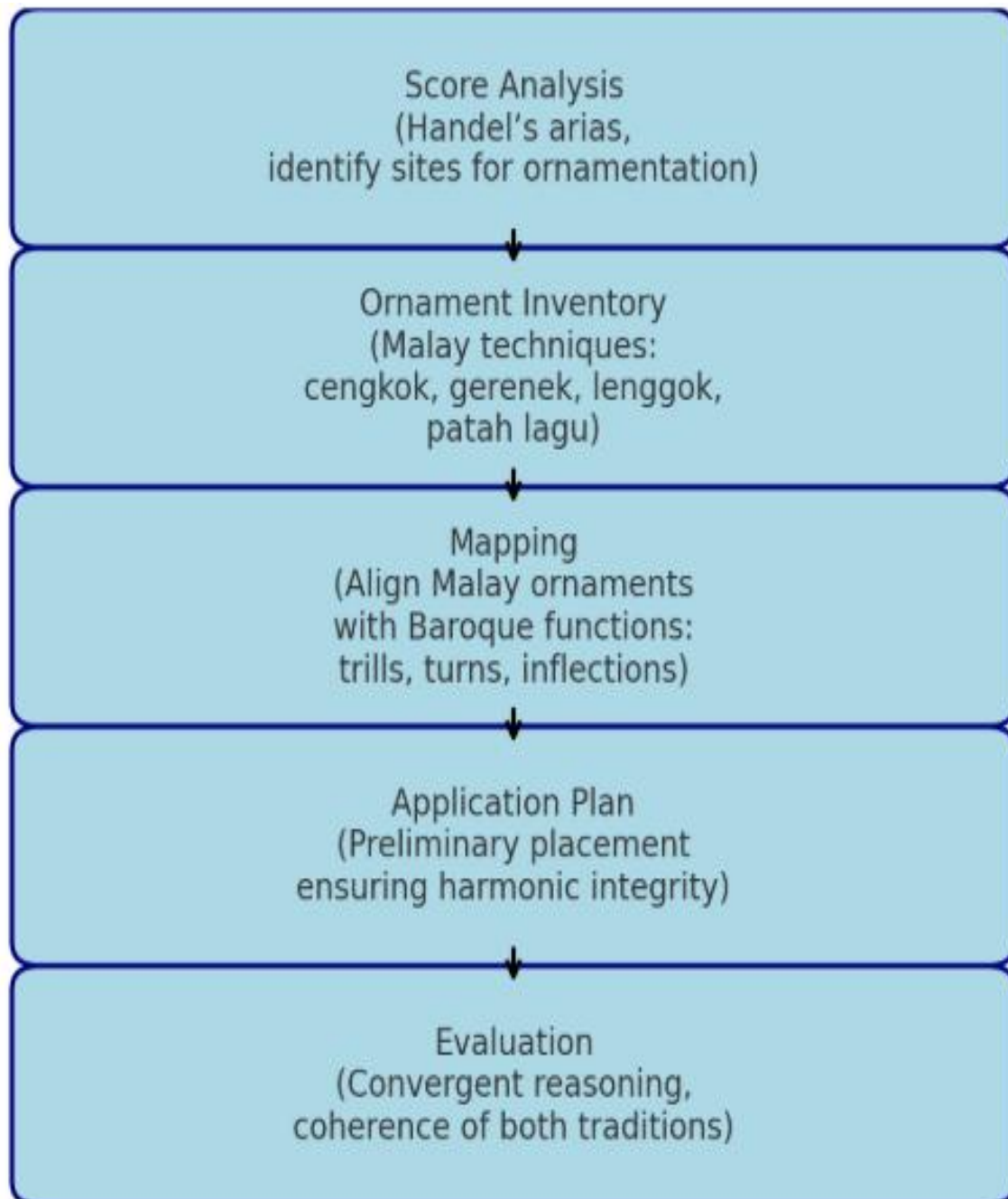


Figure 2: Critical Process of Restyle Ornamentation

The critical process began with a systematic analysis of Handel's scores, focusing on sites traditionally ornamented in da capo sections, such as cadential long notes, repeated sequences, and climactic passages (Neumann, 1978). In parallel, Malay vocal ornamentation was studied to establish an inventory of techniques, including cengkok, gerenek, lenggok, and patah lagu. A mapping exercise then aligned these ornaments with Baroque functions: gerenek was treated as analogous to trills at cadences, cengkok as comparable to turns or sequential embellishments, and lenggok as expressive inflections.

Based on this mapping, a preliminary ornamentation plan was devised to determine where and how Malay ornaments could be integrated without disrupting harmonic coherence. This stage reflected a convergent, reasoning-based approach (Lubart, 2001), ensuring that the fusion respected both Baroque stylistic conventions and Malay expressive practices.

Intuitive Creative Process

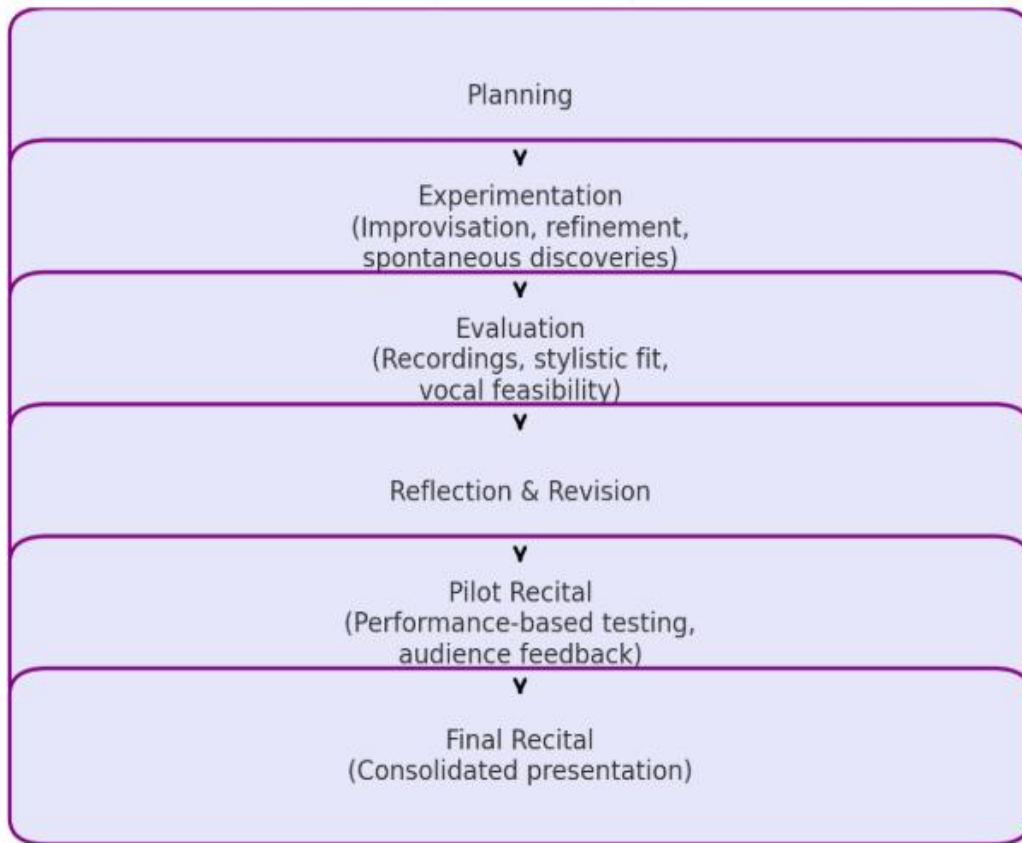


Figure 3: Iterative Creative Cycle of Restyle Ornamentation

Following the planning stage, the researcher engaged in iterative cycles of performance-based experimentation. The practice-led inquiry proceeded through repeated cycles of planning, experimentation, recording, evaluation, reflection, revision, and performance testing, consistent with practice-led approaches in which artistic practice and reflection function as interconnected processes of knowledge generation (Nelson, 2013; Schön, 1983). Rather than constituting a fixed experimental protocol, these cycles were iterative and responsive to problems encountered in performance. Ornaments were improvised, tested, and refined, with some following the preliminary ornamentation plan and others emerging spontaneously through vocal exploration. Rehearsal recordings were compared across successive attempts, while reflective journal entries documented decisions concerning stylistic fit, vocal feasibility, affective appropriateness, and the preservation of recognisable Malay ornamental characteristics. Ornaments were retained when they satisfied these criteria and revised or rejected when they disrupted harmonic clarity, rhetorical direction, textual intelligibility, or vocal fluency.

For example, *gerenek* was retained at selected cadential locations when its oscillatory quality could fulfil a function comparable to a Baroque trill without obscuring harmonic closure. This functional comparison is supported by the shared oscillatory characteristics of *gerenek* and the Western trill, despite their differing cultural and performance conventions (Awang Hassim, 2026). Its speed and extent were modified where necessary to accommodate Baroque harmonic rhythm. *Cengkok* was retained primarily at phrase endings and repeated melodic material, while *lenggok* was used more selectively within virtuosic passages. *Patah lagu* was applied where its articulatory quality reinforced rather than fragmented the rhetorical structure of the text. These decisions demonstrate that the process did not involve the unrestricted insertion of Malay ornaments but their selective adaptation through repeated performance testing.

This process combined elements of Wallas's (1926) stages of creativity (preparation, incubation, illumination, and verification) with six practical stages of artistic research: inspiration, ideation, critique, reflection, evaluation, and performance testing. The pilot recital served as a performance-based evaluation, enabling both performer and audience to assess artistic impact. Insights from this stage informed subsequent revisions, which were consolidated in the final recital presentation.

Performance and Reflection

Pilot performances provided a testing ground, with audience and peer feedback informing further refinements. The final recital represented both the culmination of practice and the research outcome. Reflection-in-action (during performance) and reflection-on-action (post-performance) (Schön, 1983) together ensured a continuous loop of analysis and practice-led knowledge generation.

Post-performance comments from audience members, peers, and music specialists were not collected through a formal sampling procedure, structured questionnaire, interview protocol, or systematic qualitative analysis. Accordingly, these responses were treated solely as supplementary reflective material within the practice-led process rather than as empirical evidence of audience reception. They were considered only where they informed subsequent artistic decisions. Any observations concerning cultural recognisability, stylistic acceptance, or audience reception should therefore be understood as preliminary reflections rather than generalisable findings.

Analytical Framework

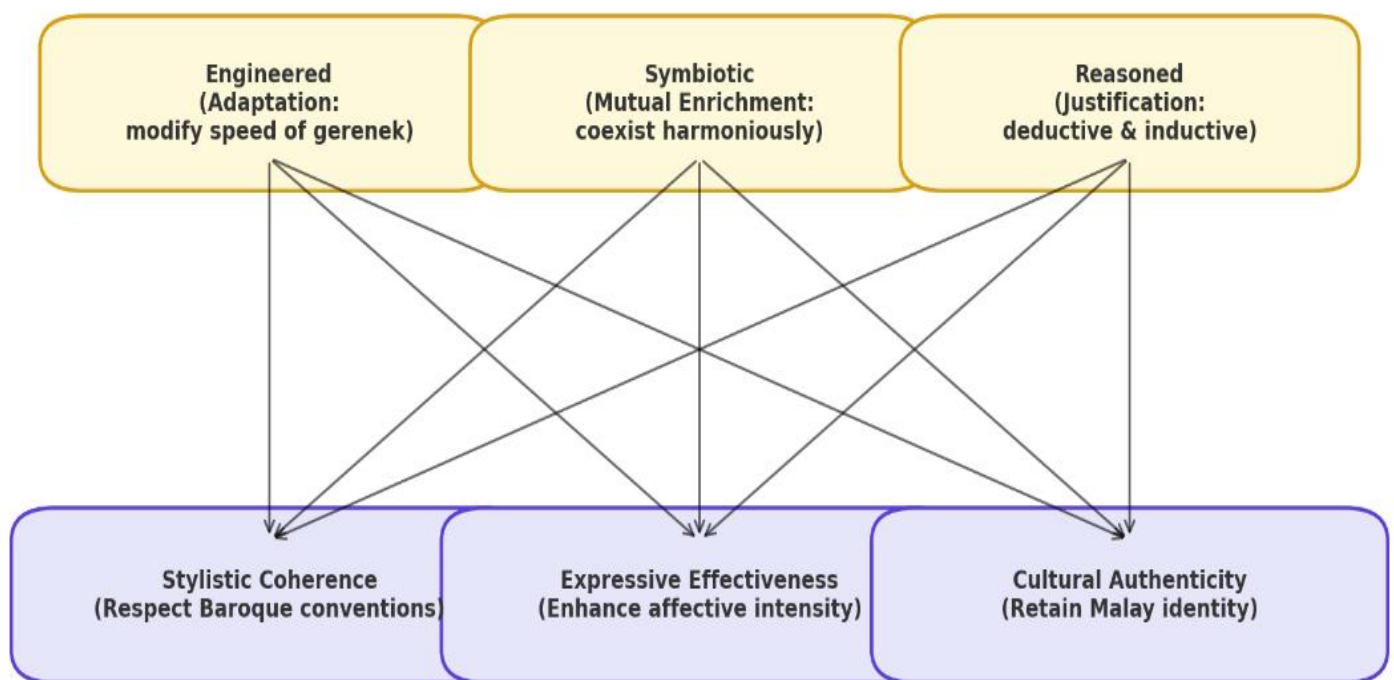


Figure 4: Engineered, Symbiotic, Reasoned Framework with Evaluation Criteria

The Engineered–Symbiotic–Reasoned framework constitutes the principal conceptual outcome of the practice-led inquiry and provides a structured basis for evaluating intercultural ornamentation. The Interpretation in this study was guided by the Engineered, Symbiotic, Reasoned framework developed in Awang Hassim (2024). The engineered dimension treated ornamentation as a transfer of “genes” between traditions, requiring technical adjustments such as modifying the speed of gerenek to align with Baroque harmonic rhythm. The symbiotic dimension emphasized integration as a form of mutual enrichment, ensuring that neither tradition dominated but instead coexisted harmoniously. This reflects Bronstein’s (1994) concept of symbiotic mutualism applied within an intercultural performance context. The reasoned dimension grounded decisions in both deductive reasoning, through engagement with historical treatises and ethnomusicological sources, and inductive reasoning, through empirical trial, reflection, and performance feedback.

Evaluation of the ornamentation followed three main criteria. First, stylistic coherence considered whether the ornament respected Baroque harmonic and rhetorical conventions. Second, expressive effectiveness evaluated whether the ornament heightened the affective intensity of the aria. Third, cultural authenticity examined whether Malay ornaments retained their recognizable stylistic identity within the fusion.

By applying this tripartite framework, the study maintained both rigor and creativity, resulting in ornamentation that was simultaneously culturally grounded and artistically innovative.

RESULTS

Conceptualization of Restyle Ornamentation

The project resulted in a working definition of restyle ornamentation as the intentional transfer of Malay vocal ornamentation techniques into Baroque opera performance, guided by functional equivalence, stylistic coherence, and intercultural dialogue. This definition emerged iteratively through practice cycles, moving from theoretical conception to applied realization in Handel's *Giulio Cesare*. By treating ornaments as transferable "genes" (Awang Hassim, 2024), the project established both a conceptual and practical foundation for hybrid ornamentation. Mazlan et al. (2024) demonstrate how structured pedagogical design can support hybrid learning of Malay melodies and Western harmony. Similarly, the Restyle Ornamentation project uses a mapped, practice-led approach to guide creative interlingual ornamentation.

Application in Cleopatra's Aria

Cleopatra's music in *Giulio Cesare* represents some of Handel's most expressive and varied writing, spanning lament, seduction, triumph, and sorrow. Her arias thus provide an ideal canvas for testing restyle ornamentation. The integration of Malay ornaments (*gerenek*, *cengkok*, *lenggok*, *patah lagu*) was carefully applied to highlight each aria's affect while maintaining stylistic coherence with Baroque conventions.

Se pietà di me non senti (Aria of Lament)

This aria embodies the affect of *pietà*, compassion mingled with sorrow, written in a slow, sustained style with long suspensions. Traditionally ornamented with restrained cadential trills and *appoggiaturas*, the *da capo* section in this study was reimagined through Malay ornamentation. Cadential trills were replaced with *gerenek* (oscillatory pulses), which, unlike the rapid and even trill of Italian *bel canto*, produce a slower, plaintive oscillation of pitch that evokes a sigh-like effect and intensifies Cleopatra's desperate plea. In longer melismatic passages, *patah lagu* was inserted at phrase breaks, subtly disrupting linear continuity to reflect emotional fragility. These modifications heightened the aria's affect of sorrow and supplication, exemplifying how Malay ornamentation can amplify Baroque affect theory (Taruskin, 1995) without destabilizing harmonic closure. Together, *gerenek* and *patah lagu* transformed the aria into an intercultural lament that merged Baroque pathos with Malay melismatic melancholy.

V'adoro pupille (Aria of Seduction)

In this aria, Cleopatra attempts to seduce Cesare through a staged performance, and the *da capo* offered ample opportunity for variation. Malay *cengkok* (melodic turns) were introduced at the ends of sequential phrases, particularly on the words "*adoro*" and "*pupille*." These ornaments, often involving leaps followed by descending figures, created supple and fluid inflections that added timbral warmth and sensuality distinct from standard Baroque turns. Whereas Baroque turns tend to be symmetrical and metrically precise, *cengkok* introduced asymmetry and rhythmic flexibility, enhancing the erotic quality of the aria. The integration not only supported the sensual affect of the text but also demonstrated the compatibility of Malay ornamentation with Baroque melodic sequences, showing how cultural idioms can overlap in expressive intent. Ultimately, the seduction was conveyed not only through words but also through ornamented timbre and melodic play, in line with both Malay and Baroque traditions of expressive nuance.

Da tempeste il legno infronto (Aria of Triumph)

A jubilant *coloratura* aria, *Da tempeste* celebrates Cleopatra's liberation and is traditionally ornamented with virtuosic scalar runs, melismas, and leaps. In the *da capo* section, Malay *lenggok* (melodic sway) were woven into these rapid Baroque figures, introducing playful and flexible inflections within the fast-moving lines. The result was a unique rhythmic buoyancy that lent the passage an almost dance-like character reminiscent of Malay performance aesthetics. By combining Western virtuosity with Malay inflection, the aria emphasized triumph not only through speed and brilliance but also through rhythmic vitality and embodied joy, extending Cleopatra's expressive palette beyond conventional Baroque elaboration.

Piangerò la sorte mia (Aria of Sorrow and Revenge)

Piangerò la sorte mia presents contrasting affects of sorrow and defiance, moving from Cleopatra's lament over her fate to her anticipation of revenge. This emotional shift provided a distinctive context for applying restyle ornamentation. In the lamenting passages, *gerenek* was applied to selected sustained notes, particularly on "piangerò," where its oscillatory quality intensified the expression of grief while retaining the melodic direction of Handel's line. *Patah lagu* was introduced at key textual and phrase divisions to reinforce rhetorical separation and heighten the transition between emotional states. In passages associated with defiance and revenge, *cengkok* was incorporated into repeated melodic material, providing greater melodic flexibility and expressive tension. The combination of *gerenek*, *patah lagu*, and *cengkok* therefore responded to the aria's changing dramatic character rather than functioning merely as decorative additions. Their selective application demonstrates how Malay ornamentation can support the rhetorical and affective contrasts already embedded in Handel's writing while introducing a culturally distinct layer of vocal expression.

Across the four arias, Malay ornamentation was incorporated selectively within the *da capo* variations rather than applied continuously. Each ornament was chosen according to its technical feasibility, affective appropriateness, and compatibility with Baroque harmonic and rhetorical conventions. *Gerenek* mapped naturally onto cadential trills in lament contexts, *cengkok* enriched melodic and expressive inflections, *lenggok* animated triumphal coloratura, and *patah lagu* reinforced rhetorical breaks in sorrowful and dramatic contexts. Collectively, these applications demonstrate how restyle ornamentation can function across contrasting affects while maintaining the structural integrity of the Baroque aria and the recognisable characteristics of Malay vocal ornamentation.

Table 1. Application and Function of Malay Ornamentation in Cleopatra's Arias

Aria	Primary Affect	Malay Ornament	Restyled Baroque Function
<i>Se pietà di me non senti</i>	Lament	<i>Gerenek; patah lagu</i>	Cadential oscillation; rhetorical phrase articulation
<i>V'adoro pupille</i>	Seduction	<i>Cengkok</i>	Melodic turns and flexible phrase-end embellishment
<i>Da tempeste il legno infranto</i>	Triumph	<i>Lenggok</i>	Expressive inflection within virtuosic coloratura
<i>Piangerò la sorte mia</i>	Sorrow/defiance	<i>Patah lagu; gerenek; cengkok</i>	Rhetorical division, emotional oscillation, repeated-motive embellishment

Performer Experience and Technical Insights

From a vocal pedagogy perspective, the integration of Malay ornamentation presented both challenges and benefits. The sustained melismas of *cengkok* required extended breath support and precise vowel modification, paralleling the technical demands of Baroque *passaggi* (Miller, 1996). Meanwhile, *gerenek* demanded controlled oscillation of pitch and airflow, refining muscular flexibility in the laryngeal mechanism (McCoy, 2012). The incorporation of Malay ornaments thus functioned as a form of advanced vocal training, enhancing breath management and agility.

The project also necessitated the notation of Malay ornaments in Western staff notation. *Cengkok* were transcribed as turn-like figures with passing notes, while *gerenek* were rendered as measured oscillations akin to trills. This notational documentation, though reductive compared to oral nuance, enabled repeatability and analysis, representing a novel contribution to the formal study of Malay ornamentation.

Transcribing these ornaments into Western staff notation involved an unavoidable methodological compromise. Malay vocal ornaments are traditionally transmitted aurally and depend on flexible timing, vocal inflection, *rasa*, and individual stylistic interpretation; consequently, staff notation cannot fully represent their performative nuance. The transcriptions used in this study should therefore be understood as analytical and rehearsal aids rather than definitive prescriptions of Malay ornamental practice. Their purpose was to facilitate comparison, repeatability, and discussion within the Baroque score while retaining awareness that the ornament's cultural identity ultimately resides in performed gesture rather than notation alone. This distinction also carries an ethical

implication: codification should not imply that an orally transmitted tradition becomes fully comprehensible through a Western notational system.

Informal Audience and Expert Feedback

Informal post-performance feedback from audience members, peers, and music specialists was used as a supplementary source of artistic reflection rather than as systematically collected empirical data. Western-trained musicians noted that the Malay-inflected ornaments did not sound foreign to Handel's idiom but were perceived as inventive yet stylistically plausible. One musicologist observed that the Malay-derived ornaments contributed to a more distinctive interpretive characterization of Cleopatra. This observation aligns with historical accounts of singers using ornamentation to project artistic individuality (Dean & Knapp, 1987).

Listeners familiar with Malay music identified specific ornaments, particularly *cengkok* and *gerenek*, and responded positively to their integration within a Western operatic context. These responses suggested that the Malay ornaments remained recognisable within the intercultural performance setting. Baroque specialists, however, cautioned against excessive ornamentation, noting that overuse could compromise harmonic clarity. This feedback reinforced the importance of restraint and balance in the application of restyle ornamentation.

Symbiotic Integration

Overall, the findings demonstrated a form of symbiotic integration in which Baroque opera provided the structural framework of harmonic discipline and rhetorical affect, while Malay ornamentation contributed distinctive expressive nuance and cultural resonance. Neither tradition was subsumed by the other; instead, both were enriched through mutual dialogue. The performances thus embodied Bronstein's (1994) notion of mutualistic symbiosis, producing hybrid interpretations that expanded artistic possibility while respecting cultural integrity.

DISCUSSION

Artistic and Aesthetic Implications

The outcomes of this study illustrate how ornamentation, often framed as a technical embellishment, can serve as a profound site of artistic innovation. By integrating Malay lagu Melayu asli ornaments into Cleopatra's arias, restyle ornamentation expanded the expressive palette of Baroque opera. For instance, the application of *gerenek* in *Se pietà* demonstrated that affective depth could be intensified through cultural transference, supporting the Baroque doctrine of affections while offering a new timbral nuance (Taruskin, 1995). Similarly, *cengkok* in *V'adoro pupille* underscored the sensuality of the aria, while *lenggok* in *Da tempeste* added rhythmic vitality to Handel's jubilant writing.

Importantly, these integrations highlight the principle of restraint, a value shared by both traditions. Excessive ornamentation, whether Baroque or Malay, risks obscuring clarity. Audience feedback confirmed that while Malay ornaments enriched expression, overuse could disrupt stylistic coherence. Thus, restyle ornamentation illustrates that intercultural performance requires not only creativity but also disciplined taste—a concept emphasized historically by Tosi (1723/1743) and echoed in Malay traditions through the principle of *rasa* (Nasuruddin, 1992).

Cultural and Ethical Considerations

Culturally, restyle ornamentation challenges entrenched notions of authenticity within historically informed performance (HIP). HIP has often been critiqued for privileging a narrowly European framework of authenticity (Butt, 2002; Taruskin, 1995). By introducing Malay ornamentation into Handel's music, this project suggests that authenticity need not imply exclusivity to European traditions. Instead, it can embrace dialogic authenticity, where performance remains historically grounded while acknowledging the performer's cultural context. Instead, it can embrace dialogic authenticity, where performance remains historically grounded while acknowledging the performer's cultural context.

In this study, dialogic authenticity does not claim that Malay ornamentation constitutes historically authentic eighteenth-century Handel performance. Such a claim would contradict the historical premise of historically informed performance (HIP), which seeks to engage with historically grounded performance conventions and evidence while recognising the interpretive role of the performer (Butt, 2002; Taruskin, 1995). Instead, the term distinguishes historical authenticity from an explicitly contemporary intercultural interpretation. Handel's harmonic structure, rhetorical organisation, da capo convention, and the historically documented expectation of performer-generated embellishment provide the historical parameters for this approach (Dean & Knapp, 1987; Neumann, 1978). Within these parameters, the specific Malay ornamental vocabulary represents the contemporary performer's cultural intervention. This distinction is particularly important because Malay ornamentation is rooted in an oral and improvisatory tradition in which flexibility, personal expression, and responsiveness to the emotional context of performance are central (Awang Hassim, 2026). Restyle ornamentation therefore operates alongside, rather than as a replacement for, historically informed performance.

A legitimate counter-argument is that introducing ornaments for which no eighteenth-century European evidence exists moves the performance outside strict HIP practice (Butt, 2002; Taruskin, 1995). This study acknowledges that limitation. Its contribution lies not in reconstructing how *Giulio Cesare* would have sounded in 1724, but in investigating how the historically improvisatory space of the da capo aria can become a site for culturally explicit contemporary interpretation. In this sense, the approach retains historically informed structural and rhetorical principles while allowing the performer's cultural knowledge to participate transparently in the creative process.

Similar debates are evident in the field of music tourism, where scholars have noted that while musical traditions contribute to cultural sustainability, they are also vulnerable to oversimplification and exoticization for global consumption (Mazlan et al., 2025b). This reinforces the need for performers engaging in intercultural ornamentation to ensure that integration remains culturally grounded and ethically sensitive. Scoping reviews in cultural tourism have observed that performing arts are often instrumental for heritage preservation but risk neglect when not actively addressed (Mazlan et al., 2025a). This context reinforces the ethical imperative of ensuring that restyle ornamentation remains culturally grounded and avoids the pitfalls of tokenism.

The intercultural relationship explored here is nevertheless not culturally symmetrical. Handel's operas occupy an established position within the Western classical canon, supported by extensive historical, scholarly, and performance traditions (Dean & Knapp, 1987; Taruskin, 2005), whereas *lagu Melayu asli* and its orally transmitted ornamentation have considerably less visibility within international classical-performance discourse. Malay ornamentation is strongly associated with oral transmission, improvisation, *rasa*, and individual expressive interpretation (Hassim & Karim, 2023; Tan, 2020). Incorporating these ornaments into a canonical European work therefore carries the risk that they may be reduced to exotic colour or detached from their original cultural context, reflecting broader concerns surrounding the representation and positioning of non-Western musical traditions within dominant Western frameworks (Agawu, 2003; Nettl, 2015; Said, 1993).

Several artistic decisions were consequently guided by ethical as well as musical considerations. Malay ornaments were identified by name rather than presented as newly invented decorative devices, and their relationship to *lagu Melayu asli* was explicitly acknowledged (Hassim & Karim, 2023; Awang Hassim, 2024). Ornaments were applied selectively rather than continuously, with their characteristic expressive functions retained where possible instead of being reshaped solely to imitate conventional Baroque ornamentation. This approach is consistent with intercultural practices that emphasise meaningful integration rather than superficial stylistic borrowing (Agawu, 2003). Western notation was also treated as an analytical approximation rather than an authoritative representation of Malay practice, recognising the limitations of codifying an orally transmitted and performatively flexible tradition (Tan, 2020). These decisions do not eliminate questions of cultural appropriation, but they position restyle ornamentation as a transparent process of intercultural adaptat-

ion in which the origins and functions of the borrowed materials remain explicitly acknowledged.

Ethically, the integration was underpinned by the researcher's dual positionality as a classical singer and a cultural insider to Malay vocal traditions. This insider knowledge ensured that Malay ornaments were applied with fluency rather than as exoticized effects, aligning with Agawu's (2003) call to treat African and non-Western musics as equal contributors to global discourse. Informal responses from listeners familiar with Malay music indicated recognition of the ornaments and provided preliminary support for their culturally respectful

integration. However, systematic reception research would be required to examine broader perceptions of cultural representation and appropriation.

This approach resonates with decolonial perspectives in musicology, which advocate for dismantling hierarchies that privilege Western traditions as the sole “art music” while marginalizing others as “folk” or “world” (Nettl, 2015; Said, 1993). By positioning Malay ornamentation as a viable expressive counterpart to Baroque practice, restyle ornamentation exemplifies how intercultural performance can serve as a form of cultural empowerment.

Methodological Reflections

Methodologically, the study demonstrates the efficacy of practice-led research in generating new performance practices. The critical process—through score analysis and functional mapping—ensured theoretical rigor and stylistic coherence. The intuitive process—through experimentation, improvisation, and reflection—enabled artistic discoveries not foreseeable in analysis alone (Schön, 1983; Nelson, 2013). Together, these processes reflect Wallas’s (1926) model of creativity, where preparation and analysis precede moments of spontaneous illumination, which are then subjected to verification.

The Engineered–Symbiotic–Reasoned framework proved particularly useful in navigating intercultural fusion. By conceptualizing ornaments as transferable “genes,” the framework provided a systematic lens for adaptation. The emphasis on symbiosis ensured mutual respect, while reasoned justification balanced creativity with accountability. This framework could serve as a replicable model for other performers engaging in intercultural ornamentation or broader cross-genre fusion.

Comparison with Other Intercultural Projects

The study’s results echo findings in other intercultural performance projects. For instance, Mani (2019) demonstrated how South Indian Karnatik ornamentation could be integrated into early opera, emphasizing the importance of deep fluency in both traditions. Similarly, Chinese-Western opera fusions (e.g., Dr. Sun Yat-sen by Huang Ruo) have shown how intercultural ornamentation can create new hybrid idioms without erasing source traditions. In this context, restyle ornamentation contributes a Southeast Asian perspective to the growing field of intercultural performance studies, which has often been dominated by Western-Asian (particularly Indian or Chinese) collaborations (Stokes, 2004; Taylor, 2007).

LIMITATIONS AND FUTURE RESEARCH

While the study was successful, its scope was necessarily limited. Conducted as a single-performer case study, the findings cannot be generalized across performers or repertoires. In addition, audience reception, although positive, was gathered informally rather than through systematic ethnographic or survey methods. Future research should therefore include structured reception studies to evaluate how different audiences perceive intercultural ornamentation.

Several further directions are suggested. First, comparative repertoire studies could examine the application of Malay ornamentation in other Baroque operas or in later repertoires such as Mozart’s da capo arias. Second, reciprocal integration might be pursued by experimenting with the placement of Baroque ornamentation in lagu Melayu asli, thereby exploring the possibilities of bidirectional exchange. Third, pedagogical applications could be developed by incorporating intercultural ornamentation into conservatory curricula, fostering “bi-musical” performers capable of fluency in multiple traditions (Nettl, 2015). Finally, collaborative projects could extend beyond solo performance to include ensembles or staged opera productions, providing opportunities to test the adaptability of restyle ornamentation in more complex performance contexts.

CONCLUSIONS

The conclusions of this study address the research objective while also identifying opportunities for future inquiry. The research has introduced and theorized the concept of restyle ornamentation, defined as the intentional integration of Malay lagu Melayu asli ornaments into Baroque opera performance. Using Cleopatra’s arias from Handel’s *Giulio Cesare* as case studies, it has been demonstrated that ornamentation is not merely a

technical embellishment but a fertile site of intercultural dialogue. Such dialogue generates new artistic possibilities while maintaining respect for both historical performance practice and cultural integrity.

Through a practice-led methodology that combined critical (analytical, historically informed) and intuitive (improvisatory, performative) processes, ornamentation strategies were developed, tested, and refined. Malay techniques—*cengkok*, *gerenek*, *lenggok*, and *patah lagu*—were systematically mapped onto Baroque functions. The results affirmed that this integration is artistically viable, aesthetically enriching, and culturally resonant. Performer reflections highlighted both technical challenges, such as breath control and vocal agility, and pedagogical benefits in terms of expanded skill sets. Informal audience responses provided preliminary indications that the ornaments were perceived as meaningful contributions rather than superficial additions.

The contributions of this study can be summarized across four domains. First, in music performance practice, restyle ornamentation expands the expressive vocabulary of Baroque opera, offering performers innovative interpretive strategies grounded in intercultural exchange. It repositions ornamentation as a creative dialogue between traditions rather than a fixed set of stylistic conventions. Second, in ethnomusicology and cultural studies, the project situates Malay ornamentation within a global classical repertoire, thereby challenging hierarchical divisions between Western “art music” and Southeast Asian traditions. It demonstrates that non-Western ornamentation can operate not as exotic color but as an equal expressive system within canonical works. Third, in artistic research methodology, the study exemplifies how practice-led inquiry can produce conceptual models—such as the Engineered–Symbiotic–Reasoned framework—that are both artistically productive and theoretically rigorous. It highlights the role of performer-researchers in generating embodied knowledge that extends beyond conventional scholarship. Finally, in pedagogy, restyle ornamentation suggests new pathways for training culturally flexible, bi-musical performers. Integrating intercultural ornamentation into conservatory curricula could prepare musicians capable of negotiating multiple traditions, aligning with Nettl’s (2015) call for musicianship in a globalized world.

The implications of this study extend beyond Handel or Malay music. Future applications may include testing intercultural ornamentation in other repertoires, such as Mozart’s *da capo* arias; pursuing reciprocal exchanges, such as the use of Baroque ornaments in *lagu Melayu asli*; and expanding the approach into collaborative contexts such as ensemble or staged opera performance.

Ultimately, the findings affirm that ornamentation is not a static relic of the past but a living, adaptable practice capable of mediating cultural encounters. By embedding Malay ornamentation within Baroque opera, this study demonstrates how restyle ornamentation can serve as a site of symbiosis, innovation, and decolonial dialogue. In doing so, it offers a replicable model for intercultural music-making that honors tradition while embracing global creativity.

ACKNOWLEDGMENTS

The authors acknowledge the academic peers, music educators, and cultural practitioners whose informal feedback contributed to the reflective development of this study. The authors also acknowledge the institutional support of Universiti Teknologi MARA and Universiti Pendidikan Sultan Idris. This research received no external funding.

OpenAI’s ChatGPT was used during manuscript preparation to assist with language editing, sentence-level clarity, formatting, organisation of selected sections, and reference-list checking. It was not used to generate the study’s performance data, artistic decisions, research findings, or analytical conclusions. All AI-assisted

text was reviewed and revised by the authors. The authors independently verified the intellectual content, factual claims, citations, and references and take full responsibility for the final manuscript.

The authors declare that they have no known financial or non-financial conflicts of interest that could have influenced the work reported in this article.

REFERENCES

1. Agawu, K. (2003). *Representing African music: Postcolonial notes, queries, positions*. Routledge.

- <https://doi.org/10.4324/9781315810942>
2. Awang Hassim, D. S. H. (2026). A comparative study of trill ornamentation in Malay traditional music and Western classical music. *Jurai Sembah*, 7(1), 1–9.
3. Awang Hassim, D. S. H. (2024). Ornamenasi restyle dalam persembahan aria Cleopatra, opera Giulio Cesare karya George Frideric Handel [Doctoral dissertation, Universiti Pendidikan Sultan Idris].
4. Barrett, E., & Bolt, B. (2007). Practice as research: Approaches to creative arts enquiry. I. B. Tauris.
5. Benford, S., Adams, M., Tandavanitj, N., Row Farr, J., Greenhalgh, C., Crabtree, A., Flintham, M., Walker, B., Marshall, J., Koleva, B., Rennick Egglestone, S., & Giannachi, G. (2013). Performance-led research in the wild. *ACM Transactions on Computer-Human Interaction*, 20(3), Article 14. <https://doi.org/10.1145/2491500.2491502>
6. Bhabha, H. K. (1994). The location of culture. Routledge.
7. Borgdorff, H. (2012). *The conflict of the faculties: Perspectives on artistic research and academia*. Leiden University Press.
8. Brittain, D. (1996). Musical ornamentation and improvisation in the Baroque era. Cambridge University Press.
9. Bronstein, J. L. (1994). Our current understanding of mutualism. *The Quarterly Review of Biology*, 69(1), 31–51. <https://doi.org/10.1086/418432>
10. Butt, J. (2002). *Playing with history: The historical approach to musical performance*. Cambridge University Press. <https://doi.org/10.1017/CBO9780511613555>
11. Candy, L. (2006). Practice-based research: A guide. University of Technology Sydney.
12. Dean, W., & Knapp, J. M. (1987). Handel's operas, 1704–1726. Oxford University Press.
13. Guilford, J. P. (1956). The structure of intellect. *Psychological Bulletin*, 53(4), 267–293. <https://doi.org/10.1037/h0040755>
14. Hassim, D. S. H., & Karim, K. (2023). The singing ornamentation of Lagu Melayu Asli. *Jurnal Seni Musik*, 12(2), 186–197. <https://doi.org/10.15294/jsm.v12i2.72982>
15. Mani, C. (2019). Hybridising Karnatik music and early opera: A journey through voice, word, and gesture [Doctoral dissertation, Griffith University].
16. Matusky, P., & Tan, S. B. (2012). Muzik Malaysia: Tradisi klasik, rakyat dan sinkretik. University of Malaya Press.
17. Mazlan, C. A. N., Abdullah, M. H., Nor Hashim, N. S., Abdul Wahid, N., Pisali, A., Uyub, A. I., ... Hidayatullah, R. (2025a). Discovery of the intersection of performing arts in cultural tourism: A scoping review. *Discover Sustainability*, 6, Article 14. <https://doi.org/10.1007/s43621-025-00805-w>
18. Mazlan, C. A. N., Abdullah, M. H., Nor Hashim, N. S., & Wahid, N. A. (2025b). Music in cultural tourism: Insights from a dual approach of scoping review and bibliometric analysis. *Humanities and Social Sciences Communications*, 12(1), 525. <https://doi.org/10.1057/s41599-025-04847-3>
19. Mazlan, C. A. N., Abdullah, M. H., Imam Koning, S., Hidayatullah, R., Jamnongsarn, S., & Awang Hassim, D. S. H. (2024). Jazz guitar reharmonization in Malay Asli music: A case study on harmonic adaptation in pedagogy. *Resital: Jurnal Seni Pertunjukan*, 25(3), 460–516. <https://doi.org/10.24821/resital.v25i3.14907>
20. Miller, R. (1996). The structure of singing (3rd ed.). Schirmer Books.
21. Nasuruddin, N. (1992). Seni suara Melayu. Dewan Bahasa dan Pustaka.
22. Nettle, B. (2015). Music in 21st-century ethnomusicology: A perspective from North America. *Ethnomusicology Forum*, 24(2), 142–160.
23. Pooley, T. M. (2018). Continental musicology: Decolonising the myth of a singular “African music.” *African Music: Journal of the International Library of African Music*, 10(4), 177–193. <https://doi.org/10.21504/amj.v10i4.2239>
24. Quantz, J. J. (1752/1966). On playing the flute (E. R. Reilly, Trans.). Faber and Faber.
25. Ritawati, T. (2017). Melismatik dalam lagu Melayu asli: Analisis kajian. *International Journal of Social Sciences*, 50(1), 15–27.
26. Schön, D. A. (1983). The reflective practitioner: How professionals think in action. Basic Books.
27. Smith, H., & Dean, R. T. (Eds.) (2009). Practice-led research, research-led practice in the creative arts. Edinburgh University Press.
28. Stokes, M. (2004). Music and the global order. *Annual Review of Anthropology*, 33, 47–72. <https://doi.org/10.1146/annurev.anthro.33.070203.143916>
29. Sublette, N. (2013). Afro-Latin music: A brief history. *African Arts*, 46(4), 68–79.

https://doi.org/10.1162/AFAR_a_00030

30. Taruskin, R. (1995). *Text and Act: Essays on Music and Performance*. Oxford University Press.
<https://doi.org/10.1093/oso/9780195094374.003.0020> academic.oup.com
31. Tosi, P. F. (1723/1743). *Opinioni de' cantori antichi e moderni*. L. dalla Volpe. (English transl. *Observations on the Florid Song*).
32. Wallas, G. (1926). *The art of thought*. Jonathan Cape.